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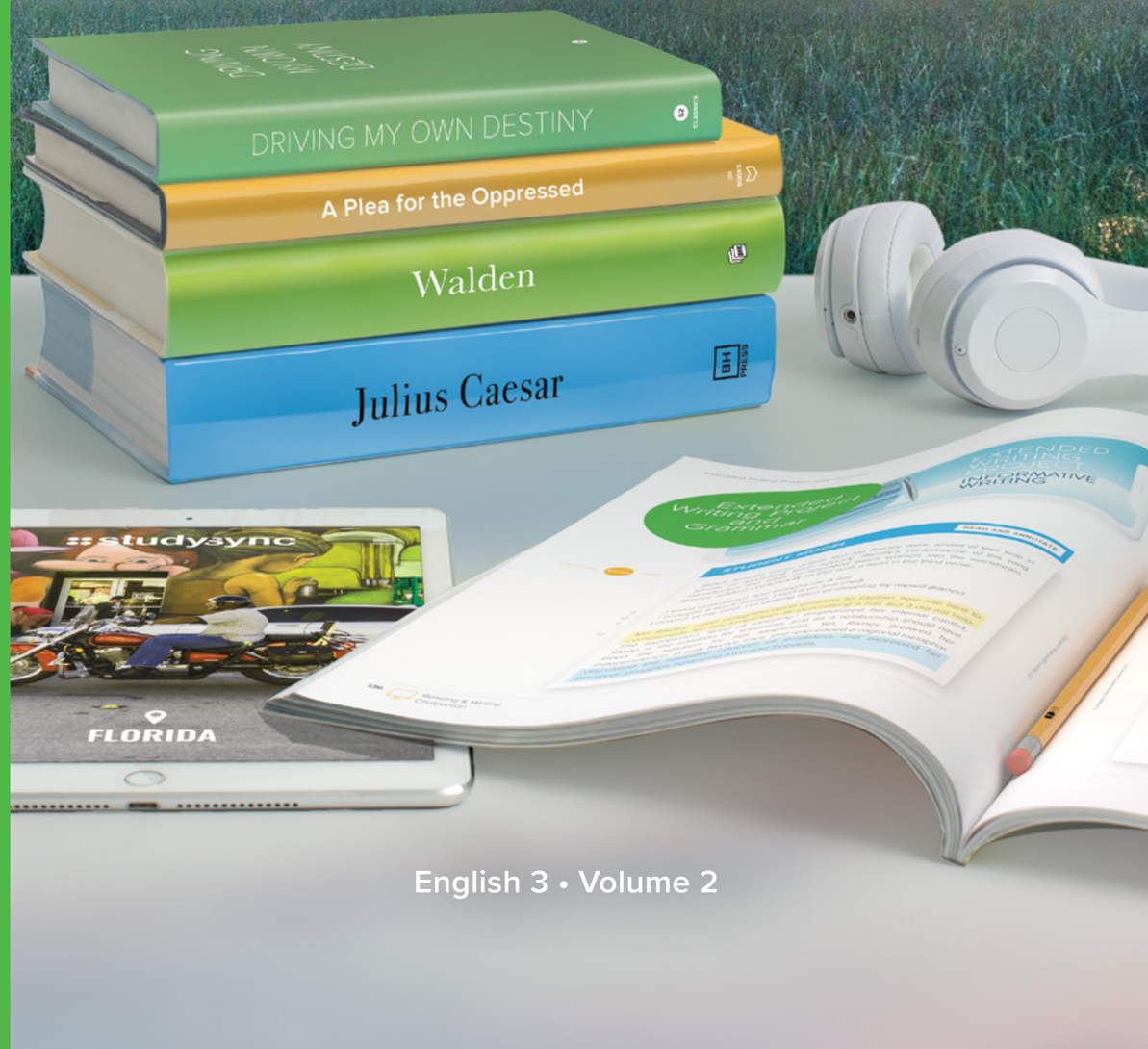
English 3 • Volume 2

Student Edition

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English 3 • Volume 2

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English 3 Volume 2

UNITS 4–6

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Student Guide



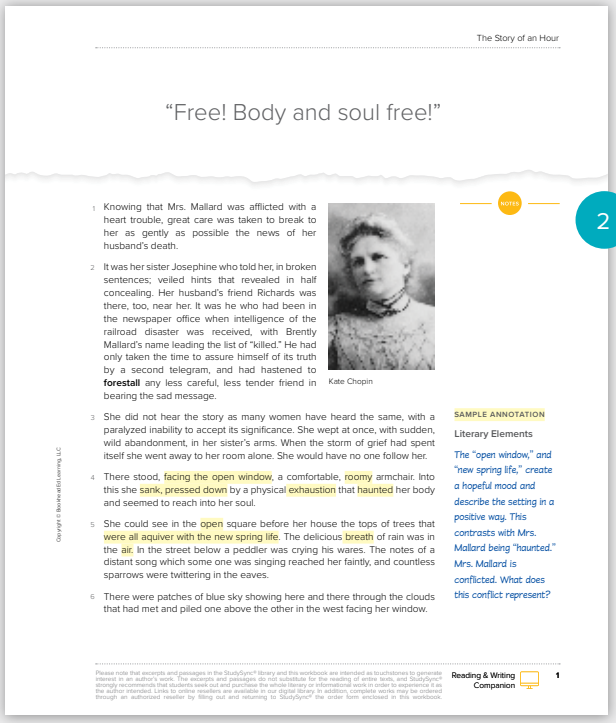
Getting Started

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

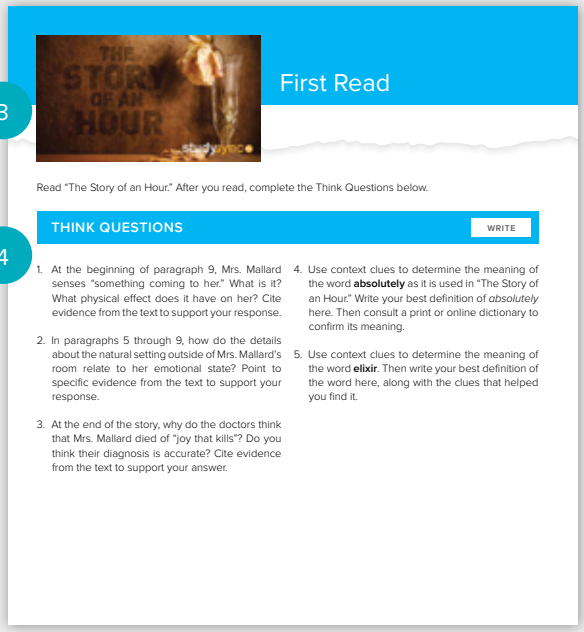
During your first reading of each excerpt, you should just try to get a general idea of the content and message of the reading. Don't worry if there are parts you don't understand or words that are unfamiliar to you. You'll have an opportunity later to dive deeper into the text.

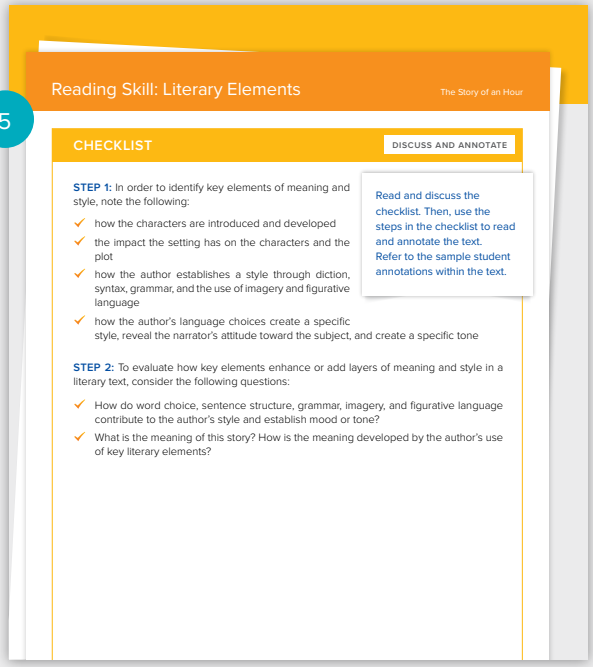
4 Think Questions

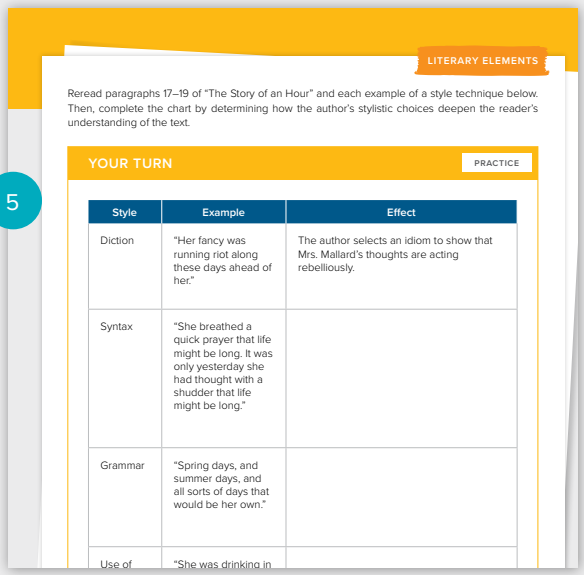
These questions will ask you to start thinking critically about the text, asking specific questions about its purpose, and making connections to your prior knowledge and reading experiences. To answer these questions, you should go back to the text and draw upon specific evidence to support your responses. 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.

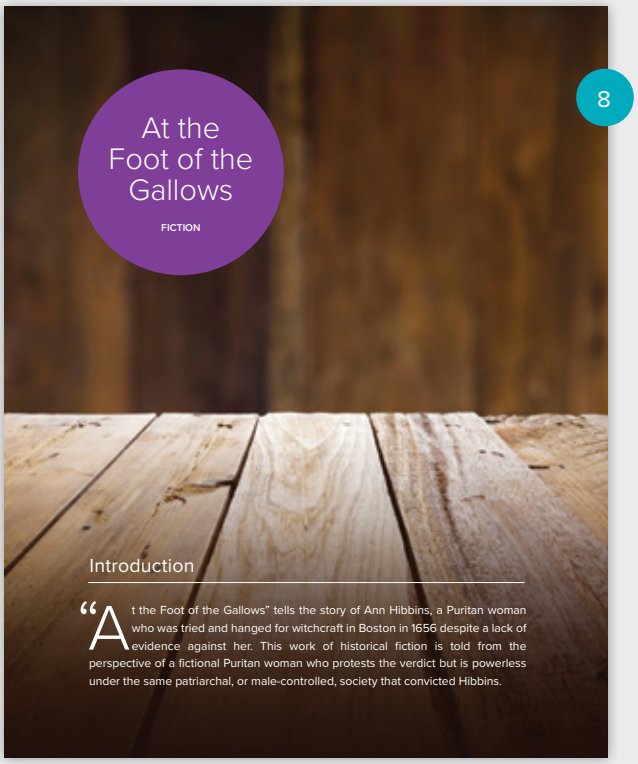


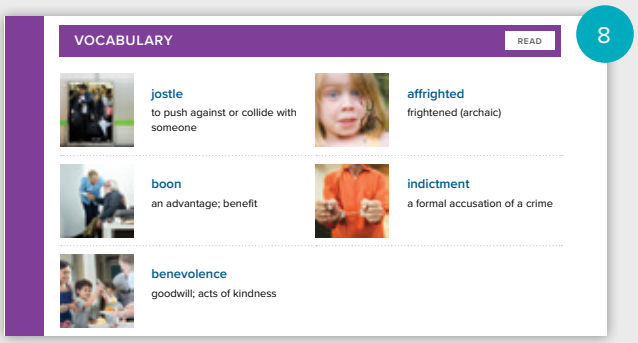




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6 Close Read & Skills Focus

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.

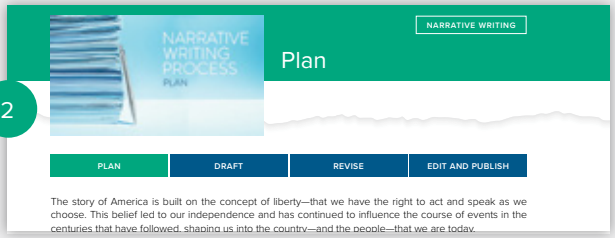
2 Writing Process Steps

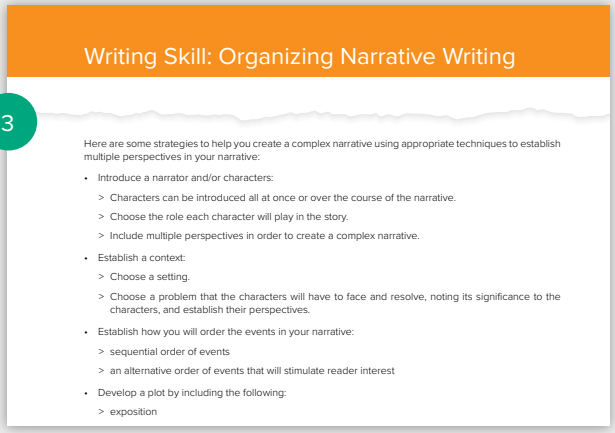
There are four steps in the writing process: Plan, Draft, Revise, and Edit and Publish. During each step, you will form and shape your writing project, and each lesson will give you the chance to receive feedback from your peers and teacher.

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 4

Living the Dream

What does home mean to you?

Genre Focus: **DRAMA**

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Paired Readings

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Langston Hughes **POETRY**

14 My True South: Why I Decided to Return Home
Jesmyn Ward **INFORMATIONAL TEXT**

20 Fences
August Wilson **DRAMA**

33 How It Feels to Be Colored Me
Zora Neale Hurston **INFORMATIONAL TEXT**

46 We Wear the Mask
Paul Laurence Dunbar **POETRY**

48 A Raisin in the Sun
Lorraine Hansberry **DRAMA**

60 Indian Boarding School: The Runaways
Louise Erdrich **POETRY**

63 Dream House
Point/Counterpoint **ARGUMENTATIVE TEXT**

78 In Our Neighborhood
Alice Dunbar-Nelson **FICTION**

85 Without a Soul
Jovita González **FICTION**

91 The Fall of the House of Usher
Edgar Allan Poe **FICTION**

116 Eat, Memory: Orange Crush
Yiyun Li **INFORMATIONAL TEXT**

120 Boyhood
Richard Linklater **DRAMA**

126 Vocabulary Review

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Author Biographies



PAUL LAURENCE DUNBAR

Paul Laurence Dunbar (1872–1906) was many things: a published author, a renowned poet, and a young man with the highest of aspirations, to name a few. He was also a voice for African Americans who had suffered the injustices of slavery, segregation, racism, and prejudice prior to the turn of the 20th century. Dunbar's writing was the first of its kind to capture the essence of living as an African American in America—including the hopes, fears, and abuses faced by that community.



ALICE DUNBAR-NELSON

Activist and author Alice Dunbar-Nelson (1875–1935) was born in New Orleans, Louisiana, and began her schoolteacher career after graduating Straight University in 1892. Three years later, she published her first collection of short stories and poems, *Violets and Other Tales*. She later became politically active and helped organize for the women's suffrage movement. In 1918 she worked for the Woman's Committee of the Council of Defense, and in 1924 she campaigned for the Dyer Anti-Lynching Bill. She died in Philadelphia at the age of sixty.



LOUISE ERDRICH

Born in Little Falls, Minnesota, Louise Erdrich (b. 1954) was raised in Wahpeton, North Dakota, by a German American father and a mother of Ojibwe descent. Both of Erdrich's parents taught at a Bureau of Indian Affairs boarding school, one of a number of schools established with the intent of assimilating Native American youth into Euro-American culture. In her poems, novels, and short stories, Erdrich explores both sides of her dual heritage.



LORRAINE HANSBERRY

Lorraine Hansberry (1930–1965) was born in the South Side of Chicago to a prominent African American family that called W.E.B. Du Bois, Langston Hughes, and Duke Ellington friends. Her father had founded one of Chicago's first banks for African Americans, yet the family faced opposition when they bought a new home. They had to move in secret and face a white mob that threw bricks through their window in a case that went to the Supreme Court. This experience laid the groundwork for Hansberry's Tony Award-winning play *A Raisin in the Sun*.



LANGSTON HUGHES

When his parents divorced and his father fled to Mexico, Langston Hughes (1902–1967) lived with his grandmother in Lawrence, Kansas, while his mother traveled seeking work. Of that time, he noted in his 1940 autobiography *The Big Sea*, "I began to believe in nothing but books and the wonderful world in books - where if people suffered, they suffered in beautiful language, not in monosyllables, as we did in Kansas." Hughes went on to attend Columbia University and sailed around West Africa before becoming a leader of the Harlem Renaissance.



ZORA NEALE HURSTON

When Zora Neale Hurston (1891–1960) was growing up in the all-Black town of Eatonville, Florida, she only encountered white people when they passed through the town on their way to or from Orlando. Hurston studied anthropology at Howard, Barnard, and Columbia before dedicating herself to literature, experiences that later informed her writing on race and identity. Referencing her time at Barnard, she wrote, "I feel most colored when I am thrown against a sharp white background."

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YIYUN LI



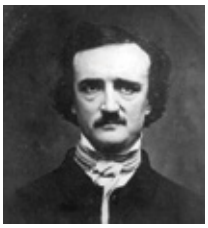
Beijing-born author Yiyun Li (b. 1972) has been published in *The New Yorker* and *The Paris Review*. After completing college, she moved to the United States in 1996. In 2000, Li began studies at the Iowa Writers' Workshop, where she earned her MFA. Her first short story collection, *A Thousand Years of Good Prayers*, received many awards, including the PEN/Hemingway Award. In 2007, Granta named her one of the best young American novelists, and in 2010 she was named to *The New Yorker's* "20 under 40" list for fiction. Li lives in Oakland, California.

RICHARD LINKLATER



Born in Texas, Richard Linklater (b. 1960) is an American filmmaker and story-teller. A college dropout, Linklater wrote, directed and produced *Dazed and Confused* (1993), a film that captured the angst of teenagers on their last day of high school. In 2002, he began filming *Boyhood*, a magnum opus that took over a decade to make. The film, released in 2014, tracks the coming of age of one boy and his absent father, with a cast that ages through the film. *Boyhood* won the Golden Globe for Best Motion Picture, Drama, and Linklater won Best Director.

EDGAR ALLAN POE



Edgar Allan Poe (1809–1949) may be best known for his poetry and his short stories, including "The Fall of the House of Usher," but he also wrote a novel. *The Narrative of Arthur Gordon Pym of Nantucke*t (1838) tells the story of a young man, Pym, intoxicated by the prospect of the open sea. Pym becomes a stowaway on a whaling ship that suffers a mutiny by its crew and weathers a violent storm. Written as a "found text," the novel was later referred to by one scholar as "one of the most elusive major texts of American literature." Poe died at the age of forty.

JESMYN WARD



A native of the Mississippi Gulf Coast, Jesmyn Ward (b. 1977) experienced Hurricane Katrina first hand. This devastating event features prominently in her work, especially her 2011 novel, *Salvage the Bone*s, as a focal point for broader inquiries into race and class struggles. Her complex characters and poetic language reflect the depth of experience that constitutes life along the Gulf Coast.

AUGUST WILSON

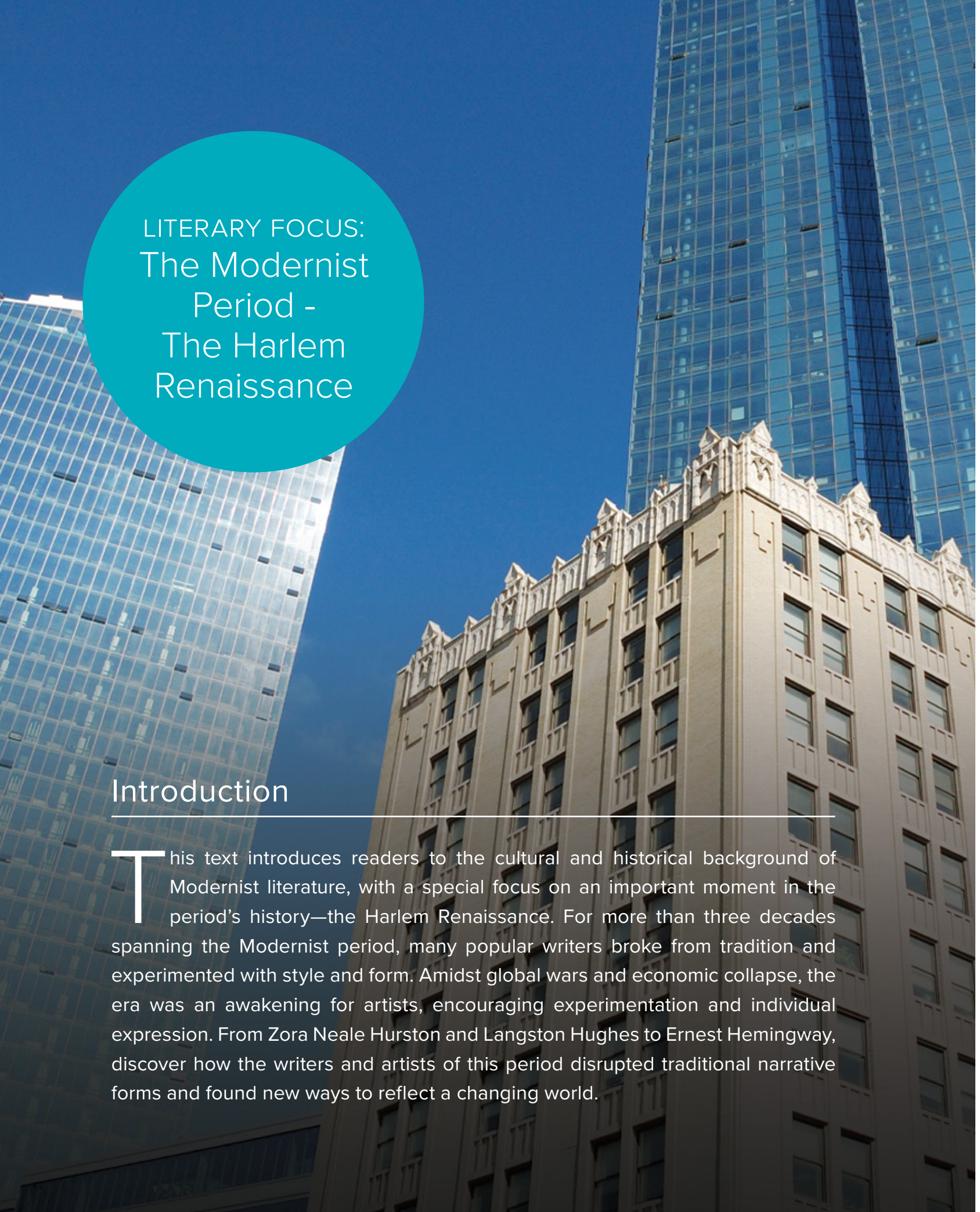


August Wilson (1945–2005) was born in Pittsburg, Pennsylvania, the fourth of seven children. At sixteen years old, he dropped out of school to work, but visited the library when he could. Between reading the pages of books, especially the works of Langston Hughes, Wilson discovered his passion and decided to become a writer, much to his mother's dismay. Wilson eventually helped establish a theater company, moved to Minnesota, worked as a chef to finance his art, and went on to win two Pulitzer Prizes for his plays *Fences* and *The Piano Lesson*.

JOVITA GONZÁLEZ

Born in Roma, Texas, Jovita González (1904–1983) spent her childhood on her grandparents' ranch, where she heard countless folk stories. During college, González began to publish folklore studies and served as the president of the Texas Folklore Society. Later, she collaborated with Margaret Eimer to write the historical novel *Caballero.* González spent her professional career in Corpus Christi, teaching Texas history in high school.

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LITERARY FOCUS:

The Modernist Period - The Harlem Renaissance

Introduction

This text introduces readers to the cultural and historical background of Modernist literature, with a special focus on an important moment in the period's history—the Harlem Renaissance. For more than three decades spanning the Modernist period, many popular writers broke from tradition and experimented with style and form. Amidst global wars and economic collapse, the era was an awakening for artists, encouraging experimentation and individual expression. From Zora Neale Hurston and Langston Hughes to Ernest Hemingway, discover how the writers and artists of this period disrupted traditional narrative forms and found new ways to reflect a changing world.

"How do artists of the Harlem Renaissance continue to inspire music and culture today?"

NOTES

1 The Harlem Renaissance was a cultural movement among African Americans in New York City in the 1920s and 1930s. Musicians, writers, and other African American artists were drawn to the Harlem section of Manhattan by plentiful housing. The artistic outpouring lasted until the Great Depression, which forced many Harlem artists to move elsewhere to look for work. The impact of the Harlem Renaissance, however, can still be felt heavily in our culture today.

The Emergence of an African American Community

2 African Americans in New York City began moving to the Harlem area in about 1900. They were eager to move out of the West Side of Manhattan because of the overcrowded apartment buildings and increasing hostility from white neighbors. Harlem had a surplus of apartments, so landlords were eager to welcome African American tenants. When African-American churches began to relocate to Harlem as well, the population of African Americans became solidly established and continued to grow.

3 **Segregation** was widespread in the North as well as the South in the early 1900s. African Americans were banned from many white-owned businesses, including restaurants and hotels. As a result, African Americans started their own businesses to draw on the large number of potential customers in their neighborhood. Among the most successful businesses were nightclubs that featured jazz and blues.

The Great Migration

4 *The Great Migration* is a term that refers to the movement of African Americans from the South to large cities in the North between approximately 1916 and 1940 in its first wave. World War I cut off the flow of European immigrants to the United States. Northern factories were growing and needed more workers. They recruited African Americans from the South to help make up for the shortage of workers. African Americans were eager to leave the South because of Jim Crow laws that led to mistreatment and violence against them. Many were sharecroppers who had difficulty surviving economically, especially when an insect **infestation** decimated the cotton crop during the war. Harlem also attracted black immigrants from the Caribbean, promising greater prosperity and economic opportunity. These movements of people

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to large cities were part of a larger trend; in 1920, for the first time in U.S. history, more people lived in urban areas than in rural areas.



An unidentified woman, dressed in a fur-trimmed coat, posing in front of a tree on a Harlem sidewalk, 1920s

A Flowering of the Arts

5 In 1917, playwright Ridgely Torrence's *Three Plays for a Negro Theatre*, often considered among the first major works of the Harlem Renaissance, premiered. The suite of plays featured African-American actors and represented complex characters. The work rejected racial **stereotypes** frequently portrayed in the theater previously. For example, one of the most popular forms of musical entertainment in the late 1800s had been minstrel shows. These shows, featuring white men wearing makeup that made them appear to be African American, consisted of comedy and musical numbers that portrayed African Americans as foolish and simpleminded. In the early 1900s, African American musical performers sought to create their own musical theater that gave a more accurate portrayal of African American life and moved away from stereotypes. Eubie Blake and Noble Sissle wrote a musical called *Shuffle Along* in 1921. It became the first hit Broadway musical written by African Americans.

6 What's more, music attracted people from all races and walks of life to Harlem's nightclubs. This music included the blues, which originated in the Deep South in the late 1800s. The blues grew out of African American spirituals and work songs as well as the music of Africa and folk music. Blues music featured trancelike rhythm and unusual scales and chords.

7 Another musical form, jazz, drew partly from the blues. It, too, was invented by African Americans in the South in the late 1800s. Jazz features **improvisation**, in which the musicians create music as they play rather than reading it from sheets of paper. Bandleaders such as Duke Ellington and performers such as Louis Armstrong created some of the greatest jazz of any era. Jazz was created by African Americans in New Orleans in the late 1800s and represented an integral part of African American culture. It became so popular in the 1920s that the decade is sometimes referred to as the Jazz Age.

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8 At the **outset** of the Harlem Renaissance, as African American musicians flocked to Harlem for work in the popular nightclubs, other artists soon followed. African-American artists living in Harlem had the opportunity to be trained and mentored by famous artists and to attend top schools in other parts of New York City. Among the artists who took advantage of these opportunities were painter Aaron Douglas and sculptor Augusta Savage.

9 Rising literacy levels among African Americans in the late 1800s made it possible for African Americans to consider writing as an occupation. Prior to the Civil War, few Southern African Americans could read because it was illegal to give instruction to enslaved persons. The growth of schools in the South for African Americans after the war meant that, when the Great Migration occurred, there was a burgeoning demand for literature and news by and about African Americans. The creation of African-American newspapers and magazines helped meet this need.

10 Among the most important magazines read by people in Harlem were *The Crisis* and *Opportunity: A Journal of Negro Life*. *The Crisis* was published by the National Association for the Advancement of Colored People (NAACP), an organization founded in New York City in 1909. The editor of *The Crisis* was W.E.B. Du Bois, who used the magazine to shed light on the oppression of African Americans and call for increased civil rights. Du Bois, a sociologist, was the leading activist for African Americans during the early 1900s. He appointed Jessie Fauset as literary editor of *The Crisis*. She published works by most of Harlem's leading authors. Another important group of African-American activists, the National Urban League, published *Opportunity.* This journal published, in addition to literature, studies of the difficulties faced by African Americans, including discrimination.

Political Activism Voices of Change

11 At the **outset** of the Harlem Renaissance, Marcus Garvey launched one of the largest mass movements in African American history. Garvey, who had emigrated from Jamaica in 1916, led the Universal Negro Improvement Association. A charismatic speaker, Garvey urged African Americans to become economically strong and suggested that they help form a black-led nation in Africa. He published a newspaper called *Negro World* that ran stories describing achievements of African Americans as well as features about African culture. At its peak his movement had over one million followers. While his ideas could be divisive among members of the Harlem Renaissance movement, his work influenced contemporary political thinking.

12 One of the most widely talented figures in the Harlem Renaissance was James Weldon Johnson. After serving as a **diplomat** to South American countries under President Theodore Roosevelt, Johnson became the first African American to serve as executive secretary of the NAACP. He had

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distinguished himself within the organization for his campaign against lynching. As leader of the NAACP, he helped to expand the organization and fight limitations on voting rights in the South. Johnson was also talented in poetry and music. He served as a mentor to young poets and collected their work in important anthologies. He and his brother wrote the song "Lift Every Voice and Sing," sometimes referred to today as the Black National Anthem.



Writer and educator James Weldon Johnson (1871–1938) was one of the founders of the NAACP and served as the group's secretary from 1916 to 1930.

13 **Major Concepts**

- **End Stereotypes**—At the time of the Harlem Renaissance, many white people regarded African Americans as not being deserving of equal rights. Negative portrayals of African Americans extended beyond just minstrel shows and could also be found in fiction and motion pictures created by whites. African-American authors worked to **dispel** these images in two ways. First, they portrayed the diversity of African Americans, describing lives in many types of settings. Second, the quality of the literary output of these writers provided strong evidence that they were fully deserving of equal education and equal rights.

- **Protest Oppression**—Harlem writers worked to create a historical record of the injustices endured by African Americans. Lynchings, race riots, and other mob violence were epidemic throughout the period of the Harlem Renaissance. Harlem writers also drew attention to segregation and denials of constitutional rights. Discrimination in all its forms was another important topic.

- **Experiment with Modernism**—The mass slaughter of World War I led many artists to question the traditional beliefs of society. Writers in both Europe and the United States made a break with traditional literary forms and began to experiment. Individuals felt free to explore their own identities and imaginations. Modernist tropes were employed by many Harlem Renaissance writers, such as Jean Toomer's famous engagement with the movement in his novel *Cane* (1923).

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NOTES

- **Preserve Heritage**—Many writers who had migrated from the South wrote important works about their experiences there. They wrote about both the positive aspects of African American communities and the negative experiences of persecution by whites. Another important aspect of preserving heritage was writing about Africa. For example, Countee Cullen explored African themes in some of his finest poetry.

- **Everyday Themes—**As part of the effort to combat stereotypes, African American writers in Harlem sought to define and celebrate the common activities of African Americans. An important novel about working-class African Americans was Zora Neale Hurston's *Their Eyes Were Watching God,* which includes elements of magical realism. Poets of the Harlem Renaissance often wrote about challenges common among many African Americans. Claude McKay's "If We Must Die" is a powerful indictment of white violence against African Americans. In Arna Bontemps's "A Black Man Talks of Reaping," the speaker's memories of the anxiety of farming lead to thoughts about the difficulties faced by the next generation.

Style and Form

14 **Influence of Blues and Jazz**

- Jazz and blues strongly influenced the writing style of authors of fiction and poetry during the Harlem Renaissance. It was evident in such literary techniques as rhythm and stream of consciousness, which sometimes mirrored improvised music in style. Such techniques lent a strong Modernist feel to compositions.

- Langston Hughes, one of the leading poets of the twentieth century, spoke about the influence of music on his work. "To me, jazz is a montage of a dream deferred. A great big dream—yet to come—and always *yet*—to become ultimately and finally true." The influence of blues is also evident in Hughes's work. His poem "The Weary Blues" concerns a blues singer and begins,

> Droning a drowsy syncopated tune,
> Rocking back and forth to a mellow croon

15 **Blending the Traditional with the Modern**

- Although Harlem Renaissance writers experimented with Modernist forms, there was a strong traditional streak in their work as well. Zora Neale Hurston collected folklore and oral histories from African Americans in the South while she was a college student. Then she moved to Harlem and drew on this research to create satires and other literary forms. Poets, including Countee Cullen and Claude McKay, used traditional forms such as sonnets to frame their Modernist themes.

- Alain Locke, a professor of philosophy at Howard University, urged Harlem artists to draw on African history and subjects in their work. Locke collected

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the work of top Harlem writers in *The New Negro.* This anthology showed the diversity of the African-American experience, which was another way of combating the stereotypes that had grown up around portrayals of African Americans in prior decades.

16 The Great Depression is often considered the moment of the Harlem Renaissance's decline, as many African Americans left Harlem in search of jobs elsewhere. The rich artistic output of Harlem's artists would endure, however. Today, a line can be drawn connecting Harlem Renaissance writers and musicians to poets of the Black Arts Movement in the 1960s, such as Amiri Baraka and Nikki Giovanni, and to hip hop artists, like Kendrick Lamar. The Harlem Renaissance was an artistic movement that brought the social, political, and cultural realities of urban African-American life to mainstream culture and remains widely influential today. How do artists of the Harlem Renaissance continue to inspire music and culture today?

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Literary Focus

Read "Literary Focus: The Modernist Period – The Harlem Renaissance." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What caused the Great Migration of African Americans from the South to large Northern cities? Cite textual evidence to support your answer.

2. How did the NAACP play an important role in the Harlem Renaissance?

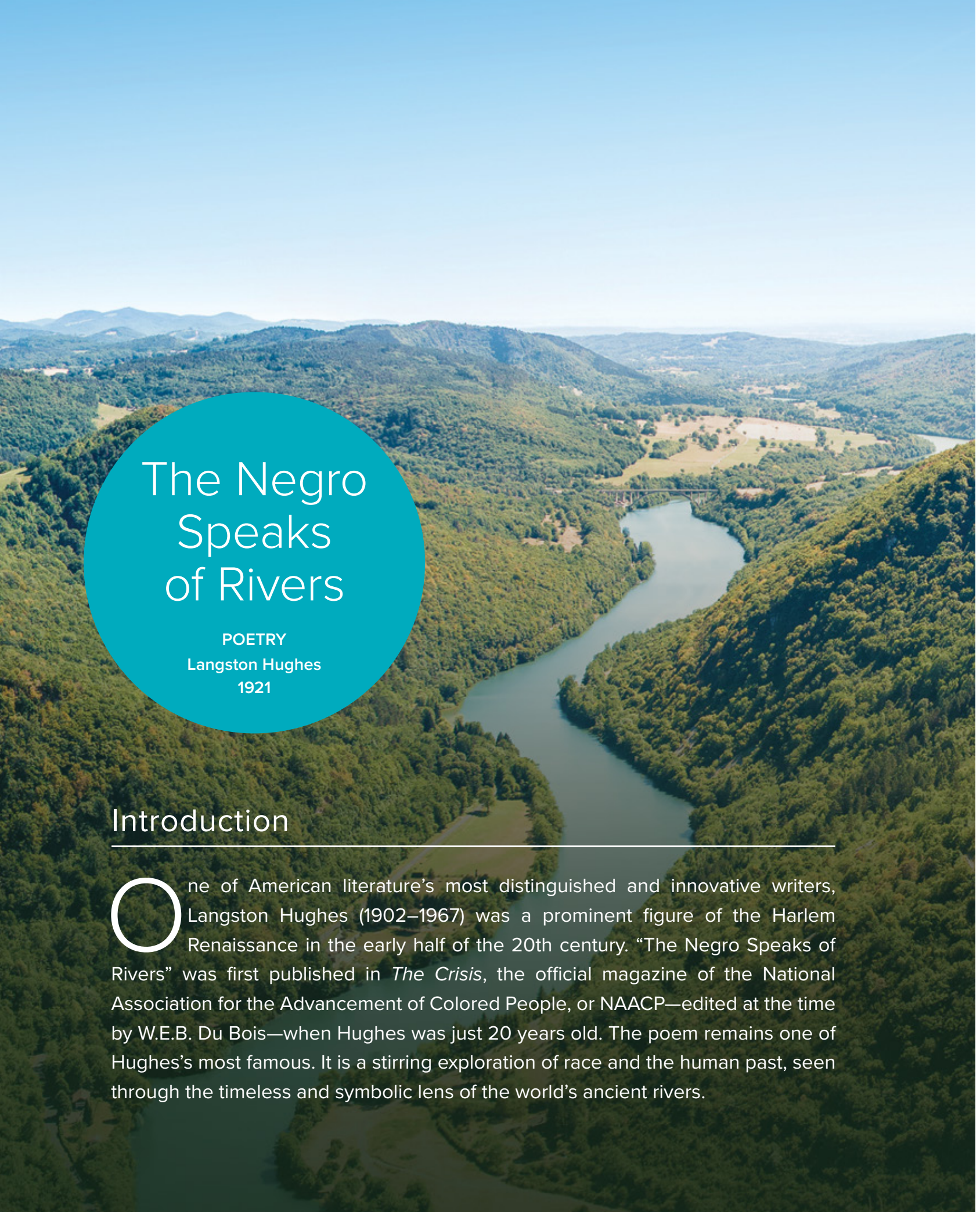
3. The text includes an illustration by Aaron Douglas. Identify a specific theme or style discussed in the text, then evaluate how effectively the illustration helps to convey that theme or stylistic element.

4. The word *stereotype* comes from the Greek *stereos*, meaning "solid" and the Latin *typus,* meaning "image." With this information in mind and using context clues, write your best definition of the word **stereotype** 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 **improvisation**. Write your best definition here, 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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The Negro Speaks of Rivers

POETRY
Langston Hughes
1921

Introduction

One of American literature's most distinguished and innovative writers, Langston Hughes (1902–1967) was a prominent figure of the Harlem Renaissance in the early half of the 20th century. "The Negro Speaks of Rivers" was first published in *The Crisis*, the official magazine of the National Association for the Advancement of Colored People, or NAACP—edited at the time by W.E.B. Du Bois—when Hughes was just 20 years old. The poem remains one of Hughes's most famous. It is a stirring exploration of race and the human past, seen through the timeless and symbolic lens of the world's ancient rivers.

"My soul has grown deep like the rivers."

I've known rivers:
I've known rivers **ancient** as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates[1] when dawns were young.
I built my hut near the Congo and it **lulled** me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans[2], and I've seen its muddy
bosom turn all golden in the sunset.

I've known rivers:
Ancient, **dusky** rivers.

My soul has grown deep like the rivers.



American poet and writer *Langston Hughes* (1902–1967), circa 1945

1. **Euphrates** a river that flows from eastern Turkey through Syria and Iraq, bordering what was once Mesopotamia, the birthplace of human civilization
2. **Abe Lincoln / went down to New Orleans** When he was young, Abraham Lincoln twice sailed down the Mississippi River to New Orleans, his first exposure to the magnitude of the slave trade in 19th-century America.

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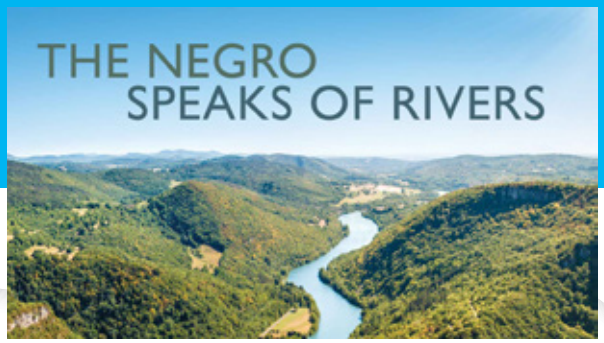
SAMPLE ANNOTATION

Poetry

The speaker uses rivers as a symbol for a connection to the past. This symbol emphasizes the modernist period and Harlem Renaissance theme of promoting and preserving the history of the African diaspora as an integral part of human history throughout time.

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First Read

Read "The Negro Speaks of Rivers." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who is the poem's speaker? What textual evidence leads you to your conclusion?

2. What does the speaker mean when he writes, "My soul has grown deep like the rivers"? Explain with textual evidence.

3. What is the message of the poem? Use evidence from the text to support your thinking.

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

5. Read the following dictionary entry:

   lull
   lull /ləl/

   noun

   1. a temporary pause or decline in activity
   2. a calm before or during a storm

   verb

   1. to cause to rest, soothe
   2. to allay doubts or fears, typically by deception

   Decide which definition best matches **lull** as it is used in the poem. Write that definition of *lull* here, and indicate which clues in 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 analyze how poetry reflects the themes and issues of its time, first identify the time and place in which the poem was written. Then, identify what you know about the historical context and literary period by considering:

- ✓ what you have learned in previous lessons, such as:
  - the Literary Focus lesson from the beginning of the unit
  - what you have learned in your social studies classes
- ✓ texts from the same time period that you have previously read
- ✓ style elements of the literary period, such as:
  - strong reactions to established religious, political and social views, often expressed in satire, symbolism, or the use of irony
  - experimental techniques, such as shifts in narrative point of view, stream-of-consciousness narration, and a focus on individuality
  - depictions of the African American experience and by authors of the Harlem Renaissance, including issues relating to racism and segregation, new storytelling techniques and musical influences, and themes of alienation and belonging

STEP 2: To analyze the way in which poetry reflects the themes and issues of its time period, use the following questions as a guide:

- ✓ What is the theme, or message, of this poem? How does it relate to what I know about this time period?
- ✓ How does the poet address ideas, themes, and topics typically reflected in works from their particular time and literary period?
- ✓ How does the poet employ style elements of the time period?
- ✓ How does the poet employ structural elements typical of this time period?
- ✓ How does recognizing major themes and issues of the time period help you better understand this poem?

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Reread paragraphs 8–13 of "The Negro Speaks of Rivers," Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following style elements from the modernist period and Harlem Renaissance are present in these lines?

   - A. satire
   - B. use of irony
   - C. an experimental, musical structure
   - D. shift in narrative point of view

2. Which common theme of the Harlem Renaissance is best reflected in lines 8–10?

   - A. reflecting on the painful legacy of slavery
   - B. reacting strongly to religious tradition
   - C. feeling alienated from the modern world
   - D. focusing on aspects of nature such as rivers

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Close Read

Reread "The Negro Speaks of Rivers." 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 and analyze an example of the author's use of figurative language in the poem.

2. Identify and analyze an allusion early in the poem.

3. Highlight a passage that connects the poem to prominent ideas of the modernist and Harlem Renaissance period, then analyze how the poem reflects the themes and issues of this literary period.

4. Highlight and analyze evidence in the text that connects to the idea of place and belonging, whether it is belonging within history, belonging to within the human family, or belonging within a place and time.

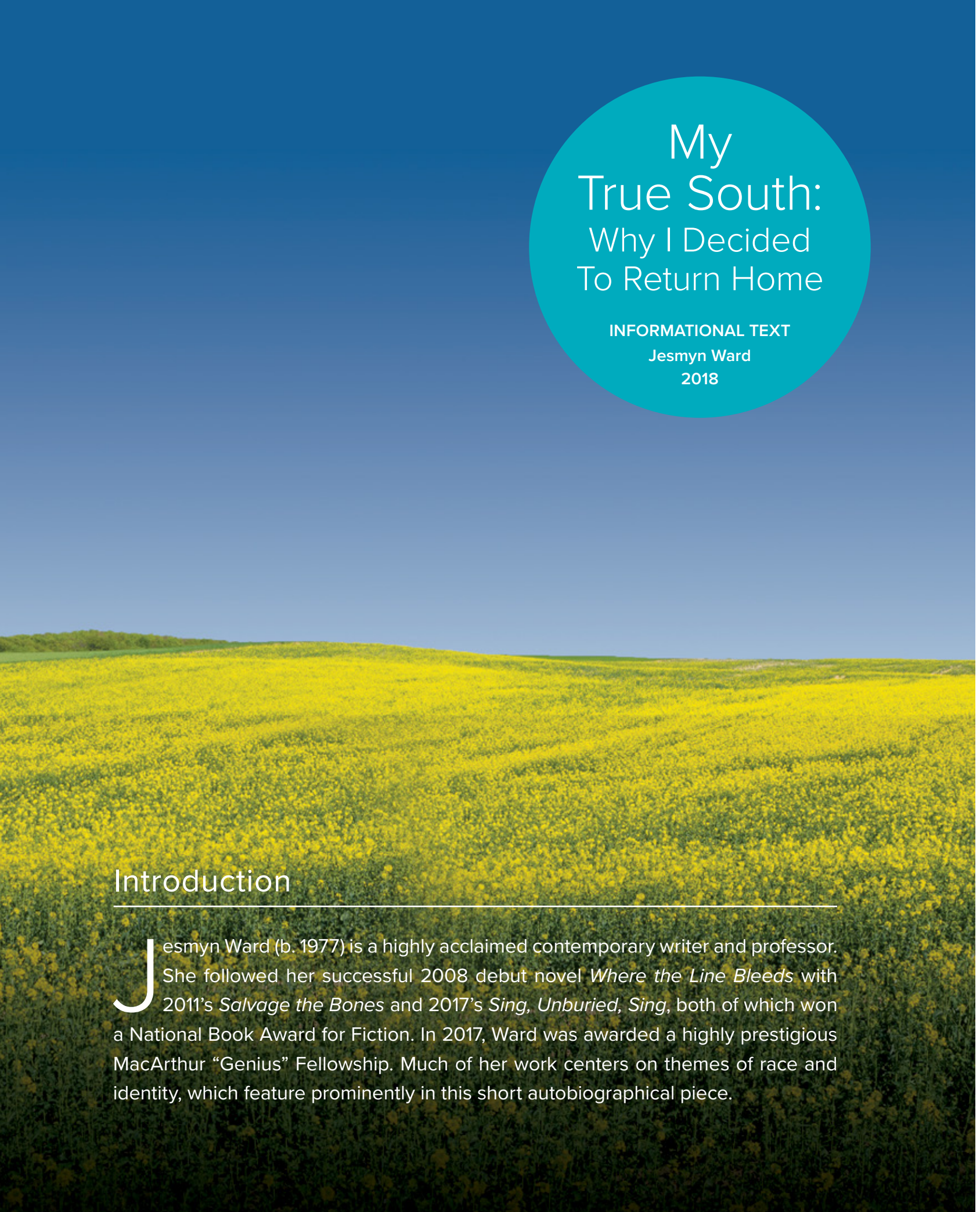
EXPOSITORY

WRITE

The *New York Times*'s obituary for Langston Hughes recounts Hughes's story of how he became involved with poetry. Hughes explained, "I was a victim of a stereotype." Recall that Hughes was a modernist writer who composed poetry during the Harlem Renaissance. Analyze the ways in which his poem "The Negro Speaks of Rivers" reflects the themes and issues of this time period. What is the connection between Hughes's work and the context in which it was written? How might the poem represent Hughes's response to being stereotyped? Support your response with evidence from the text.

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My True South: Why I Decided To Return Home

INFORMATIONAL TEXT
Jesmyn Ward
2018

Introduction

Jesmyn Ward (b. 1977) is a highly acclaimed contemporary writer and professor. She followed her successful 2008 debut novel *Where the Line Bleeds* with 2011's *Salvage the Bones* and 2017's *Sing, Unburied, Sing*, both of which won a National Book Award for Fiction. In 2017, Ward was awarded a highly prestigious MacArthur "Genius" Fellowship. Much of her work centers on themes of race and identity, which feature prominently in this short autobiographical piece.

"I fantasize about living in that fabled America."

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.

1 When I moved home in 2010, I packed my two-door car nearly to the roof and drove for three days from California's Bay Area to the Mississippi Gulf Coast. I took my preferred route, avoiding long, blistered I-10 through Phoenix and the very bottom of New Mexico and Texas in favor of I-40 across northern Arizona and New Mexico and into Dallas. Except for the bright puncture of pinwheeling stars across the night sky, I despised the desert. The dry air, suffused with heat, felt as if it were flaying me. The plants, so sparse and scraggly, offered no shade, no succor. When I crossed the 100th meridian west of Dallas, with moisture settling in the air and plants crowding the sides of the highway, tall pines and verdant vines and lush shrubs, it was as if the very water in the air buoyed me up so I could float through the heat.

2 When I crossed the Louisiana-Texas state line, I exhaled. And I exhaled again when I crossed the Mississippi state line over the swampy expanse of Pearl River. When I turned right on Kiln DeLisle Road, driving past my grandmother's house, my grandaunt's house, my uncles' houses and my sister's house, where my uncles were fixing the roof on the pump shed and my aunt waved from her porch, another exhalation. When I pulled into my mother's rocky driveway and cut my car off, another; and then a deep breath to steady myself and gain my **bearings**.

3 When people ask me why I returned home to Mississippi after years of living in the West, the East and the Midwest, I simply say this: I moved home because I love the beauty of the place, and I love the people. But this is a toothless answer, as weak and harmless as a baby's mouth.

4 It is difficult for them to understand why a successful black woman would choose to return to the South and, worse yet, to Mississippi, which looms large in the public's imagination for its racist depredations, and rightfully so. In the early 1800s, there were more millionaires in Mississippi than anywhere else in the country, and all these white men were made rich by cotton, by

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slavery. Their fields were notorious for their brutality and their productivity. When this cornerstone of the state's foundation was hobbled by the Civil War and the 13th Amendment, those in power reacted immediately, violently, burning with the same sense of entitlement that had led them to settle this wild place. Black pain, Native pain, women's pain: if this was necessary in order to reap their lot, to build their wealth, to earn their leisure, so be it.

5 White Mississippi's **steadfast** belief in this idea was not only readily apparent but also burned into the national consciousness. There are many images of tortured and lynched people taken during that era in the South: white crowds milling under mangled bodies, men, women and children alight, smiling. In the '60s, civil rights demonstrators across the South faced dogs, water hoses and guns. These images remain with us. Mississippi is the memory America invokes whenever it wants to convince itself that racial violence and subjugation are mostly lodged in the past, that they have no space in our present moment, save in this backwoods, backward place.

6 This can be that place. The aggression is sometimes slight and interpersonal, as simple as me walking through a department store with my children, an obvious shopper, when an older white woman with perfectly coiffed hair and small hands walks up to ask me if a shirt or a pair of shoes is on sale. When my youngest sister stops at a gas station, a white man takes offense at the volume of her rap music and tells her to "turn that s--- down." When she visits her friend's apartment, the neighbor casually tosses the word n----- at her, as easily as an underhand softball toss.

7 Other times, it's when a black family in my neighborhood tries to buy a piece of property on the DeLisle Bayou and the white people who own property in the area do everything they can to block the purchase. Or when my mother's neighbor begins clearing his land to build his house, and the white people who live on the other side of the woods demand that he leave a strip of forest separating our black neighborhood from their white one.

8 Sometimes the aggression is deeper, systemic. It is black children in my family enrolling in free preschool programs where their teachers barely tolerate them, ignore them, do a terrible job of leading them to learning. It is my nephew being accused of selling drugs in middle school and being strip-searched. It is black children getting into fights at school, principals pressing charges, and those same children being suspended and sent to juvenile detention centers. It is a white drunk driver hitting my brother from behind, killing him and never being held accountable for the crime of murdering him–only for leaving the scene of an accident.

9 Living in the American South for generations, my family has collected so many accounts of racial terror, passed down over the decades. I carry every slur, every slight, every violent **malign** within me; they have become a part of me, accreted in me year after year to settle in me and express themselves in

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NOTES

my body: vascular inflammation, migraine headaches, diabetes, giving birth to both of my children prematurely.

• • •

10 There is an American assumption underlying every bit of this terror: I see you, I know you, and you are nothing. I remember this when the pressure of living as an adult with my family and children in the South seems like too much, when the poverty my family and community has been mired in for generations by design is too galling, too present. There are moments that would break me if they could, moments when I am all too aware of how we have been robbed of opportunities to create intergenerational wealth, when our schools fail us, when we are shuttled into the service sector, when we scrabble for demeaning job after demeaning job. Days when I see one of my cousins, struggling with addiction and untreated mental illness, walking the streets shirtless and shoeless, drowning in his life, and my heart breaks. It is on days like this when a white person will interview me and ask me how to make black people want more for themselves, and I've had enough.

11 I want to run away, at moments like that, to someplace where there is no humidity, where the light is golden over the hills and the specter of all that we have survived and died by is not present in every flag, every street name, every monument, every vote. I fantasize about living in that fabled America. And then I remember that one cannot escape an infinite room. Moving across a few state lines is not going to help me escape this place that tells me I am less. The racist, misogynistic sentiment I encounter every day in Mississippi is the same belief that put in place the economic and social caste systems that allowed America to become America. It is the bedrock beneath the soil. Racial violence and subjugation happen on the streets of St. Louis, on the sidewalks of New York City and in the BART stations of Oakland.

12 I breathe. I remain. I remember that Mississippi is not only its ugliness, its treachery, its willful ignorance. It is also my nephew, hurling his body down a waterslide, rocketing to the bottom, joy running from shoulder to heel. It is my godmother boiling pots and pots of shrimp and pouring them into a children's pool so we can eat the delicious spicy mess at our family gathering on the Fourth of July. It is my youngest sister smiling and dancing to Al Green in my godmother's driveway while the night enfolds like a hand and the insects hiss with summer's sibilant kiss. It is riding to a convenience store with my childhood friends with the windows down and the night wind caressing me on my cheekbones, UGK booming from the speakers in answer to the blooming Mississippi night. It is sitting on the porch with my 78-year-old grandmother, my children sandwiched between us on the swing, making idle talk and watching hummingbirds zip through the air beyond her screen as she tells us stories. Flush with joy.

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NOTES

13 But there is more. Here is my local bookseller, a white middle-aged man, arranging a celebratory birthday dinner for my sister and hosting it even as he is **convalescing** from an illness, and doing it all with a quiet, gentle smile. Here is one of my best friends from high school, a white woman with two toddlers, who stops her car when she sees black people pulled over by the police, pulling out her phone and filming in an attempt to belay disaster, to hold authority accountable, fussy children be damned. And behold the Pass Christian Public Library leading an initiative to choose The Fire This Time[1], a book about black experience in America, for its citywide reading program in order to foster community dialogue about what it means to be bound together in this place. We are trying to understand that one person's fate predicates another's, that this illness of racial violence and oppression affects all of us—not just in Mississippi, but throughout the South, America and abroad.

14 I like to imagine that one day, I will build a home of cement, a home built to **weather** the elements, in a clearing in a piney Southern wood, riven with oak and dogwood. I'd like a small garden where I could grow yellow squash and bell peppers in the summer, collards and carrots in the winter, and perhaps keep a few chickens. I wish for one or two kind neighbors who will return my headstrong bulldog if she wanders off, neighbors who I can gift a gallon of water in the aftermath of a hurricane. I like to think that after I die, my children will look at that place and see a place of refuge, of rest. I hope they do not flee. I hope that at least one of them will want to remain here in this place that I love more than I loathe, and I hope the work that I have done to make Mississippi a place worth living is enough. I hope they feel more themselves in this place than any other in the world, and that if they do leave, they dream of that house, that clearing, those woods, when they sleep.

15 This is the answer with teeth. The reply that demands nuance, introspection and ruthless clarity, enough to see that this can be another place. Even as the South remains troubled by its past, there are people here who are fighting so it can find its way to a healthier future, never forgetting the lessons of its long, brutal history, ever present, ever instructive.

16 We stand at the edge of a gulf, looking out on a surging, endless expanse of time and violence, constant and immense, and like water, it wishes to swallow us. We resist. We dredge new beaches, build seawalls, fortify the shore and hold fast to each other, even as storm after storm pushes down on us. We learn how to bear the rain, the wind, the inexorable waves. We fear its power, respect its reach, but we learn how to navigate it, because we must. We draw sustenance from it. We dream of a day when we will not feel the need to

1. ***The Fire This Time*** a 2016 anthology about race in modern America edited by Ward; its title is an allusion to James Baldwin's 1963 collection, *The Fire Next Time*

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throw our children into its maw to shock them into learning how to swim. We stand. And we build.

NOTES

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EXPLANATORY ESSAY

WRITE

"My True South: Why I Decided to Return Home," is a work of literary nonfiction, or a text that uses literary elements to convey real-life events and experiences. Analyze how Ward uses figurative language and rhetorical devices in order to convey her profound message.

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Fences

DRAMA
August Wilson
1985

Introduction

Fences is a Pulitzer Prize-winning play by August Wilson (1945–2005), one of his ten plays collectively referred to as "The Pittsburgh Cycle." Each play in the cycle focuses on the African American experience during a particular decade in 20th-century America; though it premiered in 1985, *Fences* is set in the latter half of the 1950s. In this scene, Cory, a high school senior, confronts his father, a garbage collector and former Negro League baseball player named Troy, about pursuing a future in college football. The ensuing argument escalates quickly, and despite Cory's mother Rose's interruption, Troy lands several verbal blows.

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: The ideas and creativity of African American poets like Langston Hughes are an important part of American literature. Americans can celebrate the legacy of these authors by reading and remembering their works.

Transcript

"What happens to a dream deferred?

This is the first line of Langston Hughes's poem, "Harlem." It is one of his best-known pieces. Have you read it before? If not, this may be the perfect opportunity. Americans celebrate Black Poetry Day on Oct. 17. This day highlights poetry by African American writers like Hughes — [. . .]: and reminds us how reading diverse literature can help us understand our world.

According to the nonprofit educational organization African American Registry, Black Poetry Day began in 1985. The unofficial holiday's exact origins are unclear, but according to the Registry, it likely first honored the birthday of Jupiter Hammon. Hammon was born into slavery on Oct. 17, 1711. Later, he became the first published African American poet. Now, people across the country spend Oct. 17 celebrating African American poets of the past, present and future.

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. That "Harlem" is one of Hughes's best-known poems
   - B. The date Americans celebrate national Black Poetry Day
   - C. The importance of reading diverse literature to understand the world
   - D. The impressive history of nonprofits supporting the arts

2. Select one advantage of listening to the audio recording of the text.

   - A. The audio recording emphasizes the positive connection between diversity and literature.
   - B. The audio recording helps listeners understand the origins of Black Poetry Day.
   - C. The audio recording provides quotes from Langston Hughes.
   - D. The audio recording questions the role of poetry in bringing America closer to racial equality.

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"I'm the boss around here. I do the only saying that counts."

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.

Troy: Where's Cory? That boy brought his butt home yet?

Rose: He's in the house doing chores. *(calling)* Cory! Get your butt out here, boy!

(Troy goes over to a pile of wood, picks up a board, and starts sawing. Cory enters from the house.)

Troy: You just now coming in here from leaving this morning?

Cory: Yeah, I had to go to football practice.

Troy: Yeah, what?

Cory: Yessir.

Troy: I ain't but two seconds off you noway. The garbage sitting in there overflowing . . . you ain't done none of your chores . . . and you come in here talking about "Yeah."

Cory: I was just getting ready to do my chores now, pop . . .

Troy: Your first chore is to help me with this fence on Saturday. Everything else come after that. Now get that saw and cut them boards.

(Cory begins to get out the boards. There's a long pause.)

Troy: Your mama told me you done got **recruited** by a college football team? Is that right?

Cory: Yeah, Coach Zellman say the recruiter gonna be coming by to talk to you. Get you to sign the permission papers.

Troy: I thought you supposed to be working down there at the A&P. Ain't you supposed to be working down there after school?

SAMPLE ANNOTATION

Literary Elements

Troy is agitated and starts sawing boards, which seems menacing and tense. Cory enters the scene from the house. His dismissive "yeah" response upsets Troy even more. Troy demands he say "yessir" suggesting he expects respect. The tension between the two suggests an intergenerational divide.

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NOTES

14 Cory: Mr. Stawicki say he gonna hold my job for me until after the football season. Say starting next week I can work weekends.

15 Troy: I thought we had an understanding about this football stuff? You supposed to keep up with your chores and hold that job down at the A&P. Ain't been around here all Saturday. Ain't none of your chores done . . . now you telling me you done quit your job.

16 Cory: I'm gonna be working weekends.

17 Troy: You damn right you are! And ain't no need for nobody coming around here to talk to me about signing for nothing.

18 Cory: Hey pop . . . you can't do that. He coming all the way from North Carolina.

19 Troy: I don't care where he coming from. The white man ain't gonna let you nowhere with that football noway. You go on and get your book-learning so you can work yourself up in that A&P or learn how to fix cars or build houses or something, get you a **trade**. That way you have something can't nobody take away from you. You go on and learn how to put your hands to some good use. Besides **hauling** people's garbage.

20 Cory: I get good grades, Pop. That's why the recruiter wants to talk with you. You got to keep up your grades to get recruited. This way I'll be going to college. I'll get a chance.

SAMPLE ANNOTATION

Paraphrasing and Summarizing

Without telling his father, Cory quits his job. Troy finds out after the fact, tells Cory to get his job back, finds out it isn't available, and insists Cory get another job.

21 Troy: First you gonna get your butt down there to the A&P and get your job back.

22 Cory: Mr. Stawicki done already hired somebody else 'cause I told him I was playing football.

23 Troy: You a bigger fool than I thought . . . to let somebody take away your job so you can play some football. Where you gonna get your money to take out your girlfriend and whatnot? What kind of foolishness is that to let somebody take away your job?

24 Cory: I'm still gonna be working weekends.

25 Troy: Naw . . . naw. You getting your butt out of here and finding another job.

26 Cory: Come on pop! I got to practice. I can't work after school and play football too. The team needs me. That's what Coach Zellman say . . .

27 Troy: I don't care what nobody else say, I'm the boss . . . you understand? I'm the boss around here. I do the only saying that counts.

28 Cory: Come on, pop!

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29 Troy: I asked you . . . did you understand?

30 Cory: Yessir.

31 Troy: You go on down there to that A&P and see if you can get your job back. If you can't do both . . . then you quit the football team. You've got to take the crookeds with the straights.

32 Cory: Yessir.
(Pause)

. . . Can I ask you a question?

33 Troy: What the hell you wanna ask me? Mr. Stawicki the one you got the questions for.

34 Cory: How come you ain't never liked me?

35 Troy: Liked you? Who the hell say I got to like you? What law is there say I got to like you? Wanna stand up in my face and ask a damn fool ass question like that. Talking about liking somebody. Come here boy, when I talk to you . . . Straighten up dammit! I asked you a question . . . what law is there say I got to like you?

36 Cory: None.

37 Troy: Well, all right then! Don't you eat every day? *(Pause)* Answer me when I talk to you! Don't you eat every day?

38 Cory: Yeah.

39 Troy: N-----, as long as you in my house, you put that sir on the end of it when you talk to me!

40 Cory: Yes . . . sir.

41 Troy: You eat every day.

42 Cory: Yessir!

43 Troy: You got clothes on your back.

44 Cory: Yessir.

45 Troy: Why you think that is?

46 Cory: Cause of you.

47 Troy: Ah, hell I know it's cause of me . . . but why do you think that is?

48 Cory ***(hesitant)***: Cause you like me.

49 Troy: Like you? I go out of here every morning . . . bust my butt putting up with them crackers everyday . . . 'cause I like you? You about the biggest fool I ever

NOTES

SAMPLE ANNOTATION

Literary Elements

Troy wants Cory to keep the job and quit the team. I think Troy's message about the "crookeds and straights" is about taking the good with the bad. The play is telling us that this acceptance is part of sports, relationships, and life.

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NOTES

saw. *(Pause)* It's my job, it's my responsibility! You understand that? A man got to take care of his family. You live in my house, sleep on my bedclothes, fill your belly up on my food . . . cause you my son. You my flesh and blood. Not cause I like you! Cause it's my duty to take care of you. I owe a responsibility to you! Let's get this straight here, before it go along any further . . . I ain't got to like you. Mr. Rand don't give me my money come payday 'cause he likes me. He gives me 'cause he owes me. I done given you everything I had to give you. I gave you your life! Me and your mama worked that out between us. And liking your black ass wasn't part of the bargain. Don't you try and go through life worrying about if somebody like you or not. You best be making sure they doing right by you. You understand what I'm saying boy?

50 Cory: Yessir.

51 Troy: Then get the hell out of my face, and get on down to that A&P.

52 *(Rose has been standing behind the screen door for much of the scene. She enters as Cory exits.)*

53 Rose: Why don't you let the boy go ahead and play football Troy? Ain't no harm in that. He's just trying to be like you with the sports.

54 Troy: I don't want him to be like me! I want him to move as far away from my life as he can get. You the only decent thing that's ever happened to me. I wish him that. But I don't wish him a thing else from my life. I decided seventeen years ago that boy wasn't getting involved in no sports. Not after what they did to me.

55 Rose: Everything that boy do . . . he do it for you. He wants you to say "Good job, son." That's all.

56 Troy: Rose, I ain't got time for that. He's alive. He's healthy. He's got to make his own way. I made mine. Ain't nobody gonna hold his hand when he get out there in the real world.

57 Rose: Times have changed from when you was young, Troy. People change. The world is changing around you and you can't even see it.

58 Troy *(slow, **methodical**)*: Woman . . . I do the best I can do. I come home every Friday. I carry a sack of potatoes and a bucket of lard. You all line up at the door with your hands out. I give you the lint from my pockets. I give you my sweat and blood. I ain't got no tears. I done spent them. I get up on Monday morning . . . find my lunch on the table. I go out. Make my way. Find my strength to carry me through to the next Friday. *(Pause)* That's all I've got Rose. That's all I've got to give. I can't give nothing else.

Excerpted from *Fences* by August Wilson, published by Samuel French, Inc.

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First Read

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

THINK QUESTIONS

WRITE

1. Cory answers "Yessir" to most of his father's statements. What can you infer about Cory's character based on his responses? Use evidence from the text to support your answer.

2. Troy says Rose is the "only decent thing that's ever happened" to him. Why does he say this? How would you describe Troy and Rose's relationship? Use evidence from the text to support your answer.

3. There are not many stage directions included in the text. How do you imagine Troy's tone of voice during this scene? Use evidence from the text to support your answer.

4. Read the following dictionary entry:

   trade
   trade /trād/ *noun*

   1. the action of buying and selling goods and services
   2. a skilled job
   3. an exchange between two people

   Decide which definition best matches **trade** as it is used in *Fences*. Write that definition of *trade* here, and indicate which clues found in the text helped you determine the meaning.

5. What is the meaning of the word **hauling** as it is used in paragraph 19 of *Fences*? Write your best definition here, along with a brief explanation of how you arrived at its meaning.

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Reading Skill: Paraphrasing and Summarizing

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: 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
- ✓ In a literary text, key elements such as the setting, characters, and plot, including the resolution of the conflict and the theme it suggests

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 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 an informational text, does my summary include details about a topic that connect to the central idea?
- ✓ In a literary text, does my summary include details about the characters, setting, and plot that connect to the theme?
- ✓ In what order should I put the most important ideas, events, and details in a text to make my summary logical?

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Reread paragraphs 52–56 of *Fences*. 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: Summarize how Troy feels about Cory playing college football.

- A. Troy decided many years ago that Cory would not play sports in college because of the bad experience Troy had, which had a negative impact on his life.
- B. Rose tries to convince Troy to allow Cory to play football by telling him that Cory wants to be like him.
- C. Troy feels that playing football is too dangerous. Playing football in college could hurt Cory as it did Troy, and he does not want this for his son.
- D. Troy does not want Cory to be at all like him because his life is miserable and because Cory needs to find his own way.

Part B: What textual evidence best supports the correct answer to Part A?

- A. "I don't want him to be like me! I want him to move as far away from my life as he can get."
- B. "Why don't you let the boy go ahead and play football Troy? Ain't no harm in that."
- C. "I decided seventeen years ago that boy wasn't getting involved in no sports. Not after what they did to me."
- D. "Everything that boy do . . . he do it for you. He wants you to say 'Good job, son.' That's all."

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CHECKLIST

DISCUSS AND ANNOTATE

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 characters' actions and reactions, as revealed through stage directions and dialogue
- ✓ the theme or themes of the text

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

STEP 2: To evaluate how key elements enhance or add layers of meaning and style in a literary text, consider the following questions:

- ✓ What literary elements does the author use in the text? What is their literal meaning? What is their symbolic meaning, or deeper significance?
- ✓ Is the author's use of literary elements effective or ineffective at adding or enhancing meaning? Why or why not?
- ✓ What is the mood, or the emotional atmosphere, of the story?
- ✓ What is the tone, or the author's attitude, toward the subject?
- ✓ How significantly does the author's use of literary elements and language engage the reader, enhance or add layers of meaning, and convey the author's style and purpose?

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Reread paragraphs 45–51 of *Fences*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Based on the stage direction and dialogue between Troy and Cory in paragraphs 45 through 48, the reader can conclude that—

   - A. Troy and Cory feel at ease around each other.
   - B. Cory feels intimidated by his father's exertion of authority.
   - C. Both Troy and Cory have explosive personalities.
   - D. Cory is trying to apologize to Troy, but Troy is unwilling to listen to him.

2. The dialogue in paragraph 49 reveals that Troy—

   - A. supports his family out of love, even if he doesn't always show it.
   - B. likes and is proud of his job.
   - C. believes he has a duty to take care of Cory but that doesn't mean he has to like him.
   - D. wants to protect Cory from hardships in life.

3. The literary elements in this passage contribute to the meaning of the scene by—

   - A. adding tension to the rising action.
   - B. providing a resolution to the conflict.
   - C. giving background information about Troy's past and how it influences his parenting style.
   - D. portraying the highest moment of tension, or climax, of the scene.

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Close Read

Reread *Fences*. 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. Listen to the voiceover reading of the play included in this lesson. Highlight a portion of the text that helped you gain a new understanding of the text. Write a sentence explaining the technique the speaker used to contribute meaning to the text.

2. Locate lines at the beginning of the scene in which Troy demands that Cory address him formally and then asks Cory about being recruited. Evaluate how key literary elements in this passage, such as dialogue and character actions, work together to advance the plot.

3. Identify a paragraph in the middle of the play in which Troy insults Cory by calling him a fool. Evaluate how the setting adds layers of meaning to the play.

4. Highlight the stage directions for Rose near the end of the scene, as well as the dialogue between Rose and Troy immediately following those stage directions. Summarize the conflict occurring between Rose and Troy.

5. Recall that the essential question of this unit is, "What does home mean to you"? Highlight evidence in the text that reveals how the characters view their home. Analyze how the playwright reveals the character's perspective on home.

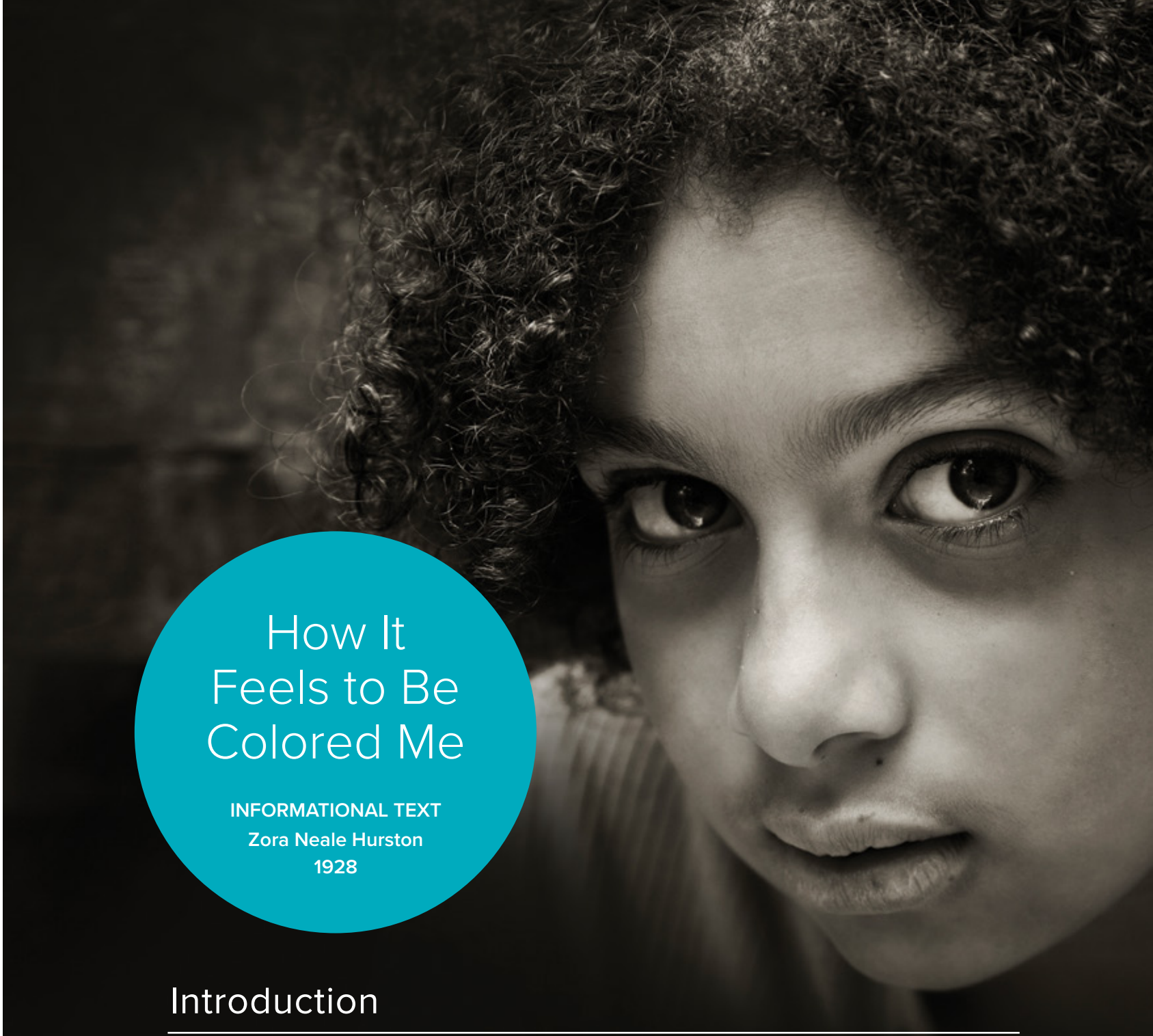
LITERARY ANALYSIS

WRITE

Think about the setting and the action in this excerpt from *Fences*. How does the literal action—Troy constructing a fence in the backyard, and enlisting Cory to join him—coincide with what is happening in the dialogue? How do the setting, characters, and plot build upon each other to create meaning? Evaluate the key literary elements that are used to create layers of meaning.

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How It Feels to Be Colored Me

INFORMATIONAL TEXT
Zora Neale Hurston
1928

Introduction

Zora Neale Hurston (1891–1960) was an African American writer and anthropologist who was one of the leading voices in the Harlem Renaissance. Although Hurston's preacher father sometimes sought to "squinch" her spirit, her mother urged young Zora and her seven siblings to "jump at de sun," and jump she did. Ten years before the publication of her most famous novel, *Their Eyes Were Watching God*, Hurston made her own declaration of independence with the autobiographical essay presented here, "How It Feels to Be Colored Me."

"I remember the very day that I became colored."

NOTES

1 I am colored but I offer nothing in the way of extenuating circumstances except the fact that I am the only Negro in the United States whose grandfather on the mother's side was *not* an Indian chief.

2 I remember the very day that I became colored. Up to my thirteenth year I lived in the little Negro town of Eatonville, Florida. It is exclusively a colored town. The only white people I knew passed through the town going to or coming from Orlando. The native whites rode dusty horses, the Northern tourists chugged down the sandy village road in automobiles. The town knew the Southerners and never stopped cane chewing when they passed. But the Northerners were something else again. They were peered at cautiously from behind curtains by the timid. The more venturesome would come out on the porch to watch them go past and got just as much pleasure out of the tourists as the tourists got out of the village.

SAMPLE ANNOTATION

Structure – Informational Text Structure

The author compares reactions to white people passing through her town. Her neighbors ignored the Southern whites, but were timid around the Northern tourists.

3 The front porch might seem a daring place for the rest of the town, but it was a gallery seat for me. My favorite place was atop the gatepost. Proscenium box for a born first-nighter. Not only did I enjoy the show, but I didn't mind the actors knowing that I liked it. I usually spoke to them in passing. I'd wave at them and when they returned my salute, I would say something like this: "Howdy-do-well-I-thank-you-where-you-goin'?" Usually automobile or the horse paused at this, and after a queer exchange of compliments, I would probably "go a piece of the way" with them, as we say in farthest Florida. If one of my family happened to come to the front in time to see me, of course negotiations would be rudely broken off. But even so, it is clear that I was the first "welcome-to-our-state" Floridian, and I hope the Miami Chamber of Commerce will please take notice.

4 During this period, white people differed from colored to me only in that they rode through town and never lived there. They liked to hear me "speak pieces" and sing and wanted to see me dance the parse-me-la, and gave me generously of their small silver for doing these things, which seemed strange to me for I wanted to do them so much that I needed **bribing** to stop, only they didn't know it. The colored people gave no dimes. They **deplored** any

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NOTES

joyful tendencies in me, but I was their Zora nevertheless. I belonged to them, to the nearby hotels, to the county—everybody's Zora.

5 But changes came in the family when I was thirteen, and I was sent to school in Jacksonville. I left Eatonville, the town of the oleanders, a Zora. When I disembarked from the river-boat at Jacksonville, she was no more. It seemed that I had suffered a sea change. I was not Zora of Orange County any more, I was now a little colored girl. I found it out in certain ways. In my heart as well as in the mirror, I became a fast brown—warranted not to rub nor run.

6 But I am not tragically colored. There is no great sorrow dammed up in my soul, nor lurking behind my eyes. I do not mind at all. I do not belong to the sobbing school of Negrohood who hold that nature somehow has given them a lowdown dirty deal and whose feelings are all but about it. Even in the helter-skelter[1] skirmish that is my life, I have seen that the world is to the strong regardless of a little pigmentation more or less. No, I do not weep at the world—I am too busy sharpening my oyster knife.

SAMPLE ANNOTATION

Interpreting Figurative Language

Hurston seems really optimistic in this passage. She uses the idiom, "the world is your oyster," to refer to her opportunities in life.

7 Someone is always at my elbow reminding me that I am the granddaughter of slaves. It fails to register **depression** with me. Slavery is sixty years in the past. The operation was successful and the patient is doing well, thank you. The terrible struggle that made me an American out of a potential slave said "On the line!" The Reconstruction said "Get set!" and the generation before said "Go!" I am off to a flying start and I must not halt in the stretch to look behind and weep. Slavery is the price I paid for civilization, and the choice was not with me. It is a bully adventure and worth all that I have paid through my ancestors for it. No one on earth ever had a greater chance for glory. The world to be won and nothing to be lost. It is thrilling to think—to know that for any act of mine, I shall get twice as much praise or twice as much blame. It is quite exciting to hold the center of the national stage, with the spectators not knowing whether to laugh or to weep.

8 The position of my white neighbor is much more difficult. No brown specter pulls up a chair beside me when I sit down to eat. No dark ghost thrusts its leg against mine in bed. The game of keeping what one has is never so exciting as the game of getting.

9 I do not always feel colored. Even now I often achieve the unconscious Zora of Eatonville before the Hegira.[2] I feel most colored when I am thrown against a sharp white background.

1. **helter-skelter** in a disorderly or hasty manner
2. **Hegira** the journey of Muhammad and his followers from Mecca to Medina in the 7th century

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NOTES

10 For instance at Barnard.[3] "Beside the waters of the Hudson" I feel my race. Among the thousand white persons, I am a dark rock surged upon, and overswept, but through it all, I remain myself. When covered by the waters, I am; and the ebb but reveals me again.

11 Sometimes it is the other way around. A white person is set down in our midst, but the contrast is just as sharp for me. For instance, when I sit in the drafty basement that is The New World Cabaret with a white person, my color comes. We enter chatting about any little nothing that we have in common and are seated by the jazz waiters. In the abrupt way that jazz orchestras have, this one plunges into a number. It loses no time in **circumlocutions,** but gets right down to business. It constricts the thorax and splits the heart with its tempo and narcotic harmonies. This orchestra grows rambunctious, rears on its hind legs and attacks the tonal veil with primitive fury, rending it, clawing it until it breaks through to the jungle beyond. I follow those heathen—follow them exultingly. I dance wildly inside myself; I yell within, I whoop; I shake my assegai above my head, I hurl it true to the mark *yeeeeooww*! I am in the jungle and living in the jungle way. My face is painted red and yellow and my body is painted blue. My pulse is throbbing like a war drum. I want to slaughter something—give pain, give death to what, I do not know. But the piece ends. The men of the orchestra wipe their lips and rest their fingers. I creep back slowly to the veneer we call civilization with the last tone and find the white friend sitting motionless in his seat, smoking calmly.

12 "Good music they have here," he remarks, drumming the table with his fingertips.

13 Music. The great blobs of purple and red emotion have not touched him. He has only heard what I felt. He is far away and I see him but dimly across the ocean and the continent that have fallen between us. He is so pale with his whiteness then and I am *so* colored.

SAMPLE ANNOTATION

Literary Elements

Hurston uses a simile to describe herself strutting down the street, "as snooty" as a statue of lions in front of the library. She then compares herself to a movie star who she says, "has nothing on me."

14 At certain times I have no race, I am *me*. When I set my hat at a certain angle and saunter down Seventh Avenue, Harlem City, feeling as snooty as the lions in front of the Forty-Second Street Library, for instance. So far as my feelings are concerned, Peggy Hopkins Joyce[4] on the Boule Mich with her gorgeous raiment, stately carriage, knees knocking together in a most aristocratic manner, has nothing on me. The cosmic Zora emerges. I belong to no race nor time. I am the eternal feminine with its string of beads.

3. **Barnard** a liberal arts college in New York City
4. **Peggy Hopkins Joyce** an American model and actress known for leading a flamboyant, decadent lifestyle

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NOTES

15 I have no separate feeling about being an American citizen and colored. I am merely a fragment of the Great Soul that surges within the boundaries. My country, right or wrong.

16 Sometimes, I feel discriminated against, but it does not make me angry. It merely astonishes me. How *can* any deny themselves the pleasure of my company? It's beyond me.

17 But in the main, I feel like a brown bag of **miscellany** propped against a wall. Against a wall in company with other bags, white, red and yellow. Pour out the contents, and there is discovered a jumble of small things priceless and worthless. A first-water diamond, an empty spool, bits of broken glass, lengths of string, a key to a door long since crumbled away, a rusty knife-blade, old shoes saved for a road that never was and never will be, a nail bent under the weight of things too heavy for any nail, a dried flower or two still a little fragrant. In your hand is the brown bag. On the ground before you is the jumble it held—so much like the jumble in the bags, could they be emptied, that all might be dumped in a single heap and the bags refilled without altering the content of any greatly. A bit of colored glass more or less would not matter. Perhaps that is how the Great Stuffer of Bags filled them in the first place—who knows?

"How It Feels to Be Colored Me" from *I Love Myself When I Am Laughing* by Zora Neale Hurston. Published by The Feminist Press. Used by permission of The Permissions Company, Inc.

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First Read

Read "How It Feels to Be Colored Me." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How is life in Jacksonville different for Hurston to the way it was in Eatonville? What are the significant changes, and how do they affect her? Cite evidence from the text to support your answer.

2. Why doesn't being the granddaughter of slaves "register depression" in Hurston? Summarize Hurston's position on this part of her cultural history, quoting passages from the text to support your response.

3. What does Hurston's anecdote about The New World Cabaret convey to readers? Why does she share this story? Use evidence from the text to support your response.

4. What does the verb **deplored** mean as it appears in the text? Write your best definition of *deplored* here, along with a brief explanation of how you arrived at its meaning.

5. The Latin root *circum* means "around." With this in mind, what context clues helped you determine the meaning of **circumlocutions** as it appears in the text?

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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:** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly, such as "her eyes are stars"
  - **personification:** a metaphor that represents a nonhuman thing as a person, such as "the party died down"
  - **hyperbole:** an exaggeration used for emphasis, such as having "a million things to do"
  - **idiom:** a word or phrase that means something different from its literal meaning, such as an easy test being "a piece of cake"

STEP 2: In order to analyze the author's use of figurative language, consider the following questions:

- ✓ How does the use of figurative language help me understand or visualize what is being described?
- ✓ How does figurative language contribute subtle shades of meaning to a text?
- ✓ How does the author's use of figurative language help to convey his or her message?
- ✓ Why might the author have decided to use this type of figurative language? What effect or experience does this create for the reader?

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Reread paragraph 11 of "How It Feels to Be Colored Me." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Figurative language such as "I follow these heathen" and "I dance wildly within myself" suggest what about the author's reaction to the music?

   - ○ A. The figurative language shows that the music makes the author very anxious.
   - ○ B. The figurative language shows that the author very much dislikes the music.
   - ○ C. The figurative language shows that the music brings out passion in the author.
   - ○ D. The figurative language shows that different people have different reactions to music.

2. What is the intended effect of the author's hyperbolic descriptions of her actions while listening to the music?

   - ○ A. They intend to illustrate the stark contrast between her reaction to the music and that of her white companion.
   - ○ B. They intend to illustrate the intense personal connection that the author has to jazz music because of where she comes from.
   - ○ C. They intend to illustrate how negative of a reaction the author has to the music.
   - ○ D. They intend to illustrate for the reader how music plays an important role in the author's adult life.

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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 structures in informational texts, note the following:

- ✓ patterns in individual sections of text that reveal text structures, such as:
  - descriptions of 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*
  - how effectively the structures enable readers to distinguish key ideas
- ✓ how effectively the structures support the author's purpose(s):
  - to entertain:
    - > events narrated in time order
    - > descriptions that include sensory and figurative language
  - to inform:
    - > steps in a process
    - > comparisons of key events, people, or ideas
  - to persuade:
    - > reasons and evidence to support a claim or proposed solution
    - > comparisons between two opposing perspectives to prove a point
- ✓ how effectively the text structures help develop the central idea

STEP 2: To evaluate the structures in informational texts, use the following questions as a guide:

- ✓ How effective are the structures at enabling readers to distinguish key concepts?
- ✓ What is the author's purpose for writing?
- ✓ Do the text structures effectively support the author's purpose? Why or why not?

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Reread paragraphs 11–13 of "How It Feels to Be Colored Me." 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: Why does the text structure effectively support the author's purpose to communicate how it feels to be a black woman in her adulthood?

- A. The text structure effectively supports the author's purpose because it shows the similarities between her life growing up in Eatonville and later as an adult in New York.
- B. The compare and contrast text structure effectively supports the author's purpose because it contrasts her experiences listening to jazz music with her white friend.
- C. The text structure effectively supports the author's purpose because it clearly shows the effects of interracial friendships during the Harlem Renaissance.
- D. The text structure effectively supports the author's purpose because she explains how she easily interacts in white communities in college and while at The New World Cabaret.

Part B: Which statement from the passage best supports the answer in Part A?

- A. "Even now I often achieve the unconscious Zora of Eatonville before the Hegira."
- B. "In the abrupt way that jazz orchestras have, this one plunges into a number."
- C. "The men of the orchestra wipe their lips and rest their fingers."
- D. "He has only heard what I felt."

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CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify key elements of meaning and style, note the following:

- ✓ how the characters are introduced and developed
- ✓ how the author establishes a style through diction, syntax, grammar, and the use of figurative language
- ✓ how the author's language choices create a specific style, reveal the narrator's attitude toward the subject, and create a specific 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 evaluate how key elements enhance or add layers of meaning and style in a literary text, consider the following questions:

- ✓ How do word choice, sentence structure, and figurative language contribute to the author's style and establish tone?
- ✓ What is the tone, or the author's attitude, toward the subject?
- ✓ How significantly does the author's use of literary elements and language engage the reader, enhance or add layers of meaning, and convey the author's style and purpose?

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Reread 15–17 of "How It Feels to Be Colored Me." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

Read this excerpt from Paragraph 17 of "How It Feels To Be Colored Me."

> "But in the main, I feel like a brown bag of miscellany propped against a wall. Against a wall in company with other bags, white, red and yellow. Pour out the contents, and there is discovered a jumble of small things priceless and worthless. A first-water diamond, an empty spool, bits of broken glass, lengths of string, a key to a door long since crumbled away, . . ."

What key literary elements add to the author's style in this excerpt?

- ○ A. The contents of the bag are listed in sentence fragments conveying a depressing tone and the message that people are a mix of useless things.
- ○ B. The author's comparison of herself to a brown bag of miscellaneous objects is figurative language that conveys a positive tone and message that all people are a mix of priceless and useless things.
- ○ C. The author compares her skin color to a brown bag while other people's skin color may be "white, red, or yellow," and the jumble of things in each bag represent things important to each person.
- ○ D. The author's attitude toward the brown bag shows she is very unhappy to be compared to the more colorful people represented by bags that are white, red, or yellow.

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Close Read

Reread "How It Feels to Be Colored Me" and "The Negro Speaks of Rivers." 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 use of idiom in paragraph 5. Analyze the author's use of figurative language.

2. Highlight an example of metaphor in the text. Explain the connotative and denotative meaning of this figure of speech.

3. In paragraph 11, the author personifies jazz music. Highlight an example of personification and evaluate this use of how use of figurative language adds layers of style to the text.

4. Locate details in paragraphs 15 and 16 that reveal a compare and contrast text structure. Evaluate the author's choice of text structure and explain how effectively or ineffectively it develops key concepts.

5. How might Hurston's outlook on her identity have been different if she had never left home? Highlight evidence from the text to support your answer.

EXPOSITORY

WRITE

Recall that style is the way in which writers use technique for effect. Evaluate the key elements of style, including diction, syntax, grammar, and figurative language, in Hurston's essay. How does Hurston use these elements to enhance or add style? How do they help the development of the message and make it more effective? How do the elements help create the author's voice? Use evidence from the text to explain and justify your reasoning.

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We Wear the Mask

POETRY
Paul Laurence Dunbar
1913

Introduction

Paul Laurence Dunbar (1872–1906) was many things: a published author, a renowned poet, and a young man with the highest of aspirations, to name a few. He was also a voice for African Americans who had suffered prejudice and the injustices of slavery, segregation, and racism prior to the turn of the 20th century. Dunbar's writing was the first of its kind to capture the essence of black life in America, including the hopes, fears, and abuses of his race. In his poem "We Wear the Mask," Dunbar describes the tortured cries of his brethren and their plight—living behind masks because no one could truly understand their pain. Like much of Dunbar's work, it showcases a natural ability to translate raw human emotion into words on a page.

“We wear the mask that grins and lies.”

NOTES

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human **guile**;
With torn and bleeding hearts we smile,
And mouth with **myriad** subtleties.

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

We smile, but, O great Christ, our cries
To thee from **tortured** souls arise.
We sing, but oh the clay is **vile**
Beneath our feet, and long the mile;
But let the world dream otherwise,
We wear the mask!

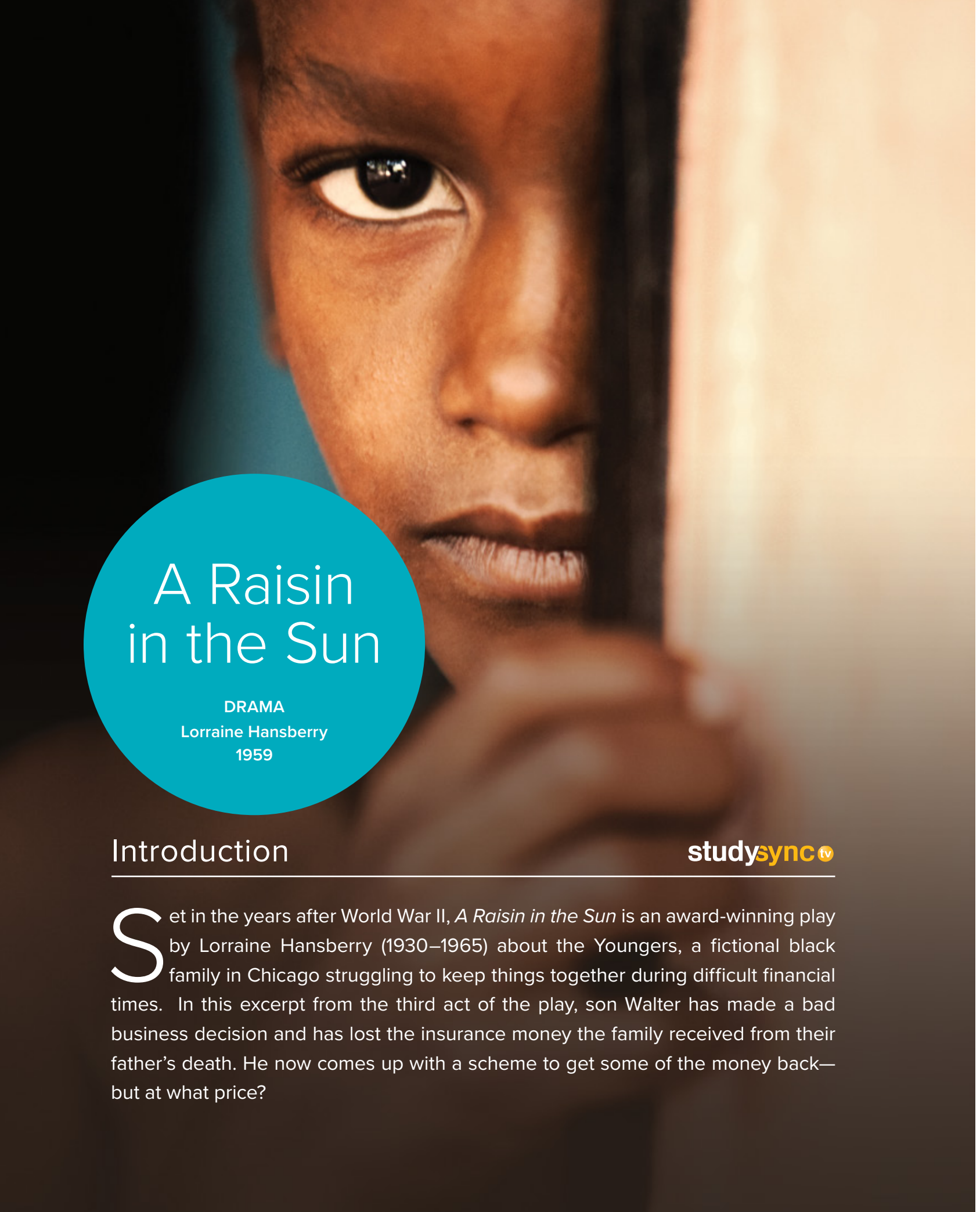
EXPOSITORY

WRITE

Recall that “We Wear the Mask” was written in 1903, a time during which severe discrimination against African Americans was widespread, and Jim Crow laws were upheld. Analyze the ways in which “We Wear the Mask” reflects the themes and issues of this time period. Support your response using evidence from the text.

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A Raisin in the Sun

DRAMA
Lorraine Hansberry
1959

Introduction

studysync tv

Set in the years after World War II, *A Raisin in the Sun* is an award-winning play by Lorraine Hansberry (1930–1965) about the Youngers, a fictional black family in Chicago struggling to keep things together during difficult financial times. In this excerpt from the third act of the play, son Walter has made a bad business decision and has lost the insurance money the family received from their father's death. He now comes up with a scheme to get some of the money back—but at what price?

"There is always something left to love. And if you ain't learned that you ain't learned nothing."

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.

From Act III

1 RUTH: What did you call that man for, Walter Lee?

2 WALTER: Called him to tell him to come on over to the show. Gonna put on a show for the man. Just what he wants to see. You see, Mama, the man came here today and he told us that them people out there where you want us to move—well they so upset they willing to pay us not to move! *[He laughs.]* And—and oh, Mama you would have been proud of the way me and Ruth and Bennie acted. We told him to get out . . . . Lord have mercy! We told the man to get out! Oh, we was some proud folks this afternoon, yeah. *[He lights a cigarette.]* We were still full of that old-time stuff . . . .

3 RUTH (Walter's wife) *[coming toward him slowly]*: You talking 'bout taking them people's money to keep us from moving in that house?

4 WALTER: I ain't just talking 'bout it baby—I'm telling you that's what's going to happen!

5 BENEATHA (Walter's sister): Oh, God! Where is the bottom! Where is the real honest-to-God bottom so he can't go any farther!

6 WALTER: See—that's the old stuff. You and that boy was here today. You all want everybody to carry a flag and a spear and sing some marching songs, huh? You wanna spend your life looking into things and trying to find the right and wrong part, huh? Yeah. You know what's going to happen to that boy someday—he'll find himself sitting in a dungeon, locked in forever—and the takers will have the key! Forget it, baby! There ain't no causes—there ain't nothing but taking in this world, and he who takes most is smartest—and it don't make a damn bit of difference *how*.

SAMPLE ANNOTATION

Theme

The play is set in the late 1950s, when segregation was common. Walter takes a bribe to not move into a white neighborhood. This defers the family's dream of owning a home. This conflict reveals a theme regarding deferred dreams.

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NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

The author uses personification to impart Mama's hurt, grief, and disappointment about her son's decision. Saying that Mama's pain is crying is a powerful way to express her intense suffering.

7 MAMA: You making something inside me cry, son. Some awful pain inside me.

8 WALTER: Don't cry, Mama. Understand. That white man is going to walk in that door able to write checks for more money than we ever had. It's important to him and I'm going to help him . . . I'm going to put on the show, Mama.

9 MAMA: Son—I come from five generations of people who was slaves and **sharecroppers**—but ain't nobody in my family never let nobody pay 'em no money that was a way of telling us we weren't fit to walk the earth. We ain't never been that poor. [*Raising her eyes and looking at him]* We ain't never been that—dead inside.

10 BENEATHA: Well—we are dead now. All the talk about dreams and sunlight that goes on in this house. It's all dead now.

11 WALTER: What's the matter with you all! I didn't make this world! It was give to me this way! Hell, yes, I want me some yachts someday! Yes, I want to hang some real pearls 'round my wife's neck. Ain't she supposed to wear no pearls? Somebody tell me—tell me, who decides which women is suppose to wear pearls in this world. I tell you I am a *man*—and I think my wife should wear some pearls in this world!

12 [*This last line hangs a good while and WALTER begins to move about the room. The word "Man" has penetrated his consciousness; he mumbles it to himself repeatedly between strange agitated pauses as he moves about.]*

13 MAMA: Baby, how you going to feel on the inside?

SAMPLE ANNOTATION

Literary Elements

Walter's words seem defiant, but the pauses and repetition in his speech, combined with the stage directions, undermine what he is saying. Walter's conscience is breaking through his rant, marking the beginning of the climax. Perhaps the author is commenting on notions of masculinity.

14 WALTER: Fine! . . . Going to feel fine . . . a man . . .

15 MAMA: You won't have nothing left then, Walter Lee.

16 WALTER [*coming to her*]: I'm going to feel fine, Mama. I'm going to look that son-of-a-bitch in the eyes and say—*[He falters.]*—and say, "All right, Mr. Lindner—*[He falters even more.]*—that's *your* neighborhood out there! You got the right to keep it like you want! You got the right to have it like you want! Just write the check and—the house is yours." And—and I am going to say—*[His voice almost breaks.]* "And you—you people just put the money in my hand and you won't have to live next to this bunch of stinking n------!"

17 . . . And maybe I'll just get down on my black knees . . . [*He does so,* RUTH *and* BENNIE *and* MAMA *watch him in frozen horror.*] "Captain, Mistuh, Bossman—[***groveling*** *and grinning and wringing his hands in profoundly anguished imitation of the slow-witted movie stereotype*] Oh, yassuh boss! Yasssssuh! Great white—[*Voice breaking, he forces himself to go on.*]—Father, just gi' ussen de money, fo' God's sake, and we's—we's ain't gwine come out deh and dirty up yo' white folks neighborhood . . ." [*He breaks down completely.*] And I'll feel fine! Fine! FINE! [*He gets up and goes into the bedroom.]*

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18 BENEATHA: That is not a man. That is nothing but a toothless rat.

19 MAMA: Yes—death done come in this here house. [*She is nodding, slowly,* ***reflectively***.] Done come walking in my house on the lips of my children. You what supposed to be my beginning again. You—what supposed to be my harvest. [*to* BENEATHA] You—you mourning your brother?

20 BENEATHA: He's no brother of mine.

21 MAMA: What you say?

22 BENEATHA: I said that that individual in that room is no brother of mine.

23 MAMA: That's what I thought you said. You feeling like you better than he is today?

24 [BENEATHA *does not answer.*]

25 MAMA: Yes? What you tell him a minute ago? That he wasn't a man? Yes? You give him up for me? You done wrote his **epitaph** too—like the rest of the world? Well who give you the privilege?

26 BENEATHA: Be on my side for once! You saw what he just did, Mama! You saw him—down on his knees. Wasn't it you who taught me—to **despise** any man who would do that? Do what he's going to do?

27 MAMA: Yes—I taught you that. Me and your daddy. But I thought I taught you something else too . . . I thought I taught you to love him.

28 BENEATHA: Love him? There is nothing left to love.

29 MAMA: There is always something left to love. And if you ain't learned that you ain't learned nothing. [*looking at her*] Have you cried for that boy today? I don't mean for yourself and for the family 'cause we lost the money. I mean for him; what he been through and what it done to him. Child, when do you think is the time to love somebody the most; when they done good and made things easy for everybody? Well then, you ain't through learning—because that ain't the time at all. It's when he's at his lowest and can't believe in hisself 'cause the world done whipped him so! When you starts measuring somebody, measure him right, child, measure him right. Make sure you done taken into account what hills and valleys he come through before he got to wherever he is.

Excerpted from *A Raisin in the Sun* by Lorraine Hansberry, published by Vintage Books.

NOTES

SAMPLE ANNOTATION

Theme

The characters' dialogue in response to Walter's decision creates conflict. Mama reminds Beneatha about the value of unconditional love. This reveals one of the play's themes about the importance of family.

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First Read

Read *A Raisin in the Sun*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Based on the text, what can you infer about Mr. Lindner's motivations for paying Walter and his family not to move?

2. How does Walter define manhood? Cite specific quotes or passages from the text to support your answer.

3. Why is Mama upset at Beneatha? Refer to specific moments in the text in your answer.

4. Use context to determine the meaning of the word **groveling** as it is used in *A Raisin in the Sun*. Write your definition of *groveling* here and explain how you arrived at it.

5. Use context to determine the meaning of the word **epitaph** as it is used in *A Raisin in the Sun*. Double check your answer using a dictionary. In your own words, write a definition of *epitaph* here.

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Reading Skill: Interpreting Figurative Language

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: To identify figurative language in a text, note the following:

- ✓ words or phrases that could mean one thing literally but suggest something else
- ✓ figures of speech that the author uses, such as:
  - **metaphor:** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly, such as "her eyes are stars"
  - **personification:** a metaphor that represents a nonhuman thing as a person, such as "the party died down"
  - **idiom:** a word or phrase that means something different from its literal meaning, such as an easy test being "a piece of cake"

STEP 2: In order to apply knowledge of figurative language to determine the connotative and denotative meaning of words and phrases, consider the following questions:

- ✓ Where do I see figurative language, and what is being described?
- ✓ What is the denotative meaning of the word or phrase?
- ✓ What is the connotation of the word?
- ✓ Do these words create a positive, negative, or neutral emotion?
- ✓ Where do I see words that mean one thing but might suggest another because of an emotional or sensory association?

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Reread paragraphs 16–19 of *Raisin in the Sun*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

Which sentence best conveys the meaning of the personification in paragraph 19?

- A. Mama feels that it is time for her and her children to get a fresh start on life.
- B. Mama sees that Walter has one last chance to change his mind and act in a moral way.
- C. There is no longer any hope that Walter will be the admirable son that Mama tried to raise.
- D. Mama is willing to move even though the family may face discrimination and new hardships.

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Reading Skill: Theme

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to identify universal themes in literary texts from different times and places, note the following:

- ✓ background knowledge and evidence from the texts that help you identify when and where each text was written
- ✓ how this context influences each text's themes
- ✓ details that help to develop universal themes, such as:
  - characters' thoughts, actions, and dialogue
  - the central conflict in the plot, and how that conflict is resolved
  - messages about life that seem universal, or applicable to all people
- ✓ how the themes are universal and relatable across time and place

STEP 2: To track and analyze universal themes in literary texts from different times and places, consider the following questions:

- ✓ When and where was the text written? How does this context relate to its themes?
- ✓ What details in the text help to develop the universal themes?
- ✓ What makes these themes universal?
- ✓ How does analyzing universal themes in texts from different times and places help you gain a deeper understanding of each text and its message?

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Reread paragraphs 9–15 of *A Raisin in the Sun*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which inference best demonstrates the relationship between characters and the theme about manhood as seen in paragraph 11?

   - A. Walter does not think sharecroppers are considered men.
   - B. Walter wants to win over his wife's affection by buying her pearls.
   - C. Walter acknowledges that all men want to own a yacht.
   - D. Walter prioritizes the expectation of proving his manhood by providing for his wife.

2. Beneatha's comments in paragraph 10 reveal that—

   - A. the characters live in a racially segregated neighborhood.
   - B. someone died in the house.
   - C. their home used to have a hopeful atmosphere.
   - D. there is no natural lighting in the house.

3. Which paragraph best communicates the message that being poor doesn't necessitate a loss of dignity and self-respect?

   - A. 9
   - B. 12
   - C. 13
   - D. 14

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Reading Skill: Literary Elements

CHECKLIST

DISCUSS AND ANNOTATE

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 theme or themes of the text

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

STEP 2: To evaluate how key elements enhance or add layers of meaning and style in a literary text, consider the following questions:

- ✓ What literary elements does the author use in the text? What is their literal meaning? What is their symbolic meaning, or deeper significance?
- ✓ Is the author's use of literary elements effective or ineffective at adding or enhancing meaning? Why or why not?
- ✓ How significantly does the author's use of literary elements and language engage the reader, enhance or add layers of meaning, and convey the author's style and purpose?

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Reread paragraph 17 of *Raisin in the Sun*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following sentences best describes how the characters' actions and dialogue create meaning in this passage?

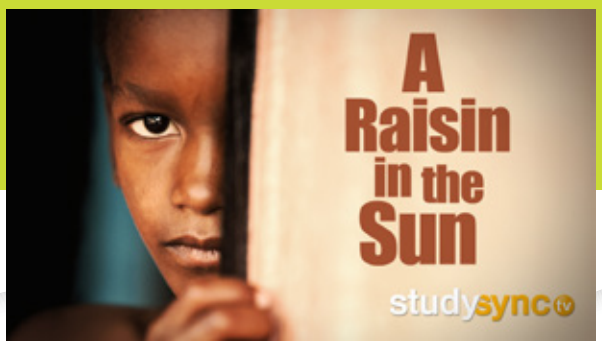
   - ○ A. The dialogue and the stage directions compliment each other to reinforce that Walter feels confident about his accepting the money from Mr. Lindner.
   - ○ B. The aggressive mockery in the dialogue and the anguished horror of the stage directions reflect the extreme pain of Walter's conflict.
   - ○ C. The dialogue and the stage directions work together to show that Ruth, Bennie, and Mama agree with Walter.
   - ○ D. The painful dialogue and emotional stage directions show that the family is falling apart.

2. The relationship between the dialogue and the stage directions in this passage advance the plot by—

   - ○ A. bringing the plot in this scene to its climax, or the point at which the conflict reaches its highest tension.
   - ○ B. providing a resolution to the conflict.
   - ○ C. giving background information, or exposition, about Walter's emotional state.
   - ○ D. wrapping up loose ends in the falling action.

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Close Read

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

SKILLS FOCUS

ANNOTATE

1. Locate a passage that contains clues about the setting of *A Raisin in the Sun*. Evaluate how the author uses the setting to add layers of meaning to the drama.

2. In paragraphs 10 and 11, Beneatha and Walter both discuss dreams. Evaluate this exchange and explain how the juxtaposition of their responses adds layers of meaning to the text.

3. Identify dialogue between Beneatha and Mama where they discuss respect, dignity, and love. Analyze the relationship between characters and explain how their exchange reveals a universal theme.

4. Highlight an example of an idiom, a figurative language device, that is used in paragraph 29. Determine the connotative and denotative meaning of the language used. Then, analyze the effect of this idiom.

5. Why is owning a home so important to Mama? What makes a home so important to a family? Identify textual evidence to support your answer.

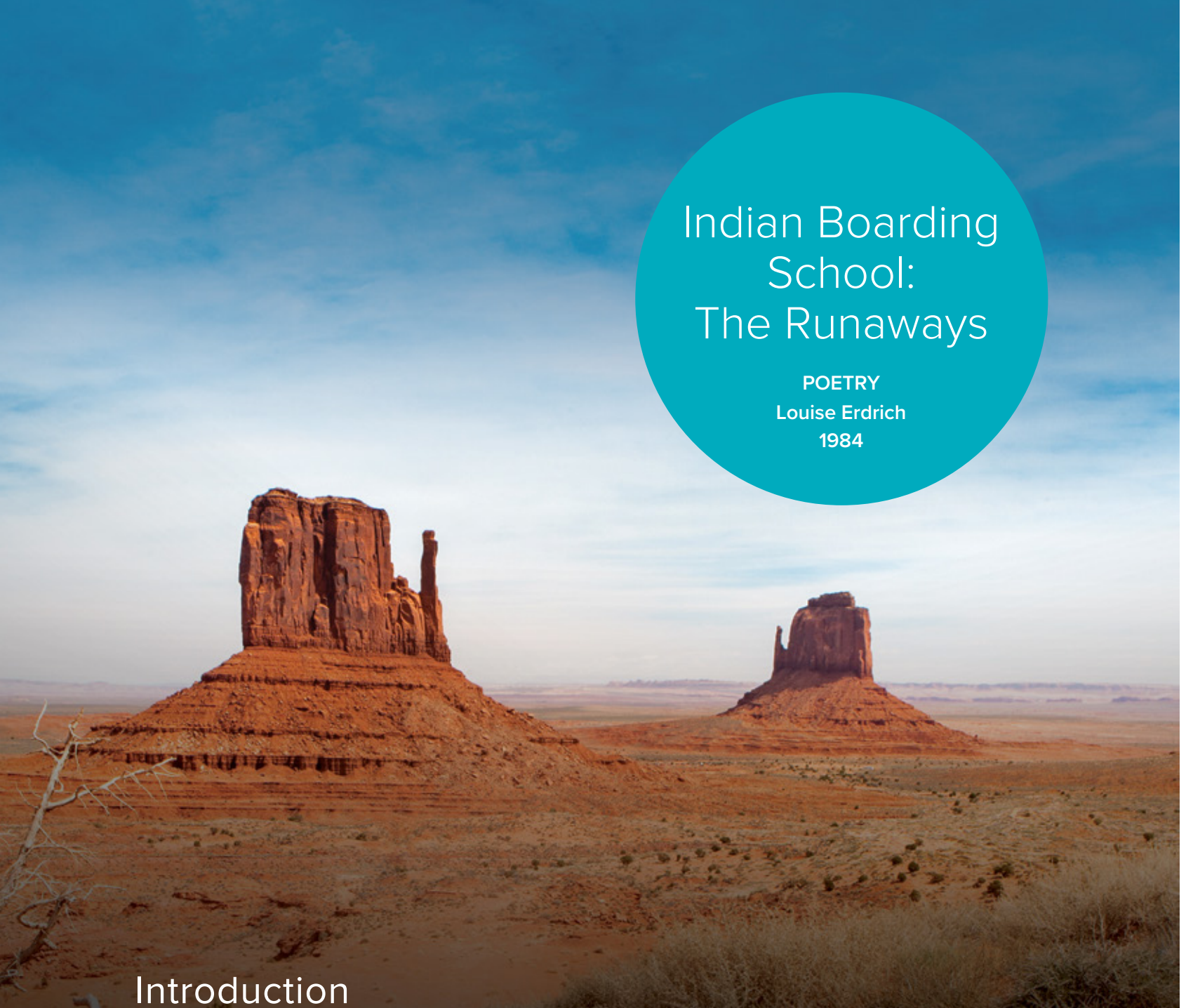
LITERARY ANALYSIS

WRITE

Track and analyze universal themes from *A Raisin in the Sun*. What universal themes are present in the text? Although places change and time lapsed, why are these themes universal? Support your analysis with evidence from the text.

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Indian Boarding School: The Runaways

POETRY
Louise Erdrich
1984

Introduction

Born in North Dakota of German and Chippewa descent, Louise Erdrich (b. 1954) emerged as one of the leading figures in what is today known as the second wave of the Native American Renaissance. Her writing across genres highlights the complex and beautiful history of Native Americans and their perspectives in American life past and present. In this poem, Erdrich depicts Native American students in post-Civil-War America, many of whom who were forced to attend boarding schools established by Christian missionaries who sought to assimilate Native Americans into Euro-American culture.

"Home's the place we head for in our sleep."

NOTES

Home's the place we head for in our sleep.
Boxcars[1] stumbling north in dreams
don't wait for us. We catch them on the run.
The rails, old **lacerations** that we love,
shoot parallel across the face and break
just under Turtle Mountains[2]. Riding scars
you can't get lost. Home is the place they cross.

The lame guard strikes a match and makes the dark
less **tolerant**. We watch through cracks in boards
as the land starts rolling, rolling till it hurts
to be here, cold in **regulation** clothes.
We know the sheriff's waiting at midrun
to take us back. His car is dumb and warm.
The highway doesn't rock, it only hums
like a wing of long insults. The worn-down welts
of **ancient** punishments lead back and forth.

All runaways wear dresses, long green ones,
the color you would think shame was. We scrub
the sidewalks down because it's shameful work.
Our brushes cut the stone in watered arcs
and in the soak **frail** outlines shiver clear
a moment, things us kids pressed on the dark
face before it hardened, pale, remembering
delicate old injuries, the spines of names and leaves.

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"Indian Boarding School: The Runaways" from ORIGINAL FIRE: SELECTED AND NEW POEMS by LOUISE ERDRICH. Copyright © 2003 by Louise Erdrich. Reprinted by permission of HarperCollins Publishers.

1. **boxcars** the freight cars on a train, usually with sliding doors and a roof
2. **Turtle Mountains** a mountainous area that continues from the northern border of North Dakota into Manitoba, Canada

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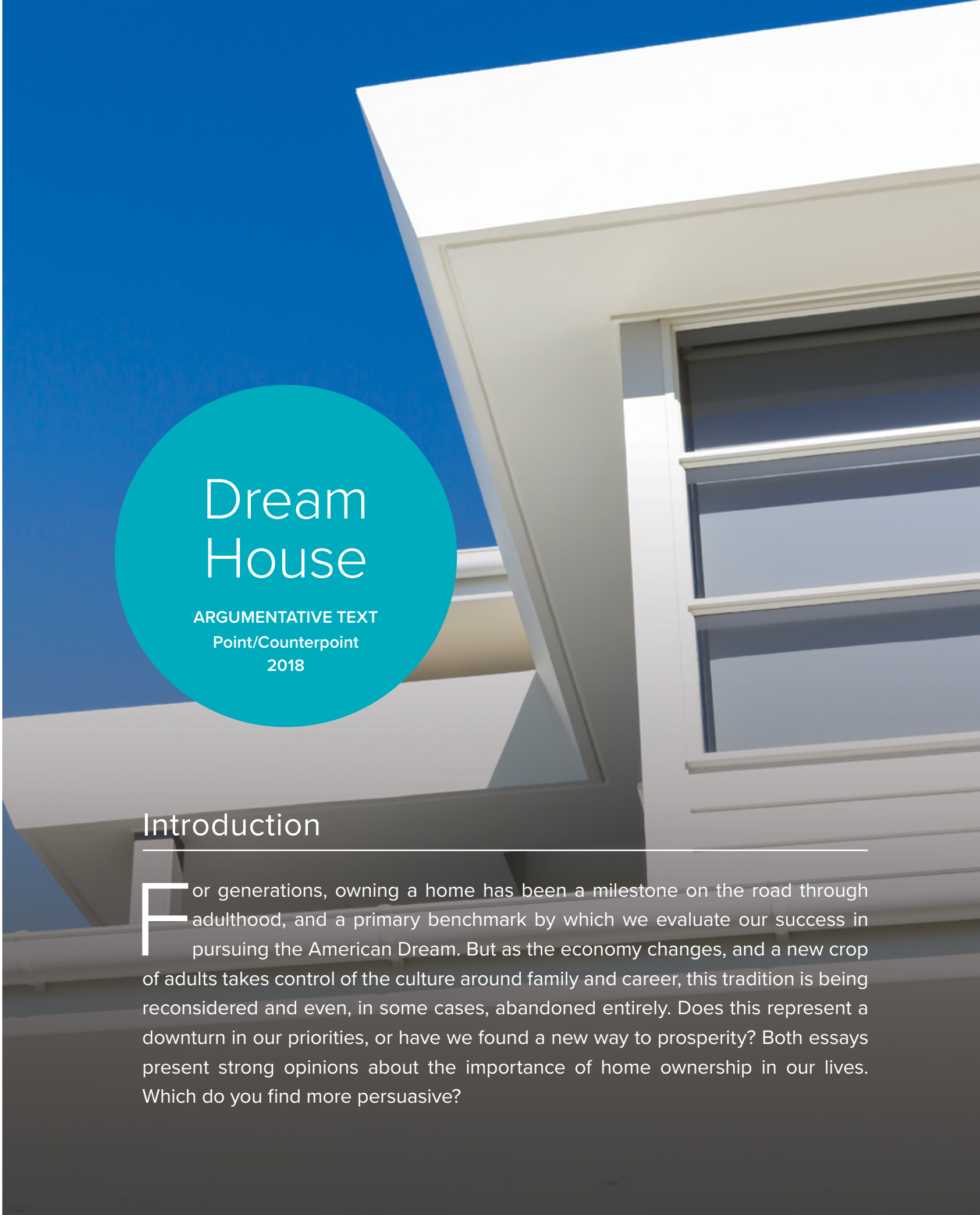
RESEARCH

WRITE

Conduct literary research in order to identify at least one primary source about the topic of this poem, Native American boarding schools in the nineteenth century. Then, synthesize what you have learned from your research, and what you have read in the poem. Does your research give you any insight into why the speaker of the poem is resistant to the idea of attending these schools? How does your research influence your understanding of the text?

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Dream House

ARGUMENTATIVE TEXT
Point/Counterpoint
2018

Introduction

For generations, owning a home has been a milestone on the road through adulthood, and a primary benchmark by which we evaluate our success in pursuing the American Dream. But as the economy changes, and a new crop of adults takes control of the culture around family and career, this tradition is being reconsidered and even, in some cases, abandoned entirely. Does this represent a downturn in our priorities, or have we found a new way to prosperity? Both essays present strong opinions about the importance of home ownership in our lives. Which do you find more persuasive?

"Home ownership is a part of our national character and a key feature of what many see as the American Dream."

NOTES

SAMPLE ANNOTATION

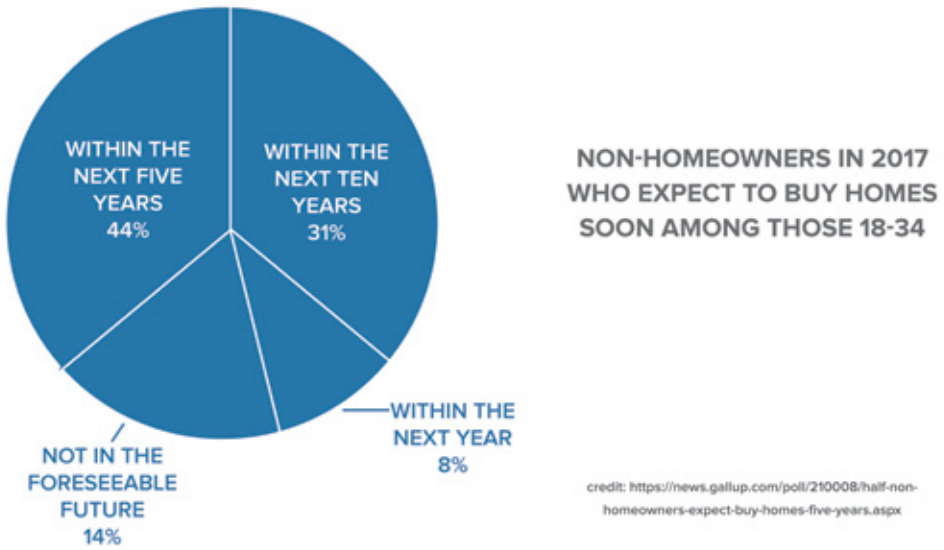
Argument – Reasoning

The author uses inductive reasoning by making an observation that Americans are taught to aspire to homeownership and by including a statistic. The reasoning is misleading because home ownership is not right for everyone.

Dream Home: Is owning a home essential to the American Dream?

Point: Home Ownership Is the Foundation of the American Dream.

1 Anyone who has played the classic board game the Game of Life or the video game *The Sims* knows that owning a home is the **modus operandi** for many Americans. Before players can advance in either of these popular games, they must first buy or build a home; renting is not even presented as an option. It would seem that the gamemakers agree with the more than 80% of young adults who, according to the National Association of Realtors, believe that home ownership is a good investment. Still, Americans are motivated by more than the chance of a strong return on investment: buying a home, especially a first home, is an emotional milestone that many Americans strive to achieve. Like settlers moving west on the American frontier, contemporary Americans seek the freedom and satisfaction that come from owning a piece of the country we call home. Home ownership is a part of our national character and a key feature of what many see as the American Dream, so that leads many Americans to choose home ownership over renting.



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NOTES

Owning Means Freedom

2 As renters, tenants have to follow specific rules; for example, tenants have to request permission to modify their landlord's property and may not be able to personalize their living space as much as they would like to. As homeowners, people can renovate and remodel frequently and extensively, including painting walls, changing fixtures, overhauling the yard, or even knocking down walls to make a space feel like home. By purchasing a home, homeowners can do whatever they want to their property; for this reason, many people choose to buy homes instead of continuing to rent.

3 Furthermore, homeowners can set their own rules about how and when they want to use their living areas, which includes decisions about noise levels, owning pets, and having extended-stay guests. Many landlords prohibit cats, dogs, and other pets, and they may have restrictive noise policies with stiff penalties. Many people find these kinds of rules annoying; people don't like unnecessary rules, such as rules that prevent people from keeping their garbage cans in front of their property. Homeowners are free to decide the behaviors and occupants of their own homes without worrying about breaking arbitrary policies set to appease a landlord's whims. Additionally, homeowners can choose to become landlords or hosts themselves. According to the Pew Research Center, "In total, roughly one-in-ten American adults (11%) say they have stayed overnight in a private residence that they booked using a home-sharing site such as Airbnb, VRBO or HomeAway." Homeowners can earn extra income by renting rooms, or their entire home, by partnering with these agencies. Instead of being a financial burden, homeownership can lead to an increased income.

Owning Means Stability

4 Another drawback to renting is that renters often move from place to place. They may have to move because of annual increases in the cost of rent or because their landlords are selling the property. Once homeowners have purchased a home, their mortgage payment remains static and, provided they pay the mortgage on time every month, no one can evict them and sell the property to someone else. Unlike renters who have to accept new rental terms and sign a new lease every year, homeowners can rest easy knowing that their lives will remain stable for many years.

5 In addition to the stability of having regular mortgage payments, some claim that having a mortgage is actually a form of forced savings, which offers an additional layer of financial stability. As borrowers make their mortgage payments, they pay part of the interest and part of the borrowed amount, so each payment builds the buyer's home equity. Homeowners can borrow against that equity later to make home improvements, or they can use the equity to make a down payment on a new house. For people who have trouble saving separately, paying into a mortgage may help them save for the future.

SAMPLE ANNOTATION

Structure – Print and Graphic Features

The headings and subheadings summarize the main ideas in the Point and Counterpoint sections. I think the headings are effective because they help the reader quickly compare the two points of view.

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6 Due to this forced savings, homeowners may also be financially more sound than renters. Per the Federal Reserve's Survey of Consumer Finances, homeowners have a higher net worth than renters; as of 2013, an average homeowner's net worth was around $195,000 while a renter's net worth was $5,400. The same discrepancies can apply to what homeowners and renters pay for their respective living spaces. In 2018, the National Low Income Housing Coalition found that the Fair Market Rent for a two-bedroom is $1,149 a month. Depending on the house and the down payment, homeowners might be able to get more space for a lower monthly rate—a rate that does not change unless the house is refinanced. Rates for renters, on the other hand, can always go up depending on the landlord's discretion.

Owning Means Sense of Well-Being

7 Home ownership comes with many benefits, but one of the most satisfying is the sense of well-being that comes with owning a property. Above all, a property you own is a place where you can **cultivate** a life, make memories, and plan for a secure future. All those things bring about a sense of satisfaction that cannot be achieved by renting, especially since the money spent on rent is gone as soon as it is sent while the money you invest in a home is there to stay. Nothing can replace that feeling of security and happiness of investing in your own future.

8 Although home ownerships may come with unexpected surprises, owning your own property will always give you more freedom, greater stability, and ultimately the best sense of well-being that money can buy.

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"[An] American Dream that hinges on home ownership may soon be a relic of a long-forgotten past."

Counterpoint: Renting Is the New American Dream.

9 Although some people dream of owning a big house in the suburbs with a white picket fence where they can raise their 2.5 kids and watch their golden retriever frolic in the yard, that is not everyone's idea of the American Dream. For many people, exploration is their **raison d'être**, so it is more important, more fulfilling, and more practical to rent than to own property. In fact, the version of the American Dream that hinges on home ownership may soon be a relic of a long-forgotten past; according to the Pew Research Center, more Americans are renting now than they have at any time in the last 50 years. Additionally, according to a recent gallup poll, 14% of Americans do not plan on buying a home in the foreseeable future.

Renting Means Less Expense

10 In order to buy a home, most buyers are required to pull together a down payment of about 20% of the house's purchase price. For a home that costs even $100,000, which is a quarter of the national average price for a new home, that means a buyer would have to save at least $20,000. Most young adults do not have that kind of cash on hand, especially considering the fact that young adults have a high rate of student loan debt—a collective figure of around $1.5 trillion as of early 2018. Furthermore, according to the Federal Reserve's Survey of Consumer Finances, as of 2013 a renter's net worth averages only $5,400 dollars. How can they reasonably be expected to afford a costly downpayment?

11 Even if potential buyers are able to save $20,000, they are unlikely to find a home within their price range. As of 2017, the number of homes priced below $100,000 dropped by 13% nationally, meaning that lower-priced houses are not as abundant and therefore will have more demand. At the same time, the number of homes priced between $500,000 and $750,000 increased by 12%, so more expensive homes are more widely available. For the low end of these higher priced houses, buyers would need to save a minimum of $100,000 for a 20% down payment, or roughly the out-of-state tuition cost of four years at a public four-year college. For a recent graduate, this kind of down payment is probably too hefty. In contrast, the National Low Income Housing Coalition states that the Fair Market Rent for a two-bedroom apartment is $1,149 per month—a significantly more affordable option.

NOTES

SAMPLE ANNOTATION

Argument – Arguments and Claims

The author clearly states the claim that home ownership is part of the American Dream. However, the author is making a generalization. Not all Americans want to own a house.

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NOTES

12 Down payment aside, homeowners face other upfront expenses when purchasing a home, and these expenses, called closing costs, can include:

- Application fees
- Appraisal fees
- Attorney fees
- Property taxes
- Mortgage insurance
- Home inspection
- First year homeowner's insurance premium
- Title search
- Title insurance
- Prepaid interest
- Origination fees
- Recording fees
- Survey fees

13 Closing costs often add up to about 5% of the cost of the house, which pushes the price of owning up even higher. Some may argue that homeownership can lead to opportunities to increase one's income, particularly through the use of agencies like AirBnB. However, according to a 2016 study by the Pew Research Center, only "roughly one-in-ten American adults (11%)" have rented rooms through these services, and as much as "(53%) have never heard of these services before." With so few Americans familiar with these services, it seems unlikely that a homeowner can expect to rely on them for steady income.

Renting Means Others Repair

14 In a house or in other privately owned properties, the owner is responsible for any and all repairs that need to be made. Because the owner makes repairs, that means that the owner is responsible for the property. For renters, any repairs needed on a property (unless it is the tenant's fault) are **gratis**; the landlord has to pay. That means that renters do not need to worry about the additional expenses associated with broken appliances, busted pipes, and damage caused by natural disasters.

15 Although tenants face strict policies against changing the property they're renting, that limitation actually becomes an asset in the long run. Instead of spending money on surface-level renovations, such as painting or planting flowers, renters can save their money for other life-enhancing expenses, such as travel or entertainment.

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NOTES

Renting Means Mobility

16 In order to make back the money they put into a property, homeowners often need to stay in a property for at least five years. On the other hand, renters have to stay in the same place only as long as the terms of their lease require. At the end of each lease term, renters can choose to either renew or move on to their next adventure. This mobility is particularly useful when a job opportunity opens up in a new city or country. Homeowners may have trouble selling their property, but renters can just pick up and leave.

17 Additionally, if a property comes with nasty surprises like discourteous neighbors or challenges due to local wildlife, homeowners have to learn to live with disappointment or go through the hassle of selling a problematic property. Renters, on the other hand, only have to wait until the end of a lease to escape hidden apartment issues or annoying neighbors.

Renting Means Freedom

18 Embedded in all the reasons above is the overarching idea that renting means more freedom; by relieving themselves of the worries that come with home ownership, renters can instead focus on what they really want to get out of life: new experiences. It is clear that Americans like to have a **plethora** of choices; that's why megastores and large online retailers are so popular. They may want to pursue a career in a new field, go back to school, or travel around the world for extended periods of time; although these options may still be possible if you own a home, the costs and responsibilities associated with owning a property can complicate these plans.

19 If you imagine your life will include more than mowing grass and fixing your leaky roof, then renting is the right choice for you. As Americans, we all want the freedom to live the way we choose and to pursue our passions; the best way to that is to ditch the mortgage and sign a lease.

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First Read

Read "Dream House." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. The Point essay argues that there is more stability to be found in the owning of a home. Give examples of changes that might occur for a renter that are out of his or her control. Use the text for support.

2. What aspects of home ownership does the Point author believe contribute to a person's overall emotional well-being? Use examples from the text in your summary.

3. The Point essay mentions that homeowners have a higher net worth than renters, and believes that this is due to the investment of money into a house. What else might be causing this correlation? Use facts from the Counterpoint essay in your answer.

4. Use context clues to determine the meaning of the **gratis** as it is used in the text. Explain how you arrived at this conclusion.

5. The Greek root word *plethein* means "be full," and gives us the modern word *plethora*. With this in mind, try to infer the meaning of the word *plethora* as it is used in the final paragraph of the Counterpoint essay. Write your best definition of the word here, along with as many other words as you can think of that feature this Greek root.

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CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify print and graphic text features in informational texts, note the following:

- ✓ print features, such as:
  - titles and headings
  - boldface words, italicized words, and bulleted lists
  - tables of contents, glossaries, and appendices
  - footnotes, captions, and annotations
- ✓ graphic features, such as:
  - photographs and illustrations
  - charts, graphs, and maps
- ✓ how successfully the text features help accomplish the author's purpose or convey 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 evaluate print and graphic text features in informational texts, consider the following questions:

- ✓ What print and graphic features are present in the text?
- ✓ What information is contained in each feature?
- ✓ Do the text features effectively make it easier to navigate the text?
- ✓ Do the text features help the reader to understand the author's meaning? Why or why not?
- ✓ How would different choices by the author change the way the text is read and understood?

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Reread paragraphs 12 and 13 of "Dream House." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The bullets create a list of —

   - A. the largest expenses associated with buying a home.
   - B. financial obligations that must be met before the sale of a home can be completed.
   - C. documents that buyers need to complete before purchasing a house.
   - D. the steps, in order, that buyers must take in order to make a home sale legal.

2. The bulleted list is—

   - A. effective because it provides a quick visual reference for the additional costs of a home purchase, which may increase a prospective homeowner's initial investment.
   - B. not effective because it does not break out the actual cost of each of the items.
   - C. effective because the information looks neat and is nicely organized.
   - D. not effective because this information actually proves the opposing point.

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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 multiple arguments on the same topic, note the following:

- ✓ how each author's claims work together to support his or her argument
- ✓ how you would describe each author's argument in your own words
- ✓ the similarities in how each author develops his or her argument
- ✓ the differences in how each author develops his or her argument

STEP 2: To compare the development of multiple arguments on the same topic, consider the following questions:

- ✓ How do the authors develop their arguments similarly?
- ✓ How do the authors develop their arguments differently?
- ✓ What information is used by both authors in their arguments?
- ✓ How does one author use the same information differently from the other?

STEP 3: To evaluate the effectiveness and validity of each author's claims, consider the following questions:

- ✓ What is each author's claim, or position?
- ✓ Is each claim effective and valid, or in other words, do the authors demonstrate sound reasoning? Why or why not?
- ✓ Does one author make more logical inferences from the evidence to support his or her claim?

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Reread paragraphs 2 and 19 of "Dream House." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

Both authors claim that their argument allows people more freedom. How do the two passages develop their arguments differently?

- A. Passage 1 says that home ownership means freedom from any oversight, while Passage 2 says renting means freedom to change careers.
- B. Passage 1 says that home ownership means freedom to be creative, while Passage 2 says that renting means freedom from financial difficulties.
- C. Passage 1 says that home ownership means freedom from all rules and laws, while Passage 2 says that renting means freedom from all responsibilities.
- D. Passage 1 says that home ownership means freedom from other people's rules, while Passage 2 says that renting means freedom to experience new things.

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CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to identify the development of multiple arguments on the same topic, including the author's reasoning, note the following:

- ✓ the claim each author is making
- ✓ the type of reasoning used to develop the argument
  - **deductive:** general principles lead to specific conclusions
  - **inductive:** specific examples lead to general conclusions
  - **abductive:** observations of patterns leads to the most likely conclusions
- ✓ the type of evidence used by the author to support the claim (for example, empirical evidence, anecdotal evidence, statistical evidence)
- ✓ how each author uses the same information to achieve a different end
- ✓ how the evidence helps, or fails, to support the claim
- ✓ any logical fallacies that undermine the author's reasoning

STEP 2: To compare the development of two arguments on the same topic and to evaluate the effectiveness and validity of authors' reasoning and the ways in which authors use the same information to achieve different ends, consider the following questions:

- ✓ Which claims are not supported and therefore not valid, if any?
- ✓ What types of reasoning do the authors use?
- ✓ Which authors use valid and effective reasoning?
- ✓ Does an author's use of reasoning contain any logical fallacies?
- ✓ Is the evidence each author uses to support his or her claim sufficient, or is more evidence needed?
- ✓ How does each author use the same information to achieve a different end?
- ✓ Which author's argument is more clearly developed? Why?

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Reread paragraphs 4 and 14 of "Dream House." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What type of evidence do both passages include?

   - A. logical evidence about the benefits of home-share services
   - B. empirical evidence about the profits made from renting out a home
   - C. anecdotal evidence about someone's experience renting out their home
   - D. statistical evidence stating how many people stay in home-share services

2. Both passages use similar evidence. How do the authors of the passages use the evidence to advance their arguments?

   - A. Passage 1 uses the evidence to show that homeowners can pay off their mortgage entirely by renting out their homes, while Passage 2 uses the evidence to show that home-sharing services are not very popular.
   - B. Passage 1 uses the evidence to show how much money homeowners make from renting out their homes, while Passage 2 uses the evidence to show that not everyone is successful in using home-share services.
   - C. Passage 1 uses the evidence to show there is money to be made from home ownership, while Passage 2 uses the evidence to show that not enough people are aware of home-share services for them to be profitable.
   - D. Passage 1 uses the evidence to show that many people enjoy renting out their rooms or homes, while Passage 2 uses the evidence to show that most people who rent out their homes do not find the experience to be worth the hassle.

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Close Read

Reread "Dream House." 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 details in the text that reveal each author's claim. Compare and evaluate the validity and effectiveness of the authors' claims.

2. Identify a print or graphic features in the text, such as a heading or graph. Evaluate the feature by explaining why it is or is not successful in helping the author achieve his or her purpose.

3. Find examples of reasoning in each argument. Compare and evaluate what makes the authors' reasoning successful or unsuccessful.

4. Recall that zeugma is the use of a word to modify or govern two or more words usually in such a manner that it applies to each in a different sense or makes sense with only one. Identify an example of zeugma in paragraph 19. Evaluate the author's use of this device.

5. Highlight details in the text that connect to the unit's Essential Question: What does home mean to you? Explain how these details have changed your understanding of what it means to have a "home."

COMPARATIVE ANALYSIS

WRITE

"Dream House" addresses related topics about homeownership—and although the authors cite the same information, they come to very different conclusions. Compare and contrast the development of these arguments in the text, evaluating the effectiveness and validity of each author's claim, as well as the author's use of reasoning. For instance, how do the authors use the same information to achieve different ends? Are there flaws, or logical fallacies, which make an author's reasoning ineffective? Which author uses text features to more clearly organize his or her ideas? Which argument is more clearly developed, and why?

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In Our Neighborhood

FICTION
Alice Dunbar-Nelson
1895

Introduction

Alice Dunbar-Nelson (1875–1935) was born in New Orleans to mixed-race parents. Moving easily between genres, she was a journalist, poet, essayist, diarist, and short story writer. As a woman with African American, Caucasian, Native American, and Creole heritage, she wrote elegantly about the complexities of issues such as racism, family, community, gender, ethnicity, and sexuality. “In Our Neighborhood,” from Dunbar-Nelson’s first book of stories, *Violets and Other Tales*, is a good example of her sure feel for the ironic nuances of a Southern neighborhood.

“The Harts were going to give a party.”

NOTES

1 The Harts were going to give a party. Neither Mrs. Hart, nor the Misses Hart, nor the small and busy Harts who amused themselves and the neighborhood by continually falling in the gutter on special occasions, had mentioned this fact to anyone, but all the interested denizens of that particular square could tell by the unusual air of bustle and activity which pervaded the Hart **domicile**. Lillian, the æsthetic,[1] who furnished theme for many spirited discussions, leaned airily out of the window; her auburn (red) tresses carefully done in curl papers. Martha, the practical, flourished the broom and duster with unwonted activity, which the small boys of the neighborhood, peering through the green shutters of the front door, duly reported to their mammas, busily engaged in holding down their respective door-steps by patiently sitting thereon.

2 Pretty soon, the junior Harts,—two in number—began to travel to and fro, soliciting the loan of a “few chairs,” “some nice dishes,” and such like things, indispensable to every decent, self-respecting party. But to all inquiries as to the use to which these articles were to be put, they only vouchsafed one reply, “Ma told us as we wasn’t to tell, just ask for the things, that’s all.”

3 Mrs. Tuckley the dress-maker, brought her sewing out on the front-steps, and entered a vigorous protest to her next-door neighbor.

4 “Humph,” she sniffed, “mighty funny they can’t say what’s up. Must be something in it. Couldn’t get none o’ *my* things, and not invite *me*!”

5 “Did she ask you for any?” absent-mindedly inquired Mrs. Luke, shielding her eyes from the sun.

6 “No-o—, but she’d better sense, she knows *me*—she ain’t—mercy me, Stella! Just look at that child tumbling in the mud! You, Stella, come here, I say! Look at you now, there—and there—and there?”

1. **æsthetic** dated spelling of aesthetic; concerned with beauty or appearance

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NOTES

7 The luckless Stella having been soundly cuffed, and sent whimpering in the back-yard, Mrs. Tuckley continued, “Yes as I was saying, ’course, taint none o’ my business, but I always did wonder how them Harts do keep up. Why, them girls dress just as fine as any lady on the Avenue and that there Lillian wears real diamond ear-rings. ‘Pears mighty, mighty funny to me, and Lord the airs they do put on! Holdin’ up their heads like nobody’s good enough to speak to. I don’t like to talk about people, you know, yourself, Mrs. Luke I never speak about anybody, but mark my word, girls that cut up capers like them Hartses’ girls never come to any good.”

8 Mrs. Luke heaved a deep sigh of appreciation at the wisdom of her neighbor, but before she could reply a re-inforcement in the person of little Mrs. Peters, apron over her head, hands shrivelled and soap-sudsy from washing, appeared.

9 “Did you ever see the like?” she asked in her usual, rapid breathless way. “Why, my Louis says they’re putting canvass cloths on the floor, and taking down the bed in the back-room; and putting greenery and such like trash about. Some style about them, eh?”

10 Mrs. Tuckley tossed her head and sniffed contemptuously, Mrs. Luke began to rehearse a time worn tale, how once a carriage had driven up to the Hart house at nine o’clock at night, and a distinguished looking man alighted, went in, stayed about ten minutes and finally drove off with a great clatter. Heads that had shaken ominously over this story before began to shake again, and tongues that had wagged themselves tired with conjectures started now with some brand new ideas and theories. The children of the square, tired of fishing for minnows in the ditches, and making mud-pies in the street, clustered about their mother’s skirts receiving occasional slaps, when their attempts at taking part in the conversation became too pronounced.

11 Meanwhile, in the Hart household, all was bustle and preparation. To and fro the members of the house flitted, arranging chairs, putting little touches here and there, washing saucers and glasses, chasing the Hart Juniors about, losing things and calling frantically for each other’s assistance to find them. Mama Hart, big, plump and perspiring, puffed here and there like a large, rosy engine, giving impossible orders, and receiving sharp answers to foolish questions. Lillian, the æsthetic, practiced her most graceful poses before the large mirror in the parlor; Martha rushed about, changing the order of the furniture, and Papa Hart, just come in from work, paced the rooms disconsolately, asking for dinner.

12 “Dinner!” screamed Mama Hart, “Dinner, who’s got time to fool with dinner this evening? Look in the sideboard and you’ll see some bread and ham; eat that and shut up.”

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13 Eight o'clock finally arrived, and with it, the music and some straggling guests. When the first faint chee-chee of the violin floated out into the murky atmosphere, the smaller portion of the neighborhood went straightway into ecstasies. Boys and girls in all stages of deshabille clustered about the door-steps and gave vent to audible exclamations of approval or disapprobation concerning the state of affairs behind the green shutters. It was a warm night and the big round moon sailed serenely in a cloudless, blue sky. Mrs. Tuckley had put on a clean calico wrapper, and planted herself with the indomitable Stella on her steps, "to watch the purceedings."

14 The party was a grand success. Even the **intensely** critical small fry dancing on the pavement without to the scraping and fiddling of the string band, had to admit that. So far as they were concerned it was all right, but what shall we say of the guests within? They who glided easily over the canvassed floors, bowed, and scraped and simpered, "just like the big folks on the Avenue," who ate the ice-cream and cake, and drank the sweet, weak Catawba wine amid boisterous healths to Mr. and Mrs. Hart and the Misses Hart; who smirked and perspired and cracked ancient jokes and heart-rending puns during the intervals of the dances, who shall say that they did not enjoy themselves as thoroughly and as fully as those who frequented the wealthier entertainments up-town.

15 Lillian and Martha in gossamer gowns of pink and blue flitted to and fro attending to the wants of their guests. Mrs. Hart, gorgeous in a black satin affair, all folds and lace and drapery, made desperate efforts to appear cool and collected—and failed miserably. Papa Hart spent one half his time standing in front of the mantle, spreading out his coat-tails, and **benignly** smiling upon the young people, while the other half was devoted to initiating the male portion of the guests into the mysteries of "snake killing."

16 Everybody had said that he or she had had a splendid time, and finally, when the last kisses had been kissed, the last good-byes been said, the whole Hart family sat down in the now deserted and disordered rooms, and sighed with relief that the great event was over at last.

17 "Nice crowd, eh?" remarked Papa Hart. He was brimful of joy and second-class whiskey, so no one paid any attention to him.

18 "But did you see how shamefully Maude flirted with Willie Howard?" said Lillian. Martha tossed her head in disdain; Mr. Howard she had always considered her especial property, so Lillian's observation had a rather disturbing effect.

19 "I'm so warm and tired," cried Mama Hart, plaintively, "children how are we going to sleep to-night?"

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20 Thereupon the whole family arose to devise ways and means for wooing the drowsy god. As for the Hart Juniors they had long since solved the problem by falling asleep with sticky hands and faces upon a pile of bed-clothing behind the kitchen door.

21 It was late in the next day before the house had begun to resume anything like its former appearance. The little Harts were kept busy all morning returning chairs and dishes, and distributing the remnants of the feast to the vicinity. The ice-cream had melted into a warm custard, and the cakes had a rather worse for wear appearance, but they were appreciated as much as though just from the confectioner. No one was forgotten, even Mrs. Tuckley, busily stitching on a muslin garment on the steps, and unctuously rolling the latest morsel of scandal under her tongue, was obliged to confess that "them Hartses wasn't such bad people after all, just a bit queer at times."

22 About two o'clock, just as Lillian was re-draping the tidies on the stiff, common plush chairs in the parlor, some one pulled the bell violently. The visitor, a rather good-looking young fellow, with a worried **expression** smiled somewhat sarcastically as he heard a sound of scuffling and running within the house.

23 Presently Mrs. Hart opened the door wiping her hand, red and smoking with dish-water, upon her apron. The worried expression deepened on the visitor's face as he addressed the woman with visible embarrassment.

24 "Er—I—I—suppose you are Mrs. Hart?" he inquired awkwardly.

25 "That's my name, sir," replied she with pretentious dignity.

26 "Er—your-er—may I come in madam?"

27 "Certainly," and she opened the door to admit him, and offered a chair.

28 "Your husband is an employee in the Fisher Oil Mills, is he not?"

29 Mrs. Hart straightened herself with pride as she replied in the affirmative. She had always been proud of Mr. Hart's position as foreman of the big oil mills, and was never so happy as when he was expounding to someone in her presence, the difficulties and intricacies of machine-work.

30 "Well you see my dear Mrs. Hart," continued the visitor. "Now pray don't get excited—there has been an accident, and your husband—has—er—been hurt, you know."

31 But for a painful whitening in her usually rosy face, and a quick compression of her lips, the wife made no sign.

32 "What was the accident?" she queried, leaning her elbows on her knees.

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NOTES

33 "Well, you see, I don't understand machinery and the like, but there was something about a wheel out of gear, and a band bursted, or something, anyhow a big wheel flew to pieces, and as he was standing near, he was hit."

34 "Where?"

35 "Well—well, I may as well tell you the truth, madam; a large piece of the wheel struck him on the head—and—he was killed instantly."

36 She did not faint, nor make any outcry, nor tear her hair as he had partly expected, but sat still staring at him, with a sort of helpless, dumb horror shining out her eyes, then with a low moan, bowed her head on her knees and shuddered, just as Lillian came in, curious to know what the handsome stranger had to say to her mother.

37 The poor mutilated body came home at last, and was laid in a stiff, silver-decorated, black coffin in the middle of the sitting-room, which had been made to look as uncomfortable and unnatural as mirrors and furniture shrouded in sheets and mantel and tables divested of ornaments would permit.

38 There was a wake that night to the unconfined joy of the neighbors, who would rather a burial than a wedding. The friends of the family sat about the coffin, and through the house with long pulled faces. Mrs. Tuckley officiated in the kitchen, making coffee and dispensing cheese and crackers to those who were hungry. As the night wore on, and the first restraint disappeared, jokes were cracked, and quiet laughter indulged in, while the young folks congregated in the kitchen, were hilariously happy, until some member of the family would appear, when every face would sober down.

39 The older persons contented themselves with recounting the virtues of the deceased, and telling anecdotes wherein he figured largely. It was astonishing how many intimate friends of his had suddenly come to light. Every other man present had either attended school with him, or was a close companion until he died. Proverbs and tales and witty sayings were palmed off as having emanated from his lips. In fact, the dead man would have been surprised himself, had he suddenly come to life and discovered what an important, what a modern solomon he had become.

40 The long night dragged on, and the people departed in groups of twos and threes, until when the gray dawn crept slowly over the blackness of night shrouding the electric lights in mists of cloudy blue, and sending cold chills of dampness through the house, but a few of the great crowd remained.

41 The day seemed so gray in **contrast** to the softening influence of the night, the grief which could be hidden then, must now come forth and parade itself before all eyes. There was the funeral to prepare for; the dismal black dresses

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NOTES

and bonnets with their long crape veils to don; there were the condolences of sorrowing friends to receive; the floral offerings to be looked at. The little Harts strutted about resplendent in stiff black cravats, and high crape bands about their hats. They were divided between two conflicting emotions—joy at belonging to a family so noteworthy and important, and sorrow at the death. As the time for the funeral approached, and Lillian began to indulge in a series of fainting fits, the latter feeling predominated.

42 Well it was all over at last, the family had returned, and as on two nights previous, sat once more in the deserted and dismantled parlor. Mrs. Tuckley and Mrs. Luke, having rendered all assistance possible, had repaired to their respective front steps to keep count of the number of visitors who returned to condole with the family.

43 "A real nice funeral," remarked the dress-maker at last, "a nice funeral. Everybody took it so hard, and Lillian fainted real beautiful. She's a good girl that Lillian. Poor things, I wonder what they'll do now."

44 Stella, the irrepressible, was busily engaged balancing herself on one toe, *a la* ballet.

45 "Mebbe she's goin' to get married," she volunteered eagerly, "'cos I saw that yeller-haired young man what comes there all the time, wif his arms around her waist, and a tellin' her not to grieve as he'd take care of her. I was a peepin' in the dinin'-room."

46 "How dare you peep at other folks, and pry into people's affairs? I can't imagine where you get your meddlesome ways from. There aint none in *my family*. Next time I catch you at it, I'll spank you good." Then, after a pause, "Well what else did he say?"

EXPOSITORY

WRITE

This short story contains profound juxtapositions, or the technique of putting two or more elements side by side to invite comparison or contrast. Analyze how the author uses juxtaposition to define the character's differing perspectives and positions in life. What function do these contrasts serve? How do they affect the characters and your understanding of the story? Use evidence from the text to support your analysis.

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Without a Soul

FICTION
Jovita González
2000

Introduction

Jovita González (1904–1983) grew up on her grandparents' ranch near the Texas-Mexico border. There, she often listened to tales from the ranch hands, and was captivated by Mexican folklore at an early age. While studying Spanish at the University of Texas, González became the first female and the first Mexican American president of the Texas Folklore Society. González dedicated much of her career to the preservation and continuation of the oral traditions of her people. In this short story, "Without a Soul," González recounts a legend of a woman who suffers grave consequences after she betrays her best friend.

"But you cannot come near me, *Señor*, I am accursed, I am *La Desalmada*."

NOTES

1 Late one November afternoon, on All Saints' Day, to be more exact, I went to see my old friend Father José María. I had just discovered an old manuscript and I wanted to consult him concerning its authenticity. A polite, copper-hued maid who came to the door asked me to wait in the living room.

2 "He is very busy right now," the maid explained, "but I am sure he will see you as soon as he can. Tomorrow is All Souls' Day, the day of the dead, and he has to get ready for the services and the prayers that must be said for the faithful **departed."**

3 She left. I lighted a cigarette, and went to the window to watch the always interesting Mexican community. From where I stood I commanded a good view of the street. A cold mist veiled the street in gloom. However, through the thick fog, I noticed directly across from the rectory, an old woman twining white and yellow chrysanthemums into a wreath. "To take to the cemetery to her dead," I thought. In the vacant lot beyond, two street vendors offered their wares to the passersby; wilted brown-edged white chrysanthemums, paper flower wreaths and candles.

4 I heard the six o' clock Angelus ring. I saw the few people on the street stop and bow their head in prayer. Hardly had the last stroke of the bell rung when I heard a shrill cry:

5 "*La Desalmada! La Desalmada!* The woman without a soul!"

6 The old woman on the porch dropped her flowers and hastily crossed herself. The two vendors barricaded themselves behind their improvised stalls. As the cry of alarm floated down the street I saw the same signs of fear.

7 With a natural curiosity I ran out hoping to find the cause for such sudden alarm. I looked down the street and saw nothing out of the ordinary. I noticed, however, two women, braver than the rest, who standing on the doorsteps of their house, gesticulated wildly and pointed at someone coming down the street.

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8 "*Maldita*, Accursed," I heard them yell, shaking their fists at a woman in black. The woman stopped as though in fear. She drew back a shawl over her face and in a moment disappeared into the dark alley. Forgetting my mission, forgetting that night was near, I ran after the woman **determined** to find out more about the strange incident I had just seen.

9 What had been an evening mist was now turning into a cold rain, but I paid no attention. She turned from one crooked alley into another. I followed fascinated by a morbid curiosity. At the end of a blind alley I saw her enter a hut; hurriedly closed the door behind her. I pushed. The door was locked. I knocked; no answer. I knocked again and again. A trembling voice, like that of a frightened child, asked:

10 "What do you want?"

11 "I want to see you; let me in."

12 "But you cannot come near me, *Señor*, I am accursed, I am *La Desalmada*."

13 "*¿La Desalmada?*"

14 "Yes, the woman without a soul."

15 "I know that," I replied, humoring her, not having the least idea what she meant.

16 "Do you really want to see me?"

17 "Yes, yes, open the door."

18 "Let me unlock it then."

19 I entered. The room, if it could be called that, was dark and damp. A sputtering, tallow candle furnished the only light. By it I could see that the woman before me was beautiful, but beautiful in an unearthly way. Her face, pale as wax, reminded me of an ivory medieval statue. And her eyes were black, fathomless pools, shimmering like black diamonds in the night.

20 "You," I stammered, not knowing how to begin.

21 "Yes, *Señor*, I have no soul," she said with the simplicity and conviction of a child. "You are not afraid to be with me?" she asked. "You are the only one that has come near me in such a long time—and for that I am very grateful. Because you have been kind to me, and that others may profit by my sinful action, I will tell you my story. But you must promise to tell it again and again. Do you swear by the ashes of your ancestors? Do you swear by the salvation of your soul?"

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22 I nodded my head in silent assent.

23 "May your children and your children's children be stung by scorpions and devoured by worms if you fail to keep your promise. But please sit down. I am sorry I have no better seat to offer you," she said as she pointed to an empty apple box.

24 Like one in a trance I sat down, my eyes fixed on hers.

25 "I have not always been as you see me now," she began, "Once I had a home and was happy; and because my parents had no other children I was spoiled and selfish. Our friends considered me beautiful and were proud of me. No one could play the guitar and sing as I could; and when I danced, the castanets fluttered like black butterflies amidst in my hands. The praises of those who knew me turned my head and I became arrogant and haughty. My admirers were many. In the mellow evenings of summer, when the perfume of the night blossoms, and the singing of the birds intoxicated the senses of youth with the gladness of living, I was serenaded by someone who **courted** my love. It was not uncommon to hear a serenader, in the early morning hours, singing a love song at my window.

26 "Like the girls of my class I lived a life of seclusion; was not permitted the company of young men. But what does that matter when flashing dark eyes speak? I encouraged all, but I accepted no one. Why did I not marry? Because my perverse nature wanted the only thing that I could not have. I loved Julio, the promised husband of Rosario, my best friend. My eyes told him what my lips could not say. Every evening, when all was quiet, he came to the *reja* of the window to talk to me. At this time something happened that made me more determined than ever to keep Julio for myself. The month of May came around, and with it the coronation of our Blessed Mother, and when Rosario was chosen to crown the Virgin, my heart was filled with anger and envy. Why should she who was plain have everything while I who was beautiful had nothing?

27 "As the day of the ceremony drew near, Julio's love making became more **ardent** and persistent. I promised to give him my answer after the Virgin's coronation. That evening always will live in my mind. The Virgin herself must have blessed it. Balmy yet cool, sweet-scented with many flowers. The white-clad, white veiled girls, the singing of the *Avé Maria*, and the flickering of the candles in the dusk as we wended our way into the church, made me forget all but that I was a child of Mary. As I knelt at the Virgin's feet to offer my flowers, I also left another offering, my love for Julio—I gave it up that Rosario might be happy.

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28 "When he came to see me I told him of my resolution. I let him see the **enormity** of our sin and our wickedness! I urged him not to see me again. How bitter our parting was! But in spite of the heartache, I felt free and light-hearted because of my sacrifice. As Julio kissed my hand for the last time, Rosario came into the room. She did not say anything. Neither did I. I had no explanation to offer. 'She will know all from him when he sees her later this evening,' I thought, for he had promised me to call on her that night.

29 "Early next morning as I was watering the flowers in the patio, Rosario came in, pale as death. She gasped a few words and fell at my feet. She was dead. She held something white in her hand. It was a note addressed to me. 'You have tortured me on earth,' it said, 'my spirit will torture yours in Hell.'

30 "No sooner was Rosario dead than my soul began to be tormented. Call it remorse, call it Hell, or what you may, my soul was in agony. My parents, disgraced because of the shame that had come to them because of my bad behavior, disowned me; my old friends shunned me as one unclean. My mother took to her bed, and when she was buried a few days later, my father and I were the only ones who accompanied her to her resting-place. My father left town but I could not. Something, some unknown force kept me close to the grave of my victim.

31 "Now I am as one unclean, a living corpse, for my soul is with my victim in Hell. I can not eat; I can not sleep. I tramp the streets in hopes that the weariness of my body will make me forget. At this time of the year, as the day of the dead gets near, Rosario comes to haunt me in my dreams. First as an indistinct shadow which gradually takes shape. Then I see her as I saw her last. Her eyes pierce me like a dagger and with a cry of anguish her voice rings out, 'My spirit suffers in Hell because of you.' I wake up in despair—Oh! The agony, the suffering and remorse of a lost soul!

32 "I have been to see the priest that christened me and prepared me for my first Communion. I opened my heart to him as I have to you now. There were tears in his eyes as he listened to my story."

33 "'My child, my child,' he said, 'you have no doubt sinned, but your soul is where it should be, in God's keeping. Pray much, eat well, and end your life of wandering.'

34 "I followed his advice and for a time felt better and had hopes of being happy again. But one night, I saw Rosario again. She was surrounded by flames and writhing in agony. The torments she suffered drove me insane.

35 "In desperation I went to see a gypsy witch, a fortune teller. What she told me filled me with terror. My soul, she said, was in the liver of a toad. Only through many incantations would it be restored to its proper place.

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36 As she said the last words her eyes became distorted with fear. Like one in pain she shrieked, her trembling hand pointing to a dark corner of the room.

37 "It comes—it comes—for my soul!"

38 A toad hopped into the middle of the room blinking its eyes solemnly. The woman fell on the floor, moaning:

39 "My soul is gone—my soul is lost!"

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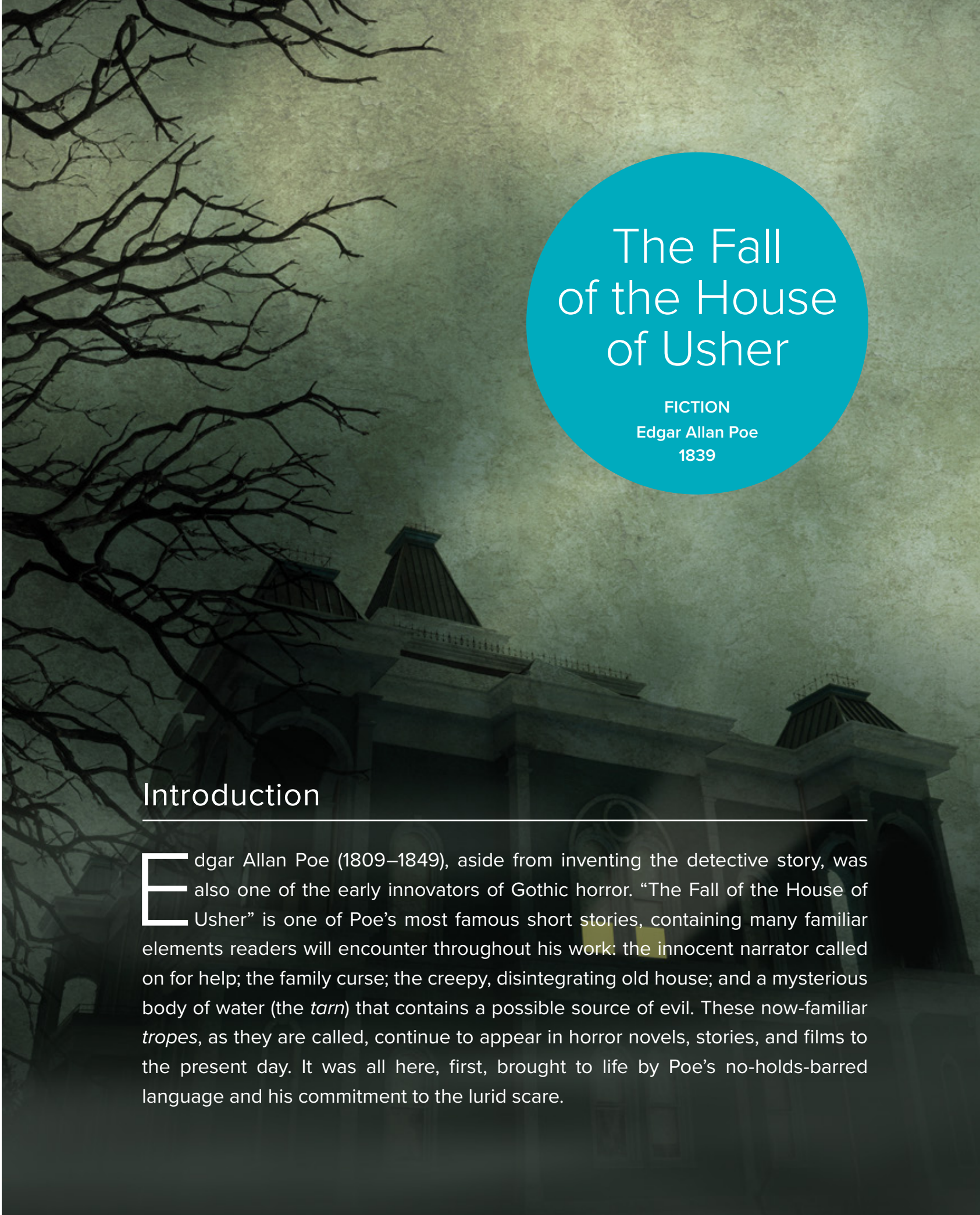
EXPOSITORY

WRITE

"Without a Soul" is a Mexican legend in which a tender love story becomes a cautionary tale. Analyze the legend in order to identify a universal theme. What does the author seek to teach readers? What theme, or message about life, has made this traditional tale continue to be relevant to today's audience?

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The Fall of the House of Usher

FICTION
Edgar Allan Poe
1839

Introduction

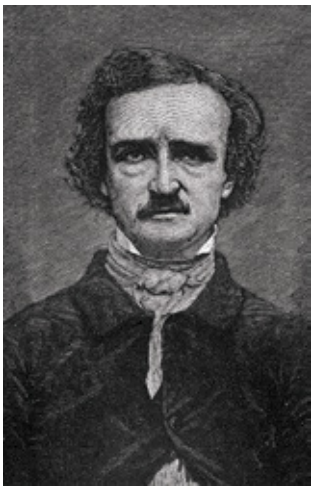
Edgar Allan Poe (1809–1849), aside from inventing the detective story, was also one of the early innovators of Gothic horror. “The Fall of the House of Usher” is one of Poe’s most famous short stories, containing many familiar elements readers will encounter throughout his work: the innocent narrator called on for help; the family curse; the creepy, disintegrating old house; and a mysterious body of water (the *tarn*) that contains a possible source of evil. These now-familiar *tropes*, as they are called, continue to appear in horror novels, stories, and films to the present day. It was all here, first, brought to life by Poe’s no-holds-barred language and his commitment to the lurid scare.

". . . oh, pity me, miserable wretch that I am!—I dared not—I dared not speak!"

NOTES

Son cœur est un luth suspendu;
*Sitôt qu'on le touche il résonne.**
(His/her heart is a poised lute;
As soon as it is touched, it resounds)

De Béranger.



Edgar Allan Poe

1 During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country, and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was—but, with the first glimpse of the building, a sense of **insufferable** gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium—the bitter lapse into every-day life—the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it—I paused to think—what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there *are* combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was

SAMPLE ANNOTATION

Interpreting Figurative Language

The author's description of the house uses meiosis ("mere house"), personification ("vacant eye-like windows"), imagery ("rank," "few white trunks," "iciness," "sinking") and metaphor ("hideous dropping off of the veil") to draw attention to the inescapably evil and morbid nature of the house.

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possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down—but with a shudder even more thrilling than before—upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.

2 Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country—a letter from him—which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness—of a mental disorder which oppressed him—and of an earnest desire to see me, as his best and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his **malady**. It was the manner in which all this, and much more, was said—it was the apparent *heart* that went with his request—which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.

3 Although, as boys, we had been even intimate associates, yet I really knew little of my friend. His reserve had been always excessive and habitual. I was aware, however, that his very ancient family had been noted, time out of mind, for a peculiar sensibility of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of **munificent** yet unobtrusive charity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily recognizable beauties, of musical science. I had learned, too, the very remarkable fact, that the stem of the Usher race, all time-honored as it was, had put forth, at no period, any enduring branch; in other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variation, so lain. It was this deficiency, I considered, while running over in thought the perfect keeping of the character of the premises with the accredited character of the people, and while speculating upon the possible influence which the one, in the long lapse of centuries, might have exercised upon the other—it was this deficiency, perhaps, of collateral issue, and the consequent undeviating transmission, from sire to son, of the patrimony with the name, which had, at length, so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the "House of Usher"—an appellation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion.

NOTES

SAMPLE ANNOTATION

Theme

As the narrator describes Roderick as extremely reserved and talks about the Usher family history, he wonders how Roderick has been affected by his family's past, suggesting that the past influences people in the present. This theme is similar to what I read in "In Our Neighborhood" by how the Hart family acted, the way those actions were perceived by their neighbors, and the reminiscences of Mr. Hart's mourners, as well as in "Without a Soul" by how the woman's choice to betray her best friend would go on to shape and define her life.

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4 I have said that the sole effect of my somewhat childish experiment—that of looking down within the tarn—had been to deepen the first singular impression. There can be no doubt that the consciousness of the rapid increase of my superstition—for why should I not so term it?—served mainly to accelerate the increase itself. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis. And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy—a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity—an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn—a pestilent and mystic vapor, dull, sluggish, faintly discernible, and leaden-hued.

5 Shaking off from my spirit what *must* have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old wood-work which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn.

6 Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of **stealthy** step, thence conducted me, in silence, through many dark and intricate passages in my progress to the *studio* of his master. Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the objects around me—while the carvings of the ceilings, the sombre tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy—while I hesitated not to acknowledge how familiar was all this—I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up. On one of the staircases, I met the

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physician of the family. His countenance, I thought, wore a mingled expression of low cunning and perplexity. He accosted me with **trepidation** and passed on. The valet now threw open a door and ushered me into the presence of his master.

7 The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

8 Upon my entrance, Usher rose from a sofa on which he had been lying at full length, and greeted me with a vivacious warmth which had much in it, I at first thought, of an overdone cordiality—of the constrained effort of the *ennuyé* man of the world. A glance, however, at his countenance convinced me of his perfect sincerity. We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I could bring myself to admit the identity of the wan being before me with the companion of my early boyhood. Yet the character of his face had been at all times remarkable. A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely moulded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity;—these features, with an inordinate expansion above the regions of the temple, made up altogether a countenance not easily to be forgotten. And now in the mere exaggeration of the prevailing character of these features, and of the expression they were wont to convey, lay so much of change that I doubted to whom I spoke. The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and even awed me. The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabesque expression with any idea of simple humanity.

9 In the manner of my friend I was at once struck with an incoherence—an inconsistency; and I soon found this to arise from a series of feeble and futile struggles to overcome an habitual trepidancy—an excessive nervous

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agitation. For something of this nature I had indeed been prepared, no less by his letter, than by reminiscences of certain boyish traits, and by conclusions deduced from his peculiar physical conformation and temperament. His action was alternately vivacious and sullen. His voice varied rapidly from a tremulous indecision (when the animal spirits seemed utterly in abeyance) to that species of energetic concision—that abrupt, weighty, unhurried, and hollow-sounding enunciation—that leaden, self-balanced and perfectly modulated guttural utterance, which may be observed in the lost drunkard, or the irreclaimable eater of opium, during the periods of his most intense excitement.

10 It was thus that he spoke of the object of my visit, of his earnest desire to see me, and of the solace he expected me to afford him. He entered, at some length, into what he conceived to be the nature of his malady. It was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy—a mere nervous affection, he immediately added, which would undoubtedly soon pass off. It displayed itself in a host of unnatural sensations. Some of these, as he detailed them, interested and bewildered me; although, perhaps, the terms and the general manner of the narration had their weight. He suffered much from a morbid acuteness of the senses; the most insipid food was alone endurable; he could wear only garments of certain texture; the odors of all flowers were oppressive; his eyes were tortured by even a faint light; and there were but peculiar sounds, and these from stringed instruments, which did not inspire him with horror.

11 To an anomalous species of terror I found him a bounden slave. "I shall perish," said he, "I *must* perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect—in terror. In this unnerved, in this pitiable, condition I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR."

SAMPLE ANNOTATION

Interpreting Figurative Language

The author extends the idea that the house is a symbol of evil. Roderick's impression that the house itself has caused his problems reveals an allegory about how evil is destructive to the human soul.

12 I learned, moreover, at intervals, and through broken and equivocal hints, another singular feature of his mental condition. He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted, and whence, for many years, he had never ventured forth—in regard to an influence whose supposititious force was conveyed in terms too shadowy here to be re-stated—an influence which some peculiarities in the mere form and substance of his family mansion had, by dint of long sufferance, he said, obtained over his spirit—an effect which the *physique* of the gray walls and

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turrets, and of the dim tarn into which they all looked down, had, at length, brought about upon the *morale* of his existence.

13 He admitted, however, although with hesitation, that much of the peculiar gloom which thus afflicted him could be traced to a more natural and far more palpable origin—to the severe and long-continued illness—indeed to the evidently approaching dissolution—of a tenderly beloved sister, his sole companion for long years, his last and only relative on earth. "Her decease," he said, with a bitterness which I can never forget, "would leave him (him the hopeless and the frail) the last of the ancient race of the Ushers." While he spoke, the lady Madeline (for so was she called) passed slowly through a remote portion of the apartment, and, without having noticed my presence, disappeared. I regarded her with an utter astonishment not unmingled with dread; and yet I found it impossible to account for such feelings. A sensation of stupor oppressed me as my eyes followed her retreating steps. When a door, at length, closed upon her, my glance sought instinctively and eagerly the countenance of the brother; but he had buried his face in his hands, and I could only perceive that a far more than ordinary wanness had overspread the emaciated fingers through which trickled many passionate tears.

14 The disease of the lady Madeline had long baffled the skill of her physicians. A settled apathy, a gradual wasting away of the person, and frequent although transient affections of a partially cataleptical character were the unusual diagnosis. Hitherto she had steadily borne up against the pressure of her malady, and had not betaken herself finally to bed; but on the closing in of the evening of my arrival at the house, she succumbed (as her brother told me at night with inexpressible agitation) to the prostrating power of the destroyer; and I learned that the glimpse I had obtained of her person would thus probably be the last I should obtain—that the lady, at least while living, would be seen by me no more.

15 For several days ensuing, her name was unmentioned by either Usher or myself; and during this period I was busied in earnest endeavors to alleviate the melancholy of my friend. We painted and read together, or I listened, as if in a dream, to the wild improvisations of his speaking guitar. And thus, as a closer and still closer intimacy admitted me more unreservedly into the recesses of his spirit, the more bitterly did I perceive the futility of all attempt at cheering a mind from which darkness, as if an inherent positive quality, poured forth upon all objects of the moral and physical universe in one unceasing radiation of gloom.

16 I shall ever bear about me a memory of the many solemn hours I thus spent alone with the master of the House of Usher. Yet I should fail in any attempt to convey an idea of the exact character of the studies, or of the occupations, in

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SAMPLE ANNOTATION

Perspective and Point of View

The author juxtaposes Madeline's obliviousness to the narrator's astonishment and dread. The juxtaposition creates an unsettling, mysterious mood and helps define the narrator's perspective that the situation he's in is shockingly, yet unaccountably, strange.

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which he involved me, or led me the way. An excited and highly distempered ideality threw a sulphureous lustre over all. His long improvised dirges will ring forever in my ears. Among other things, I hold painfully in mind a certain singular perversion and amplification of the wild air of the last waltz of Von Weber.[1] From the paintings over which his elaborate fancy brooded, and which grew, touch by touch, into vagueness at which I shuddered the more thrillingly, because I shuddered knowing not why—from these paintings (vivid as their images now are before me) I would in vain endeavor to deduce more than a small portion which should lie within the compass of merely written words. By the utter simplicity, by the nakedness of his designs, he arrested and overawed attention. If ever mortal painted an idea, that mortal was Roderick Usher. For me at least, in the circumstances then surrounding me, there arose out of the pure abstractions which the hypochondriac contrived to throw upon his canvas, an intensity of intolerable awe, no shadow of which felt I ever yet in the contemplation of the certainly glowing yet too concrete reveries of Fuseli.[2]

17 One of the phantasmagoric conceptions of my friend, partaking not so rigidly of the spirit of abstraction, may be shadowed forth, although feebly, in words. A small picture presented the interior of an immensely long and rectangular vault or tunnel, with low walls, smooth, white, and without interruption or device. Certain accessory points of the design served well to convey the idea that this excavation lay at an exceeding depth below the surface of the earth. No outlet was observed in any portion of its vast extent, and no torch or other artificial source of light was discernible; yet a flood of intense rays rolled throughout, and bathed the whole in a ghastly and inappropriate splendor.

18 I have just spoken of that morbid condition of the auditory nerve which rendered all music intolerable to the sufferer, with the exception of certain effects of stringed instruments. It was, perhaps, the narrow limits to which he thus confined himself upon the guitar which gave birth, in great measure, to the fantastic character of the performances. But the fervid *facility* of his *impromptus* could not be so accounted for. They must have been, and were, in the notes, as well as in the words of his wild fantasias (for he not unfrequently accompanied himself with rhymed verbal improvisations), the result of that intense mental collectedness and concentration to which I have previously alluded as observable only in particular moments of the highest artificial excitement. The words of one of these rhapsodies I have easily remembered. I was, perhaps, the more forcibly impressed with it as he gave it, because, in the under or mystic current of its meaning, I fancied that I perceived, and for the first time, a full consciousness on the part of Usher of the tottering of his

1. **the last waltz of Von Weber** a famous piece of classical music
2. **Fuseli** a Swiss painter working in the early 19th century, many of whose paintings dealt with supernatural or mythological subject matter

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lofty reason upon her throne. The verses, which were entitled "The Haunted Palace," ran very nearly, if not accurately, thus:

I.

19 In the greenest of our valleys,
By good angels tenanted,
Once a fair and stately palace—
Radiant palace—reared its head.
In the monarch Thought's dominion—
It stood there!
Never seraph spread a pinion
Over fabric half so fair.

II.

20 Banners yellow, glorious, golden,
On its roof did float and flow;
(This—all this—was in the olden
Time long ago);
And every gentle air that dallied,
In that sweet day,
Along the ramparts plumed and pallid,
A winged odor went away.

III.

21 Wanderers in that happy valley
Through two luminous windows saw
Spirits moving musically
To a lute's well-tunèd law;
Round about a throne, where sitting
(Porphyrogene![3])
In state his glory well befitting,
The ruler of the realm was seen.

IV.

22 And all with pearl and ruby glowing
Was the fair palace door,
Through which came flowing, flowing, flowing
And sparkling evermore,
A troop of Echoes[4] whose sweet duty
Was but to sing,
In voices of surpassing beauty,
The wit and wisdom of their king.

3. **Porphyrogene** literally "born into purple," purple in this context representing royalty or nobility
4. **Echoes** in Greek mythology, a cave nymph who was cursed by Hera, Zeus's wife, to repeat other people's previous words

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V.

23 But evil things, in robes of sorrow,
Assailed the monarch's high estate;
(Ah, let us mourn, for never morrow
Shall dawn upon him, desolate!)
And, round about his home, the glory
That blushed and bloomed
Is but a dim-remembered story
Of the old time entombed.

VI.

24 And travellers now within that valley,
Through the red-litten windows see
Vast forms that move fantastically
To a discordant melody;
While, like a rapid ghastly river,
Through the pale door,
A hideous throng rush out forever,
And laugh—but smile no more.

25 I well remember that suggestions arising from this ballad, led us into a train of thought wherein there became manifest an opinion of Usher's which I mention not so much on account of its novelty (for other men have thought thus), as on account of the pertinacity with which he maintained it. This opinion, in its general form, was that of the sentience of all vegetable things. But, in his disordered fancy, the idea had assumed a more daring character, and trespassed, under certain conditions, upon the kingdom of inorganization. I lack words to express the full extent, or the earnest *abandon* of his persuasion. The belief, however, was connected (as I have previously hinted) with the gray stones of the home of his forefathers. The conditions of the sentience had been here, he imagined, fulfilled in the method of collocation of these stones—in the order of their arrangement, as well as in that of the many *fungi* which overspread them, and of the decayed trees which stood around—above all, in the long undisturbed endurance of this arrangement, and in its reduplication in the still waters of the tarn. Its evidence—the evidence of the sentience—was to be seen, he said, (and I here started as he spoke), in the gradual yet certain condensation of an atmosphere of their own about the waters and the walls. The result was discoverable, he added, in that silent yet importunate and terrible influence which for centuries had moulded the destinies of his family, and which made *him* what I now saw him—what he was. Such opinions need no comment, and I will make none.

26 Our books—the books which, for years, had formed no small portion of the mental existence of the invalid—were, as might be supposed, in strict keeping with this character of phantasm. We pored together over such works as the

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Ververt et Chartreuse of Gresset; the Belphegor of Machiavelli; the Heaven and Hell of Swedenborg; the Subterranean Voyage of Nicholas Klimm by Holberg; the Chiromancy of Robert Flud, of Jean D'Indaginé, and of De la Chambre; the Journey into the Blue Distance of Tieck; and the City of the Sun of Campanella. One favorite volume was a small octavo edition of the Directorium Inquisitorium, by the Dominican Eymeric de Gironne; and there were passages in Pomponius Mela, about the old African Satyrs and Œgipans, over which Usher would sit dreaming for hours. His chief delight, however, was found in the perusal of an exceedingly rare and curious book in quarto Gothic—the manual of a forgotten church—the Vigiliæ Mortuorum Secundum Chorum Ecclesiæ Maguntinæ.[5]

27 I could not help thinking of the wild ritual of this work, and of its probable influence upon the hypochondriac, when, one evening, having informed me abruptly that the lady Madeline was no more, he stated his intention of preserving her corpse for a fortnight (previously to its final interment), in one of the numerous vaults within the main walls of the building. The worldly reason, however, assigned for this singular proceeding, was one which I did not feel at liberty to dispute. The brother had been led to his resolution (so he told me) by consideration of the unusual character of the malady of the deceased, of certain obtrusive and eager inquiries on the part of her medical men, and of the remote and exposed situation of the burial-ground of the family. I will not deny that when I called to mind the sinister countenance of the person whom I met upon the staircase, on the day of my arrival at the house, I had no desire to oppose what I regarded as at best but a harmless, and by no means an unnatural, precaution.

28 At the request of Usher, I personally aided him in the arrangements for the temporary entombment. The body having been encoffined, we two alone bore it to its rest. The vault in which we placed it (and which had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation) was small, damp, and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment. It had been used, apparently, in remote feudal times, for the worst purposes of a donjon-keep, and, in later days, as a place of deposit for powder, or some other highly combustible substance, as a portion of its floor, and the whole interior of a long archway through which we reached it, were carefully sheathed with copper. The door, of massive iron, had been, also, similarly protected. Its immense weight caused an unusually sharp, grating sound, as it moved upon its hinges.

5. **Vigiliæ Mortuorum Secundum Chorum Ecclesiæ Maguntinæ** the title of a book printed in 1500, translated from Latin: "Vigils for the Dead According to the Use of the Church of Mainz"

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29 Having deposited our mournful burden upon tressels within this region of horror, we partially turned aside the yet unscrewed lid of the coffin, and looked upon the face of the tenant. A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned that the deceased and himself had been twins, and that sympathies of a scarcely intelligible nature had always existed between them. Our glances, however, rested not long upon the dead—for we could not regard her unawed. The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toil, into the scarcely less gloomy apartments of the upper portion of the house.

30 And now, some days of bitter grief having elapsed, an observable change came over the features of the mental disorder of my friend. His ordinary manner had vanished. His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue—but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, as if of extreme terror, habitually characterized his utterance. There were times, indeed, when I thought his unceasingly agitated mind was laboring with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable vagaries of madness, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified—that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions.

SAMPLE ANNOTATION

Perspective and Point of View

The author uses a series of juxtapositions about Roderick's appearance and behavior to reveal the narrator's perspective that Roderick's physical and mental health is declining.

31 It was, especially, upon retiring to bed late in the night of the seventh or eighth day after the placing of the lady Madeline within the donjon, that I experienced the full power of such feelings. Sleep came not near my couch—while the hours waned and waned away. I struggled to reason off the nervousness which had dominion over me. I endeavored to believe that much, if not all of what I felt, was due to the bewildering influence of the gloomy furniture of the room—of the dark and tattered draperies, which, tortured into motion by the breath of a rising tempest, swayed fitfully to and fro upon the walls, and rustled uneasily about the decorations of the bed. But my efforts were fruitless. An irrepressible tremor gradually pervaded my frame; and, at length, there sat upon my very heart an incubus of utterly causeless alarm. Shaking this off with a gasp and a struggle, I uplifted myself upon the pillows, and, peering earnestly within the intense darkness of the

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chamber, hearkened—I know not why, except that an instinctive spirit prompted me—to certain low and indefinite sounds which came, through the pauses of the storm, at long intervals, I knew not whence. Overpowered by an intense sentiment of horror, unaccountable yet unendurable, I threw on my clothes with haste (for I felt that I should sleep no more during the night), and endeavored to arouse myself from the pitiable condition into which I had fallen, by pacing rapidly to and fro through the apartment.

32 I had taken but few turns in this manner, when a light step on an adjoining staircase arrested my attention. I presently recognized it as that of Usher. In an instant afterward he rapped, with a gentle touch, at my door, and entered, bearing a lamp. His countenance was, as usual, cadaverously wan—but, moreover, there was a species of mad hilarity in his eyes—an evidently restrained *hysteria* in his whole demeanor. His air appalled me—but anything was preferable to the solitude which I had so long endured, and I even welcomed his presence as a relief.

33 "And you have not seen it?" he said abruptly, after having stared about him for some moments in silence—"you have not then seen it?—but, stay! you shall." Thus speaking, and having carefully shaded his lamp, he hurried to one of the casements, and threw it freely open to the storm.

34 The impetuous fury of the entering gust nearly lifted us from our feet. It was, indeed, a tempestuous yet sternly beautiful night, and one wildly singular in its terror and its beauty. A whirlwind had apparently collected its force in our vicinity; for there were frequent and violent alterations in the direction of the wind; and the exceeding density of the clouds (which hung so low as to press upon the turrets of the house) did not prevent our perceiving the life-like velocity with which they flew careering from all points against each other, without passing away into the distance. I say that even their exceeding density did not prevent our perceiving this—yet we had no glimpse of the moon or stars, nor was there any flashing forth of the lightning. But the under surfaces of the huge masses of agitated vapor, as well as all terrestrial objects immediately around us, were glowing in the unnatural light of a faintly luminous and distinctly visible gaseous exhalation which hung about and enshrouded the mansion.

35 "You must not—you shall not behold this!" said I, shuddering, to Usher, as I led him, with a gentle violence, from the window to a seat. "These appearances, which bewilder you, are merely electrical phenomena not uncommon—or it may be that they have their ghastly origin in the rank miasma of the tarn. Let us close this casement;—the air is chilling and dangerous to your frame. Here is one of your favorite romances. I will read, and you shall listen:—and so we will pass away this terrible night together."

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36 The antique volume which I had taken up was the "Mad Trist" of Sir Launcelot Canning;[6] but I had called it a favorite of Usher's more in sad jest than in earnest; for, in truth, there is little in its uncouth and unimaginative prolixity which could have had interest for the lofty and spiritual ideality of my friend. It was, however, the only book immediately at hand; and I indulged a vague hope that the excitement which now agitated the hypochondriac, might find relief (for the history of mental disorder is full of similar anomalies) even in the extremeness of the folly which I should read. Could I have judged, indeed, by the wild overstrained air of vivacity with which he hearkened, or apparently hearkened, to the words of the tale, I might well have congratulated myself upon the success of my design.

37 I had arrived at that well-known portion of the story where Ethelred, the hero of the Trist, having sought in vain for peaceable admission into the dwelling of the hermit, proceeds to make good an entrance by force. Here, it will be remembered, the words of the narrative run thus:

38 "And Ethelred, who was by nature of a doughty heart, and who was now mighty withal, on account of the powerfulness of the wine which he had drunken, waited no longer to hold parley with the hermit, who, in sooth, was of an obstinate and maliceful turn, but, feeling the rain upon his shoulders, and fearing the rising of the tempest, uplifted his mace outright, and, with blows, made quickly room in the plankings of the door for his gauntleted hand; and now pulling therewith sturdily, he so cracked, and ripped, and tore all asunder, that the noise of the dry and hollow-sounding wood alarumed and reverberated throughout the forest."

39 At the termination of this sentence I started and, for a moment, paused; for it appeared to me (although I at once concluded that my excited fancy had deceived me)—it appeared to me that, from some very remote portion of the mansion, there came, indistinctly to my ears, what might have been, in its exact similarity of character, the echo (but a stifled and dull one certainly) of the very cracking and ripping sound which Sir Launcelot had so particularly described. It was, beyond doubt, the coincidence alone which had arrested my attention; for, amid the rattling of the sashes of the casements,[7] and the ordinary commingled noises of the still increasing storm, the sound, in itself, had nothing, surely, which should have interested or disturbed me. I continued the story:

40 "But the good champion Ethelred, now entering within the door, was sore enraged and amazed to perceive no signal of the maliceful hermit; but, in the stead thereof, a dragon of a scaly and prodigious demeanor, and of a fiery

6. **"Mad Trist" of Sir Launcelot Canning** a work of fiction written by Poe, which he attributed to Sir Launcelot Canning, who is also fictitious
7. **casements** hinged windows

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tongue, which sate in guard before a palace of gold, with a floor of silver; and upon the wall there hung a shield of shining brass with this legend enwritten—

41 Who entereth herein, a conqueror hath bin;
Who slayeth the dragon, the shield he shall win.

42 And Ethelred uplifted his mace, and struck upon the head of the dragon, which fell before him, and gave up his pesty breath, with a shriek so horrid and harsh, and withal so piercing, that Ethelred had fain to close his ears with his hands against the dreadful noise of it, the like whereof was never before heard."

43 Here again I paused abruptly, and now with a feeling of wild amazement—for there could be no doubt whatever that, in this instance, I did actually hear (although from what direction it proceeded I found it impossible to say) a low and apparently distant, but harsh, protracted, and most unusual screaming or grating sound—the exact counterpart of what my fancy had already conjured up for the dragon's unnatural shriek as described by the romancer.

44 Oppressed, as I certainly was, upon the occurrence of this second and most extraordinary coincidence, by a thousand conflicting sensations, in which wonder and extreme terror were predominant, I still retained sufficient presence of mind to avoid exciting, by any observation, the sensitive nervousness of my companion. I was by no means certain that he had noticed the sounds in question; although, assuredly, a strange alteration had, during the last few minutes, taken place in his demeanor. From a position fronting my own, he had gradually brought round his chair, so as to sit with his face to the door of the chamber; and thus I could but partially perceive his features, although I saw that his lips trembled as if he were murmuring inaudibly. His head had dropped upon his breast—yet I knew that he was not asleep, from the wide and rigid opening of the eye as I caught a glance of it in profile. The motion of his body, too, was at variance with this idea—for he rocked from side to side with a gentle yet constant and uniform sway. Having rapidly taken notice of all this, I resumed the narrative of Sir Launcelot, which thus proceeded:

45 "And now, the champion, having escaped from the terrible fury of the dragon, bethinking himself of the brazen shield, and of the breaking up of the enchantment which was upon it, removed the carcass from out of the way before him, and approached valorously over the silver pavement of the castle to where the shield was upon the wall; which in sooth tarried not for his full coming, but fell down at his feet upon the silver floor, with a mighty great and terrible ringing sound."

46 No sooner had these syllables passed my lips, than—as if a shield of brass had indeed, at the moment, fallen heavily upon a floor of silver—I became

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aware of a distinct, hollow, metallic, and clangorous, yet apparently muffled, reverberation. Completely unnerved, I leaped to my feet; but the measured rocking movement of Usher was undisturbed. I rushed to the chair in which he sat. His eyes were bent fixedly before him, and throughout his whole countenance there reigned a stony rigidity. But, as I placed my hand upon his shoulder, there came a strong shudder over his whole person; a sickly smile quivered about his lips; and I saw that he spoke in a low, hurried, and gibbering murmur, as if unconscious of my presence. Bending closely over him, I at length drank in the hideous import of his words.

47 "Not hear it?—yes, I hear it, and *have* heard it. Long—long—long—many minutes, many hours, many days, have I heard it—yet I dared not—oh, pity me, miserable wretch that I am!—I dared not—I *dared* not speak! *We have put her living in the tomb!* Said I not that my senses were acute? I *now* tell you that I heard her first feeble movements in the hollow coffin. I heard them—many, many days ago—yet I dared not—*I dared not speak!* And now—to-night—Ethelred—ha! ha!—the breaking of the hermit's door, and the death-cry of the dragon, and the clangor of the shield!—say, rather, the rending of her coffin, and the grating of the iron hinges of her prison, and her struggles within the coppered archway of the vault! Oh! whither shall I fly? Will she not be here anon? Is she not hurrying to upbraid me for my haste? Have I not heard her footstep on the stair? Do I not distinguish that heavy and horrible beating of her heart? Madman!"—here he sprang furiously to his feet, and shrieked out his syllables, as if in the effort he were giving up his soul—*"Madman! I tell you that she now stands without the door!"*

48 As if in the superhuman energy of his utterance there had been found the potency of a spell, the huge antique panels to which the speaker pointed threw slowly back, upon the instant, their ponderous and ebony jaws. It was the work of the rushing gust—but then without those doors there *did* stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to and fro upon the threshold—then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.

49 From that chamber, and from that mansion, I fled aghast. The storm was still abroad in all its wrath as I found myself crossing the old causeway. Suddenly there shot along the path a wild light, and I turned to see whence a gleam so unusual could have issued; for the vast house and its shadows were alone behind me. The radiance was that of the full, setting, and blood-red moon which now shone vividly through that once barely-discernible fissure of which I have before spoken as extending from the roof of the building, in a zigzag

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direction, to the base. While I gazed, this fissure rapidly widened—there came a fierce breath of the whirlwind—the entire orb of the satellite burst at once upon my sight—my brain reeled as I saw the mighty walls rushing asunder—there was a long tumultuous shouting sound like the voice of a thousand waters—and the deep and dank tarn at my feet closed sullenly and silently over the fragments of the "*House of Usher*."

NOTES

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First Read

Read "The Fall of the House of Usher." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How much does the narrator know about his friend Roderick before he arrives at the House of Usher? Cite evidence from the text to support your answer.

2. What details does Poe give us in our first look at the House of Usher? How do these details figure in the way the story plays out? Cite evidence from the text to support your answer.

3. What details and events in the story seem real or plausible? At what point(s) does the writer cross the line between the explicable and the supernatural? Cite at least two examples from the text in your answer.

4. Using context clues, what do you think the word **insufferable** means? Write your best definition here, and explain how you came to this understanding through surrounding details.

5. What is the meaning of the word **trepidation** as it is used in the text? Write a short definition based on how it is used in "The Fall of the House of Usher." Then, use a dictionary to verify your understanding of this word's 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 the author's choices in using juxtaposition to define character perspective, note the following:

- ✓ what the narrator knows and reveals or does not reveal
- ✓ the narrator's attitude regarding other characters and events
- ✓ how the author represents different characters' perspectives through dialogue or events
- ✓ how the author chooses to use **juxtaposition**, or the technique of putting two or more elements side by side, to invite comparison or contrast
- ✓ how the perspective of the character(s) compares and contrasts with the perspectives of other characters in the text

STEP 2: To analyze the author's choices in using juxtaposition to define character perspective, consider the following questions:

- ✓ Which perspectives are represented in the text? Which are not?
- ✓ How does the author's choice in perspective reveal characters' attitudes toward other characters, events, or ideas?
- ✓ How do the characters' perspectives compare and contrast with each other? What effect does this create?
- ✓ How does it shape your understanding of the characters and the text as a whole?

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Reread paragraph 47 of "The Fall of the House of Usher." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is being juxtaposed in this passage?

   - A. the voice of the narrator and clangorous metallic sounds
   - B. the narrator's behavior and Roderick's behavior
   - C. the voice of the narrator and Roderick's voice
   - D. the shield of brass and the floor of silver

2. How does the author use this juxtaposition to define the narrator's perspective?

   - A. The author uses this juxtaposition to show the narrator's perspective that Roderick is a figure of calm self-possession in the midst of extraordinarily unnerving circumstances.
   - B. The author uses this juxtaposition to define the narrator's paranoid belief that Roderick doesn't trust him anymore.
   - C. The author uses this juxtaposition to reveal the narrator's attitude of fear and concern, emotions that can no longer penetrate Roderick's madness.
   - D. The author uses the juxtaposition to show that the narrator's attitude toward Roderick is one of frustration.

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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 universal themes in literary texts from different times and places, note the following:

- ✓ background knowledge and evidence from the texts that help you identify when and where each text was written
- ✓ how this context influences each text's themes
- ✓ whether or not the themes are stated directly or implied
- ✓ details that help to develop universal themes, such as:
  - details about the setting
  - characters' thoughts, actions, and dialogue
  - messages about life that seem universal, or applicable to all people
- ✓ how the themes are universal and relatable across time and place

STEP 2: To track and analyze universal themes in literary texts from different times and places, consider the following questions:

- ✓ When and where was the text written? How does this context relate to its themes?
- ✓ What details in the texts help to develop the universal themes?
- ✓ What makes these themes universal?
- ✓ How does analyzing universal themes in texts from different times and places help you gain a deeper understanding of each text and its message?

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Reread paragraph 10 of "The Fall of the House of Usher," paragraphs 38 and 39 of "In Our Neighborhood," and paragraphs 27 and 28 of "Without a Soul. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following best represents the universal theme being developed in the excerpts from the three stories?

   - A. People will always have good lives if they make good choices.
   - B. What people need more than anything else is to love and be loved.
   - C. What happens in the past affects what happens in the present.
   - D. People can overcome the details of their personal histories.

2. Which details do all three authors use in these excerpts to develop the universal theme in question 1?

   - A. characters' thoughts, actions, and dialogue
   - B. setting
   - C. mood
   - D. conflict

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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: In order to identify figurative language and explain examples of allegory, note the following:

- ✓ the cultural or historical context in which the text was written
- ✓ words or phrases that could mean one thing literally, but suggest something else
- ✓ figurative language the author uses to help develop a deeper meaning, such as:
  - **imagery:** highly descriptive language that appeals to the five senses
  - **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
  - **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"
  - **symbolism:** an object or image that stands for an idea, such as a red rose symbolizing love
  - **personification:** a metaphor that represents a nonhuman thing as a person, such as "the party died down"
- ✓ how the plot, characters, and setting might be interpreted to convey a hidden meaning, which is usually moral or political

STEP 2: To explain examples of allegory, consider the following questions:

- ✓ When and where was the text written?
- ✓ What is the literal meaning of the narrative? What is its symbolic meaning?
- ✓ What abstract ideas or generalizations about life are developed by the author's use of literary elements and figurative language?
- ✓ How does the author use allegory, or symbolic fictional figures or actions, to express truths or generalizations about human existence?

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Reread paragraph 49 of "The Fall of the House of Usher." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which excerpt from the story is an example of personification?

   - A. From that chamber, and from that mansion, I fled aghast.
   - B. . . . I found myself crossing the old causeway.
   - C. The radiance was that of the full, setting, and blood-red moon . . .
   - D. . . . there came a fierce breath of the whirlwind . . ..

2. By having the narrator state that "there was a long tumultuous shouting sound like the voice of a thousand waters," the author is —

   - A. using symbolism to explain the narrator's desire to drown in the tarn.
   - B. using a dramatic phrase to show that the villagers are on their way to rescue Roderick.
   - C. using simile to describe the intensity with which the house falls apart.
   - D. using personification to make the water of the tarn seem human.

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Close Read

Reread "The Fall of the House of Usher." 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 description near the beginning of the story that describes the interior of the House of Usher. Analyze the evidence to determine a universal theme that the author introduces or develops in the passage.

2. Find a passage in the text that describes a tunnel. Explain the allegorical meaning of the passage.

3. Locate a passage in the text that discusses Roderick's "disordered fancy." Analyze the author's choices in using juxtaposition to define a character's perspective, or attitude about a subject.

4. Identify a passage in the text when the author pulls Roderick away from watching the storm. Analyze how the author uses juxtaposition to define the narrator's perspective about his friend Roderick.

5. In the story "Without a Soul," the woman who tells most of the story insists on staying in the community where she was raised. The Hart family from the story "In Our Neighborhood" lives in a place where their neighbors are sometimes hostile and unfriendly. Locate evidence in "The Fall of the House of Usher" that you can use to compare and contrast the meaning of home in this selection with the meaning of home as expressed in "Without a Soul" and "In Our Neighborhood."

COMPARATIVE ANALYSIS

WRITE

"The Fall of the House of Usher," "Without a Soul," and "In Our Neighborhood" are texts from different times, places, and cultures—a Dark Romantic tale of horror, a Mexican-American folktale, and a realist short story. First, analyze the authors' choices in using juxtaposition to define character perspectives in each text. Then, track and analyze the development of a universal theme that appears across all three texts. How do each of these unique characters help to convey a timeless message? What hidden meaning, or allegory, might that message contain? Support your analysis with evidence from all three texts.

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Eat, Memory: Orange Crush

INFORMATIONAL TEXT
Yiyun Li
2006

Introduction

Yiyun Li (b. 1972) is a Chinese American author and editor who has won the PEN/Hemingway Award and the California Book Award for Fiction, among other prestigious honors. Li grew up in Beijing before moving to the United States in 1996. After earning an MS in Immunology from the University of Iowa, Li attended the prestigious Iowa Writers' Workshop. Her essay "Eat, Memory: Orange Crush" recounts numerous changes—in herself, in her family, and in China—examined through the lens of the orange-flavored powdered beverage, Tang.

"To think that all the dreams of my youth were once contained in this commercial drink!"

NOTES

1 During the winter in Beijing, where I grew up, we always had orange and tangerine peels drying on our heater. Oranges were not cheap. My father, who believed that thrift was one of the best virtues, saved the dried peels in a jar; when we had a cough or cold, he would boil them until the water took on a bitter taste and a pale yellow cast, like the color of water drizzling out of a rusty faucet. It was the best cure for colds, he insisted.

2 I did not know then that I would do the same for my own children, preferring nature's **provision** over those orange- and pink- and purple-colored medicines. I just felt ashamed, especially when he packed it in my lunch for the annual field trip, where other children brought colorful flavored fruit drinks – made with "chemicals," my father insisted.

3 The year I turned 16, a new product caught my eye. Fruit Treasure, as Tang was named for the Chinese market, instantly won everyone's heart. Imagine real oranges condensed into a fine powder! Equally seductive was the TV commercial, which gave us a glimpse of a life that most families, including mine, could hardly afford. The kitchen was spacious and brightly lighted, whereas ours was a small cube – but at least we had one; half the people we knew cooked in the hallways of their apartment buildings, where every family's dinner was on display and their financial states assessed by the number of meals with meat they ate every week. The family on TV was beautiful, all three of them with healthy complexions and toothy, carefree smiles (the young parents I saw on my bus ride to school were those who had to leave at 6 or even earlier in the morning for the two-hour commute and who had to carry their children, half-asleep and often screaming, with them because the only child care they could afford was that provided by their employers).

4 The drink itself, steaming hot in an expensive-looking mug that was held between the child's mittened hands, was a vivid orange. The mother talked to the audience as if she were our best friend: "During the cold winter, we need to pay more attention to the health of our family," she said. "That's why

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I give my husband and my child hot Fruit Treasure for extra warmth and vitamins." The drink's temperature was the only Chinese aspect of the commercial; iced drinks were considered unhealthful and believed to **induce** stomach disease.

5 As if the images were not persuasive enough, near the end of the ad an authoritative voice informed us that Tang was the only fruit drink used by NASA for its astronauts – the exact information my father needed to prove his theory that all orange-flavored drinks other than our orange-peel water were made of suspicious chemicals.

6 Until this point, all commercials were short and boring, with catchy phrases like "Our Product Is Loved by People Around the World" flashing on screen. The Tang ad was a revolution in itself: the lifestyle it represented – a more healthful and richer one, a Western luxury – was just starting to become legitimate in China as it was beginning to embrace the West and its capitalism.

7 Even though Tang was the most expensive fruit drink available, its sales soared. A simple bottle cost 17 yuan, a month's worth of lunch money. A boxed set of two became a status hostess gift. Even the sturdy glass containers that the powder came in were **coveted**. People used them as tea mugs, the orange label still on, a sign that you could afford the modern American drink. Even my mother had an empty Tang bottle with a snug orange nylon net over it, a present from one of her fellow schoolteachers. She carried it from the office to the classroom and back again as if our family had also consumed a full bottle.

8 The truth was, our family had never tasted Tang. Just think of how many oranges we could buy with the money spent on a bottle, my father reasoned. His resistance sent me into a long adolescent **melancholy**. I was ashamed by our lack of style and our life, with its taste of orange-peel water.

9 To add to my agony, our neighbor's son brought over his first girlfriend, for whom he had just bought a bottle of Tang. He was five years older and a college sophomore; we had nothing in common and had not spoken more than 10 sentences. But this didn't stop me from having a painful crush on him. The beautiful girlfriend opened the Tang in our flat and insisted that we all try it. When it was my turn to scoop some into a glass of water, the fine orange powder almost choked me to tears. It was the first time I had drunk Tang, and the taste was not like real oranges but stronger, as if it were made of the essence of all the oranges I had ever eaten. This would be the love I would seek, a boy unlike my father, a boy who would not blink to buy a bottle of Tang for me. I looked at the beautiful girlfriend and wished to replace her.

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10 My agony and jealousy did not last long, however. Two months later the beautiful girlfriend left the boy for an older and richer man. Soon after, the boy's mother came to visit and was still outraged about the Tang. "What a waste of money on someone who didn't become his wife!" she said.

11 "That's how it goes with young people," my mother said. "Once he has a wife, he'll have a better brain and won't throw his money away."

12 "True. He's just like his father. When he **courted** me, he once invited me to an expensive restaurant and ordered two fish for me. After we were married, he wouldn't even allow two fish for the whole family for one meal!"

13 That was the end of my desire for a Tangy life. I realized that every dream ended with this bland, ordinary existence, where a prince would one day become a man who boiled orange peels for his family. I had not thought about the boy much until I moved to America 10 years later and discovered Tang in a grocery store. It was just how I remembered it – fine powder in a sturdy bottle – but its glamour had lost its gloss because, alas, it was neither expensive nor trendy. To think that all the dreams of my youth were once contained in this commercial drink! I picked up a bottle and then returned it to the shelf.

"Eat, Memory: Orange Crush" first published in the *New York Times*, by Yiyun Li. Copyright © 2006 Yiyun Li, used by permission of The Wylie Agency LLC.

DRAMA

WRITE

In "Eat, Memory: Orange Crush," the narrator describes the symbolic significance of a beverage. Analyze Yi's use of figurative language in this literary nonfiction text. Then, think of a food, article of clothing, or another common object. Then, write a dramatic scene in which a character reflects upon the symbolic meaning that object has for him or her. Use the same figurative language devices Li employs in her writing, such as symbolism, imagery, or allusion.

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Boyhood

DRAMA
Richard Linklater
2014

Introduction

In 2014, more than a century into the history of motion pictures, director Richard Linklater (b. 1960) did something entirely new. He released a fictional narrative covering 12 years of a boy's life using the same actors. Instead of casting children of different ages who looked alike, Linklater shot the film for two weeks every year—over more than a decade—to imitate real time. The result was a film that incorporated news and pop culture as it happened but also tracked the subtler changes in its child, teen, and adult actors over time. *Boyhood* was nominated for six Oscars including Best Screenplay and Best Picture, and won the prize for Best Supporting Actress for Patricia Arquette. In an excerpt from the screenplay, we observe teenage Mason and his dad on one of their twice-a-month reunions, a narrow window of opportunity for the father to offer guidance and support, and for Mason to seek his help with the mysteries of life.

“Guy’s got to be responsible. What do you think?”

NOTES

INT. MOVING CAR - DAY

Dad and Mason are driving along the open road, listening to a song by Wilco.

DAD

Now . . . listen to this song, alright?

Sings along:

DAD (CONT’D)

“I try to stay busy.” It’s just straight up, the lyrics . . . it’s a straight up old school country song.

SONG

“I do the dishes, I mow the lawn . . .”

DAD

Listen to the **production** of this. Production’s like uh, like “Abbey Road” or something.

SONG

“I try to keep myself **occupied.”**

Dad sings along.

DAD

“Even though I know you’re not comin’ home.” You know, his old woman’s gone . . . straight up. Nothin’ fancy.

DAD AND SONG

“I try to keep the house nice and neat. Make my bed. I change the sheets.”

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NOTES

EXT. RIVERBED - DAY

11 Mason and Dad walk along the rocks, mid-conversation. They sit down near the water and begin taking off socks and shoes.

MASON

12 Yeah, I think she's about to get her master's **degree.**

DAD

13 Well, then she's gonna start applying for teaching jobs?

MASON

14 I think she already has.

DAD

15 Really? Where?

MASON

(shrugs)

16 All over.

DAD

17 All over Texas?

MASON

18 Yeah.

DAD

19 Well, if you gotta move, you gotta move, you know? It's no big deal. We can handle that. I'll still come get you every other weekend. I mean, unless she moves 500 miles away or something, it'll just be a little more car time. No big deal.

MASON

20 I'm just kinda sick of moving.

DAD

21 Well, I bet you are. But you know, you never know. I mean, I might have to move, right? I'm working for this insurance company now. These places get bought and sold all the time. You know? We'll just roll with it.

22 They take off pants, walk up to the water in boxer shorts.

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NOTES

MASON

23 I thought you were a musician?

DAD

24 I am but . . . life is expensive, you know. Guy's got to be responsible. What do you think?

25 Mason pushes his Dad into the water, then dives in himself.

26 DAD (CONT'D)
Hey, hey, you bast — Oh you, punk kid!

You got no respect!

27 Dad splashes his son and they both begin to swim.

. . .

DAD
(back to Mason)

28 I guarantee you, you didn't do anything wrong. These high school love things, they never work out. Here, come here.

(MORE)

29 I mean, everyone's just changing so much. The odds of two young people staying on the same wavelength are . . .

MASON

30 Yeah, but still—

DAD

31 Look, and I also guarantee you that every day of your life that you spend crying over some silly girl is a complete waste of time.

MASON

32 She wasn't a silly girl, though. I mean, she's a serious person. I really thought we were—

DAD

33 What?

MASON

34 I don't know.

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NOTES

DAD

35 Here's the truth. Women are never satisfied. Ok? They're always looking to potentially trade up and that's, I'm sorry to say, what I think has happened to you, my fine-feathered friend.

MASON

36 What does that even mean?

DAD

37 It means don't hand over the controls to your self-esteem to Sheila.

MASON

38 Sheena.

DAD

39 Alright. It means you are responsible for you, not your girlfriend, your mom, not me. You. And if you truly take care of you, you will be amazed at how much girls like Sheena start lining up at your front door.

MASON

40 Great.

DAD

41 Yeah, you know, you just gotta separate yourself from the pack in some way. **Excel** at something, you know, and then you have your pick of the litter when them front-running hussies start sniffing around.

MASON

42 So what you're saying is, I should take up lacrosse.

DAD

43 Exactly. Or you could, you know, start a band. Worked for me a long time ago. I think it's still working for Jimmy. Or you just keep taking pictures.

MASON

44 She hated the pictures I took of her.

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NOTES

DAD

45 Alright. I'm sick to death of her, okay? I only met her a few times and yes she was cute, alright. But, truth be told I always thought she was a little bit, you know, a little bit too square for you. Y'know, not quite the same vibe.

MASON

46 You really thought that?

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PERSONAL RESPONSE

WRITE

Mason struggles to balance his own individuality with what others expect of him. Choose a crucial time from your own life when you felt torn between what you wanted and what others expected of you. Then, write a journal entry describing that experience and how you responded.

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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. Write a news story that includes these words. Use as many vocabulary words in one story as you can, being sure to use the words correctly in context. Grounding vocabulary in the context of a story can help you better remember meaning. (ex, Though some had expressed ***reservations,*** the ***diplomat*** was able to share the success of her policies.)

2. Make associations with the word through an analogy or metaphor. Making comparisons using a word is an imaginative way to understand and create meaning. (ex, Just as a plastic cover protects a lawn chair from the elements, Andrew's smile was ***resistant*** to all the press attacks.)

3. Dramatize the word. Create a tableau that gives some context to a particular word. Visualizing a word in the context of a scene is an exciting way to commit it to memory. (ex, For the word ***tender,*** a person might appear to cradle a puppy and look lovingly on it.)

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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.

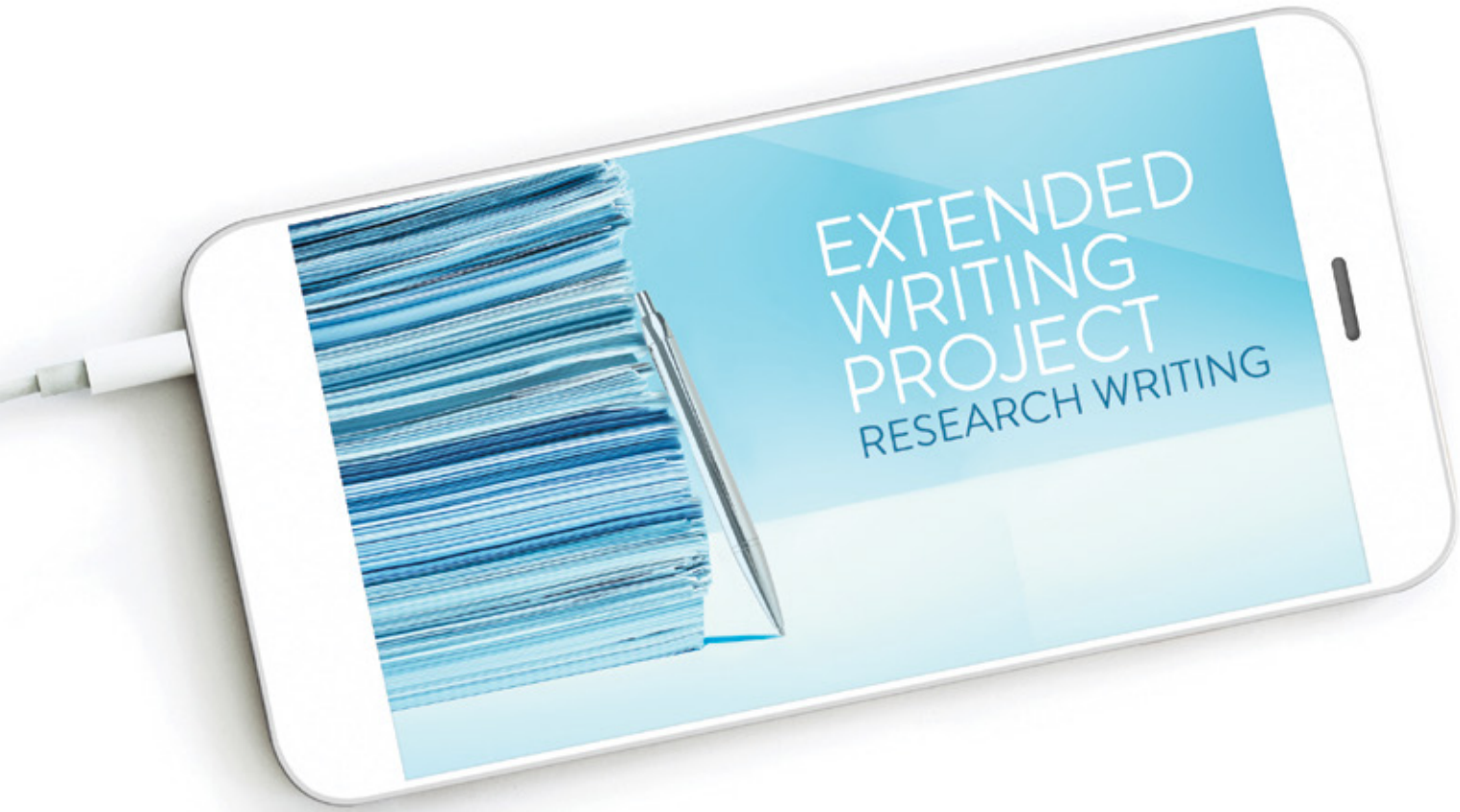
Discussion: In this unit, you have studied literature and art of the Harlem Renaissance as well as the meaning of home as seen in several selections. If you were going to make a film about home as you experience it, what kind of movie would you make? Who are the main characters and who would play them? What is the setting? Would you explore lives and ideas from the past, the present, or the future, or a blend of time periods? How do the texts from this unit influence your thinking about home and identity? Use as many Literary Period and Academic Vocabulary words in your discussion as you can.

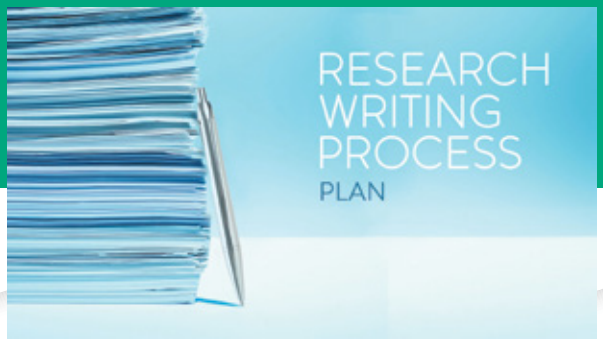
After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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Extended Writing Project and Grammar





Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

The Harlem Renaissance was a period when African-American art and culture began to flourish in mainstream American culture. Poets, musicians, artists, and writers sought to define and explore the African-American experience on African-American terms. What emerged was a proliferation of work that examined the influence of slavery on the lives of black Americans, brought attention to African-American folklore, introduced a context in which to describe black urban life in the North, addressed the impacts of discrimination, and celebrated African-American culture at large. By bringing these issues into the American cultural mainstream, the Harlem Renaissance also laid the groundwork for the burgeoning civil rights movement of the 1940s and 1950s.

Writing Prompt

What role do art and culture have in bringing awareness to social issues?

Choose one to two artists or writers, not included in this unit, from the Harlem Renaissance whom you would like to research. For example, you might research a writer who was born in the South but moved to a Northern city, such as Richard Wright. You might choose to focus on the early life of writer Claude McKay, the career of Paul Robeson, or the success of Ma Rainey. Research your chosen topic, and formulate a position on how your subjects' work contributed to gaining greater visibility for African Americans in mainstream culture, how it impacted society, or how your subjects' life experiences impacted their work. Refine the scope of your research question to align with your interpretation of the texts. Then, write a literary research essay, using textual evidence and synthesizing information from primary and secondary source material to support your ideas. Be sure your literary research essay includes the following:

- ✓ an introduction and a clear central idea
- ✓ an appropriate tone and voice for your task and audience
- ✓ relevant supporting details synthesized from credible primary and secondary sources
- ✓ a logical organization
- ✓ a conclusion
- ✓ in-text citations and a works cited page
- ✓ standard English grammar, punctuation, capitalization, and spelling

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Introduction to Research Writing

Research writing is a type of writing that answers a question and requires the writer to seek out new knowledge and information. It involves finding primary and secondary sources, engaging in careful study and notetaking, and then discerning what information from the sources is the most relevant and trustworthy for the purpose of answering the question. Literary research writing is a form of research writing that consists of gathering information in order to compare texts or interpretations, provide context, or support an interpretation. Good research essays use evidence and details, such as anecdotes, definitions, examples, facts, and quotations, to supply information about a topic and to support an analysis of complex ideas. Research helps writers not only discover and confirm facts but also draw new conclusions about a topic. The characteristics of research writing include:

- an introduction with a clear central idea
- an appropriate tone and voice for your task and audience
- relevant facts, supporting details, and quotations from trustworthy sources that are properly cited
- elaboration and analysis of the details to explain how they support the central idea
- a logical organization
- a formal style
- a conclusion that wraps up your ideas
- a works cited page

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 their skills of locating sources and assessing the appropriateness of sources over time.

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 essay.

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

STUDENT MODEL

READ AND ANNOTATE

NOTES

Post-Reconstruction Blues:

How Gertrude "Ma" Rainey Sang Black Rural Southerners into Popular American Culture

1 Legendary blues vocalist and Harlem Renaissance artist Gertrude "Ma" Rainey, known as the "Mother of Blues," introduced blues music to a mainstream audience, transforming the genre and expanding opportunities for African-American artists. Through lyrical depictions of black Southern life and the complex experiences of African-American women, Rainey's music increased the visibility of a people silenced in popular culture. While less well-known today, Rainey left a legacy that continues to influence musicians and broaden our knowledge of life for African Americans in the post-Reconstruction era.

2 Ma Rainey was born Gertrude Malissa Nix Pridgett on April 26, 1886, in Columbus, Georgia. Rainey possessed a musical talent from a young age and performed in public for the first time at age 14 at the Springer Opera House in Columbus. Soon after, she found her calling singing on tour in vaudeville and African-American minstrel shows. For more than thirty years, Rainey performed in troupes, such as F. S. Wolcott's Rabbit Foot Minstrels and Tolliver's Circus and Musical Extravaganza.

Vaudeville: Ma Rainey's Early Career

3 Ma Rainey used vaudeville and minstrel shows as a platform to showcase her talent and share her life experiences. Originating from minstrel shows, vaudeville became popular at the turn of the century and featured unrelated acts such as singing, dancing, comedy, acrobatics, and magic. While no video recordings of Ma Rainey exist, the memory of her vibrant performances has been passed down through written reviews. According to critic Mary L. Bogumil in *Understanding August Wilson*, Rainey wore "flamboyant" jewelry and costumes and performed in front of a backdrop that featured a

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large gramophone design, "which gave the appearance of Ma emerging right from the speaker, issuing from and manifesting the music itself" (qtd. in Timmel). Such extravagant details exemplify the sensational nature of vaudeville shows. Rainey's bold and brilliant stage persona was magnetic. She forced the audience, who were often men, to listen to what she had to say.

4 The variety show format of vaudeville allowed performers to communicate larger themes to the audience. For example, PBS's *American Masters* says of immigrant performers, "Their acts were a form of assimilation, in which they could become active parts of popular culture through representations of their heritage" ("Vaudeville: About Vaudeville"). In other words, immigrant performers used the highly adaptable and entertaining structure of vaudeville to disseminate information about where they came from. Ma Rainey was not an immigrant. However, as an African-American woman, she belonged to a class of citizens who were underrepresented, misunderstood, and discriminated against. Like the immigrants, she used the modes of performance available to her to subvert boundaries and bring the experiences of Southern African-American women into the mainstream ("Vaudeville: About Vaudeville"). That Ma Rainey was also the first woman to include blues music in her act only further illustrates her ability to use this mode of performance to break barriers and convey an important message (Orr).

The Blues: Ma Rainey's Medium

5 The blues played a central part in Rainey's performances. Originating in the South at the turn of the century, blues emerged from such African musical traditions as field hollers, work songs, spirituals, and country string ballads ("What Is the Blues?"). Most blues songs follow a 12-bar structure with an AAB verse pattern where "the first and second lines are repeated, and the third line is a response to them—often with a twist" ("Understanding the 12-Bar Blues"). Blues music tends to explore melancholy topics, such as sadness, desire, and longing. While many of Rainey's songs had a melancholy tone, her music also served to empower women by approaching topics most women could not discuss freely.

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6 Ma Rainey's audience easily connected to her songs because her lyrics discussed aspects of everyday life for black rural Southerners as well as her personal experiences. According to William Barlow in *Looking Up at Down*, Rainey's lyrics captured "the southern landscape of African Americans in the Post-Reconstruction era" through "simple, straightforward stories" (qtd. in Biography.com Editors). For example, in 1923, Rainey recorded her own rendition of the traditional boll weevil song, titled "Bo-Weavil Blues." In the first verse, she sang, "Bo-weavil, don't sing them blues no more / Bo-weavil's here, Bo-weavil's everywhere you'll go." A boll weevil is a type of beetle that feeds on cotton plants. Because boll weevils infested cotton crops in the United States in the 1920s, this lyric reflected rural Southern life at the time. Rainey established a call-and-response structure between the first and second verses as she sang, "I'm a lone bo-weavil, been out a great long time / I'm gonna sing these blues to ease the bo-weavil's lonesome mind." Here, she expanded the boll weevil reference to her personal life. Although there were "bo-weavils" "everywhere you'll go," she still felt "lonesome." "Bo-weavils" represented all the men, or potential romantic partners, available to her.

7 Ma Rainey's candid discussion of love was unique to blues artists of her time. She was lonely but also embraced her independence ("I don't want no man to put sugar in my tea."). Rainey's rejection of a male partner was radical, for women in this time period were

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expected to build their lives around being married and building a family. In *Blues Legacies and Black Feminism*, Angela Davis pointed out that "black women of that era were acknowledging and addressing issues central to contemporary feminist discourse" (Davis 28). Black female blues artists like Ma Rainey were ahead of their time in terms of asserting their agency. Rainey's performance of this song introduced the idea of liberated black women into the mainstream. Rainey added complexity to this with a twist in the third verse:

> I went downtown and bought me a hat
> I brought it back home, I laid it on the shelf
> Looked at my bed, I'm getting tired of sleeping by myself (Rainey)

Ma Rainey used straightforward phrases to explain how she tried to compensate for her loneliness by purchasing a hat, but it did not help. The expression "tired of sleeping by myself" emphasized her internal conflict. Sleep is the solution for tiredness, just as a relationship should have been the solution for her loneliness. Yet, Rainey preferred her independence. In only twelve lines, she referenced a regional metaphor, discussed the relatable concept of loneliness, and expressed her personal struggles balancing love and freedom.

Ma Rainey and the Mainstream Music Industry

8 Rainey's vocals had a deep and unembellished tone expressing raw emotion that resonated with a wide range of audiences. "The gravelly timbre of her . . . raspy, deep voice" (Orr) as well as her "moaning style" (Timmel) entranced listeners. Her flashy visual representation attracted the attention of the audience. Her measured and gripping delivery kept them waiting for more. Ma Rainey was one of the first professional female blues artists to make a phonograph record. During the Great Migration, blues music spread from the South into other regions of the nation.

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9 By the 1920s, recording labels saw a market for "race records," or music created by and for African Americans. After establishing her career as a touring musician, Ma Rainey recorded over 100 songs with Paramount in the span of 1923 to 1928 (Timmel). However, in 1928 Paramount stopped recording with Rainey after determining that race records like hers were no longer profitable. One could argue that Paramount exploited Ma Rainey for corporate gain. Still, making a phonograph record with Paramount did help Rainey's audience and success grow. Over the course of her career, she performed alongside various bands and other renowned Harlem Renaissance musicians, such as Louis Armstrong and Bessie Smith.

10 In an era when the possibilities for women of color were limited, the "Mother of Blues," Ma Rainey, surpassed expectations by taking advantage of the modes of performance that were available to her to build a long-lasting career. Rainey used the public platforms of vaudeville and recorded music to tell the stories of Southern African Americans during the post-Reconstruction era. Her lyrics also revealed her own stories and sentiments that are unique to the experiences of black women at that time. Her deeply emotional vocal style appealed to many people. Ma Rainey's blues music demanded recognition through simple portrayals of authenticity. She brought the silenced narratives of African Americans into the scope of mainstream American culture.

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PLAN YOUR RESEARCH ESSAY

WRITE

Writers often take notes about ideas before they sit down to write. Think about what you've learned so far about research writing to help you begin prewriting.

- **Purpose:** Which Harlem Renaissance writer or artist do you find most influential? What do you want to learn about your chosen subject?
- **Audience:** Who is your audience, and what information do you want your audience to learn?
- **Questions:** 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 share the information you find with readers?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph research summary. Your summary should describe what you plan to research and discuss in this research essay. 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 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 conduct literary research to answer a question, drawing on multiple reliable and valid sources, do the following:

- Select a topic or problem to research.
- Think about what you want to find out and what kind of research can contribute to the project.
- Start to formulate your major research question by asking open-ended questions that begin "How. . .?" and "Why. . .?" and choose one question that you are interested in exploring.
- Be sure to consult primary and secondary sources.
- Be sure your sources are current and/or authoritative as appropriate for the topic.

To develop a research plan, refine the scope of the plan to align with your findings, and synthesize information from sources, consider the following questions:

- Have I consulted primary and secondary sources?
- Are my sources reliable and valid? How do I know?
- Do my sources contradict each other? How? Can the differences be resolved?
- Do I need to revise or refine the scope of my research question?
- Have I synthesized my source information in a way that demonstrates I understand the material?

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YOUR TURN

PRACTICE

Read the research questions below. Then, complete the chart by placing the questions in the correct category. Write the corresponding letter for each question in the appropriate column.

Research Questions	
A	What is Louis Armstrong remembered for?
B	Why did Louis Armstrong specialize in playing the trumpet?
C	How does Nella Larsen's literary work relate to her personal life?
D	What are the events in Nella Larsen's novel *Passing*?
E	How did Louis Armstrong's artistry influence jazz?
F	What was Langston Hughes's poetry about?
G	What beliefs are reflected in Langston Hughes's poetry?
H	Why do people still read Nella Larsen's work today?
I	Who were Langston Hughes's literary inspirations?

Topic	Too Narrow	Appropriate	Too Broad
Louis Armstrong			
Nella Larsen			
Langston Hughes			

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YOUR TURN

PRACTICE

Develop a research question for your literary research project. Then, write a short plan for how you will go about doing research for your essay. Include a note about how you might need to modify your plan during the research process.

Process	Plan
Research Question	
Step 1	
Step 2	
Step 3	

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Writing Skill: Evaluating Sources

Here are some suggestions that will help you improve your 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 your 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 the sentences into two categories: those that show a source is credible and reliable and those that do not. Write the corresponding letter for each sentence in the appropriate column.

Sentences	
A	The article states only the author's personal opinions and omits, or leaves out, other positions on the topic.
B	The article includes clear arguments and counterarguments that are supported by factual information.
C	The website is a personal blog or social media website.
D	The author holds a PhD in a discipline related to your research topic.
E	The text is objective and includes many viewpoints that are properly cited.
F	The text makes unsupported assumptions to persuade readers.

Credible and Reliable	Not Credible or Reliable

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YOUR TURN

PRACTICE

Complete the chart by answering the questions about a source for your research essay.

Source Questions	Answers
Source Title and Author: _____	
Reliability: Has the source material been published in a well-established book or periodical or on a well-established website? Is the source material up-to-date or based on the most current information?	
Accuracy: Is the source based on factual information that can be verified by another source?	
Credibility/Trustworthiness: Is the source material written by a recognized expert on the topic? Is the source material published by a well-respected author or organization?	
Bias: Is the source material objective and unbiased?	
Omission: Does the source contain omissions of important information that supports other viewpoints?	
Faulty Reasoning: Does the source contain faulty reasoning?	
Relevant: Does the source contain relevant anecdotes, examples, facts, and details that support my central idea?	
Decision: Should I use this source in my research essay? Is it effective in answering the research question?	

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Writing Skill: Book Features

In order to evaluate book features to conduct literary research, note the following:

- book features at the beginning of a source, such as an introduction or a table of contents
- book features within a source, such as annotations or footnotes
- book features at the end of a source, such as a glossary, appendices, or references

To evaluate book features to conduct literary research, consider the following questions:

- Before reading, ask yourself:
  - > How 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 help me identify whether this source is a primary or secondary source?
- During reading, ask yourself:
  - > What information do the book features within the source, such as the annotations and footnotes, provide that is valuable for my research?
  - > How do the book features add to the information in the main body of the text?
  - > Are there parts of the text 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 for my research?
  - > How do the appendices add to the information provided in the main body of the source?
  - > How effective are the book features in helping me determine if the source is relevant and credible?

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YOUR TURN

PRACTICE

Complete the chart by matching each book feature with the correct description.

Book Features					
references	introduction	table of contents	glossary	appendix	annotations

Description	Book Feature
It is a section at the beginning of a text where the author explains why he or she decided to write the text and provides context for the material.	
It lists all the chapters or sections in a book and their starting page numbers.	
They provide a complete list of works cited in the body of the work.	
It provides supplementary material at the back of a book.	
It contains an alphabetical list of terms with accompanying definitions and explanations.	
These are notes at the bottom of a page or at the end of a text that contain supplemental information.	

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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	
annotations	
footnote	
glossary	
references	

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Writing Skill: Research and Notetaking

In order to conduct research to answer a question by synthesizing information from multiple reliable and valid sources, note the following:

- Find specific information from primary and up-to-date secondary sources:
  - > Primary sources are immediate, firsthand accounts.
  - > Secondary sources were created by someone who did not experience the event firsthand.
- Note quotations, facts, examples, data, and statistics that could be useful for your research project.
- Consider paraphrasing any passages containing evidence and information that could be useful for your research project.
- Synthesize your information from both primary and secondary sources by organizing your notes to analyze the sources' similarities and differences.

To conduct research to answer a question by drawing on primary and secondary sources, consider the following questions:

- Have I identified trustworthy and relevant primary and secondary sources?
- Have I made notes so that I am prepared to give credit to each source in a citation?
- Have I used quotation marks to indicate information that is taken word-for-word from my sources?
- 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 as in the original text?
- How can I arrange and summarize the information from my sources to answer my questions and demonstrate my understanding of my subject?

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YOUR TURN

PRACTICE

Read each point from Daniela's note cards below. Then, complete the chart by placing the points into two categories: those that are relevant and those that are not relevant to the topic of recorded music during Ma Rainey's time. Write the corresponding letter for each point in the appropriate column.

	Points
A	Source 1: During the Great Migration, music labels sought to make a profit from the highly popular "race music," which was music recorded by African Americans (Timmel).
B	Source 2: According to *History of Minstrelsy,* the purpose of African-American minstrel shows differed from that of white performers in that "black minstrel performers felt the added responsibility to counter stereotypes of black identity."
C	Source 3: In 1904, Ma Rainey met and married her husband William "Pa" Rainey while performing on tour (Orr).
D	Source 4: The music Rainey recorded with Paramount is of poor quality due to Paramount's "below average recording techniques" (USC Libraries).

Relevant	Not Relevant

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YOUR TURN

PRACTICE

Complete the chart by synthesizing information from sources relevant to your essay subject's work and personal life. Remember to cite and number each source.

Work	Personal Life

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Writing Skill: Multimedia – Integrating Media

To integrate multimedia elements into your draft, ask yourself the following questions:

- To what extent would including multimedia elements be effective in achieving my purpose?
- Which multimedia elements seem the most important in conveying information to the reader?
- How is the addition of multimedia elements useful for aiding comprehension?
- How can I use multimedia elements to improve the overall experience of the reader?

To decide which kinds of elements or features to use in your draft, use the following guide:

- To use print features to better organize your information, consider adding
  - > titles,
  - > headings,
  - > subheadings,
  - > bullets,
  - > boldfaced and italicized terms.
- To use graphic features to add to the information you already have and unify ideas and concepts, consider adding
  - > charts,
  - > graphs,
  - > maps,
  - > timelines,
  - > diagrams,
  - > photographs,
  - > art or illustrations.
- If your draft is in a digital format, consider adding
  - > audio clips,
  - > video clips,
  - > interactive elements.

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YOUR TURN

PRACTICE

Read Daniela's plans for integrating media into her essay. Then, complete the chart below by matching each plan with the correct multimedia elements or features. Write the corresponding letter for each plan in the correct row in the chart.

Plans	
A	I plan to use an audio recording of one of Ma Rainey's songs to give my reader the experience of hearing her lyrics as she performed them.
B	I plan to use a map to give my audience a visual representation of the Great Migration and a photograph of Ma Rainey performing so they can connect to her onstage style.
C	I plan to use engaging headings, like "Vaudeville: Ma Rainey's Early Career," "The Blues: Ma Rainey's Medium," and "Ma Rainey and the Mainstream Music Industry," to improve the experience of my reader.

Multimedia Elements/Features	Plan
Print Features	
Graphic Features	
Digital Elements	

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YOUR TURN

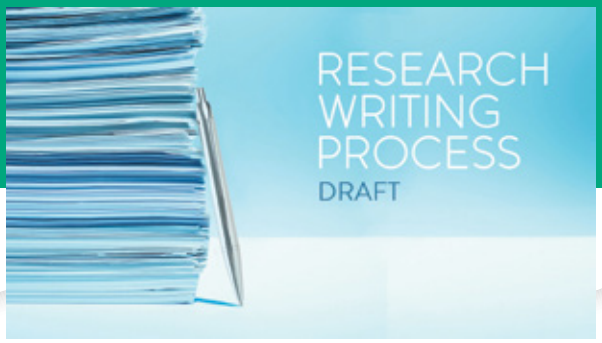
PRACTICE

Complete the chart by explaining how you plan to use the multimedia elements and features in your literary research essay.

Multimedia Elements/ Features	Plan
Print Features	
Graphic Features	
Digital Elements	

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Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR RESEARCH ESSAY

WRITE

Use your plan and other responses in your Binder to draft your 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 developed:

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

Draft Checklist:

- ☐ **Focused:** Have I made my topic clear to readers? Have I included only relevant information and details and nothing extraneous that might confuse my readers?
- ☐ **Organized:** Does the organizational structure in my essay make sense? Will readers be engaged by the organization and interested in the way I present information and evidence?
- ☐ **Developed:** Does my writing include relevant evidence? 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 Daniela's research 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 Daniela will revise as she works toward her final version.

NOTES

STUDENT MODEL: FIRST DRAFT

READ

Post-Reconstruction Blues:

How Gertrude "Ma" Rainey Sang Black Rural Southerners into Popular American Culture

Legendary blues vocalist and Harlem Renaissance artist Gertrude "Ma" Rainey, known as the "Mother of Blues," introduced blues music to a mainstream audience, transforming the genre and expanding opportunities for African American artists. Through depictions of black Southern life and the complex experiences of African American women, Rainey's music increased the visibility of a people silenced in popular culture. While less well-known today, Rainey left a legacy that continues to influence and broaden our knowledge of the Post Reconstruction era.

Ella Pridget gave birth to Ma Rainey, originally Gertrude Malissa Nix Pridgett, on April 26, 1886, in Columbus, Georgia. Rainey posessed a musical talent from a young age and performed in public for the first time at age 14 at the Springer Opera House in Columbus. Soon after, she found her calling singing on tour in vaudeville and African American minstral shows. For more than thirty years, performed in troupes, such as F.S. Wolcott's Rabbit Foot Minstrels and Tolliver's Circus and Musical Extravaganza.

~~Ma Rainey performed in vaudeville and minstrel shows. She also used them to share her life experiences. The memory of her vibrint performances have been passed down through written reviews.~~ Ma Rainey used vaudeville and minstrel shows as a platform to showcase her talent and share her life experiences. Originating from minstrel shows, vaudeville became popular at the turn of the century and featured unrelated acts such as singing, dancing, comedy, acrobatics, and magic. While no video recordings of Ma Rainey exist, the memory of her vibrant performances has been passed down through written reviews. According to critic Mary L. Bogumil in *Understanding August Wilson*, Rainey wore "flamboyant" jewelry and costmes and performed

Improving Writing

In response to her peer reviewers' feedback, Daniela changes the first sentence of this paragraph so that it provides vivid information and better connects with the rest of the paragraph. She also adds information to give her readers a better understanding of vaudeville. Finally, she notes that no video of Rainey exists.

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NOTES

in front of a backdrop that featured a large gramophone designe, "which gave the appearance of Ma emerging right from the speaker, issuing from and manifesting the music itself" (Timmel). Such extravagant details show the sensational nature of vaudeville shows. Rainey's bold and brilliant stage persona was magnetic she forced the audience, who were often men, to listen to what she had to say.

~~The variety show format of vaudeville allowed performers to communicate larger themes to the audience. For example, PBS's *American Masters* says of immigrant performers, "Their acts were a form of assimilation, in which they could become active parts of popular culture through representations of their heritage" ("Vaudeville: About Vaudeville"). However, as an African American woman, she belonged to a class of citizens who were underrepresented, misunderstood, and discriminated against. Ma Rainey was not an immigrant. Like the immigrants, she used the modes of performance available to her to cross racial and class boundaries and bring the experiences of a Southern African American women into the main stream ("Vaudeville: About Vaudeville").~~

The variety show format of vaudeville allowed performers to communicate larger themes to the audience. For example, PBS's *American Masters* says of immigrant performers, "Their acts were a form of assimilation, in which they could become active parts of popular culture through representations of their heritage" ("Vaudeville: About Vaudeville"). In other words, immigrant performers used the highly adaptable and entertaining structure of vaudeville to disseminate information about where they came from. Ma Rainey was not an immigrant. However, as an African-American woman, she belonged to a class of citizens who were underrepresented, misunderstood, and discriminated against. Like the immigrants, she used the modes of performance available to her to subvert boundaries and bring the experiences of Southern African-American women into the mainstream ("Vaudeville: About Vaudeville"). That Ma Rainey was also the first woman to include blues music in her act only further illustrates her ability to use this mode of performance to break barriers and convey an important message (Orr).

The blues played a central part in Rainey's performances. Originating in the South at the turn of the century, blues came from such African

Critiquing Research

Instead of synthesizing information from several sources, Daniela has used only one source in the paragraph. To round out her explanation of vaudeville and Ma Rainey's role in it, she integrates another idea from a different source into the paragraph.

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musical traditions as field hollers, work songs, spirituals, and country string ballads ("What Is the Blues?"). Most blues songs follow a 12 bar structure with an AAB verse pattern where "the first and second lines are repeated, and the third line is a response to them—often with a twist" ("Understanding the 12-Bar Blues"). Blues music tends to explore melancholy topics, such as sadness, desire, and longing. Many of Rainey's songs had a melancholy tone, her music served to empower women by approaching topics most women could not discuss freely. For example, Ma Rainey's candid discussion of love was unique to blues artists of her time. She was lonely but also embraced her independence ("I don't want no man to put sugar in my tea."). Rainey's rejection of a male partner was radical because women in this time period were expected to build their lives around being married and building a family. In *Blues Legacies and Black Feminism*, Angela Davis points out that "black women of that era were acknowledging and addressing issues central to contemporary feminist discourse" (Davis 28). Black female blues artists like Ma Rainey were ahead of their time in terms of asserting their agency. Rainey's performance of this song introduced the idea of liberated black women into the mainstream.

Rainey's vocals had a deep and unbellished tone expressing raw emotion that resonated with a wide range of audiences. ~~The gravelly timbre of her . . . raspy, deep voice (Orr) as well as her "moaning style" entranced listeners.~~ "The gravelly timbre of her . . . raspy, deep voice" (Orr) as well as her "moaning style" (Timmel) entranced listeners. Her flashy visual representation attracted the attention of the audience. Her measured and gripping delivery kept them waiting for more. Ma Rainey one of the first professional female blues artists to make a phonograph record. During the Great Migration, blues music spread from the South into other regions of the nation. By the 1920s, recording labels saw a market for "race records," or music created by and for African Americans. After establishing her career as a touring musician, Ma Rainey recorded over 100 songs with Paramount in the span of 1923 to 1928. One could argue that Paramount exploited Ma Rainey for corporate gane. However, in 1928 Paramount stopped recording with Rainey after determining that race records like hers were no longer profitable. Still, making a phonograph record with Paramount did help Rainey's audience and success grow. Over the course of her career, she performed alongside various bands and other renowned Harlem Renaissance muzicians, such as Louis Armstrong and Bessie Smith.

Sources and Citations

Daniela forgot to add quotation marks around the description from N. Lee Orr, so she adds them. In the same sentence, she forgot to add a parenthetical citation for the quotation "moaning style." She includes the author's name in the citation, but since the source is electronic, she doesn't add a page number.

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In an era when women of color had limited possibilities, "The Mother of Blues," Ma Rainey, was a musician who took advantage of the modes of performance that were available to her to build a long lasting career. Rainey used the public platforms of vaudeville and recorded music. Her lyrics talked about her experiences and feelings. Ma Rainey's unique style appealed to many people, helping bring the blues and her life experiences to a mainstream audience.

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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 reviewers found your writing to be most successful
- where you could better address the prompt or rubric
- where you could improve the clarity, structure, and style of your writing
- where reviewers had difficulty understanding what you want to communicate because your ideas and reasoning need more support or analysis
- where reviewers or online editing tools indicated grammar, punctuation, or usage mistakes
- whether suggestions from reviewers and online editing tools are accurate and help meet your writing goals
- what type of revision would best address each piece of feedback, for example
  - > revising or adding details to improve clarity
  - > explaining the connections between support and analysis
  - > editing word choice to improve the style of your writing

To improve your writing, consider your feedback and ask yourself the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- What seems clear to me but isn't to others?
- Do suggested changes, including those for spelling, grammar, or usage, achieve my intended meaning?
- What kinds of revisions are needed to address this feedback and improve the clarity, structure, and style of my writing?
- How should I prioritize my revisions to address the most serious issues affecting my writing?

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YOUR TURN

PRACTICE

Below is feedback Daniela received from a peer on the draft of her essay. Choose the best answer to each question about this feedback.

> Wow! Ma Rainey is a very interesting person! Her clothes and jewels sound amazing; you should write more about her costumes. But I also like how you connect her performances and the way she commanded attention to her ability to get her message out and make an impact. Your tone is formal, but it is important to also correct misspelled words, like *designe* and *vibrint*, and grammar mistakes like run-on sentences. You could also add information that would be helpful to readers.

1. Which piece of feedback will help Daniela address the biggest issue in her draft?
   A. Wow! Ma Rainey is a very interesting person!
   B. Her clothes and jewels sound amazing; you should write more about her costumes.
   C. Your tone is formal, but it is important to also correct misspelled words, like *designe* and *vibrint*, and grammar mistakes like run-on sentences.
   D. You could also add information that would be helpful to readers.

2. Which piece of feedback is the least helpful and Daniela should not use it?
   A. Her clothes and jewels sound amazing; you should write more about her costumes.
   B. But I also like how you connect her performances and the way she commanded attention to her ability to get her message out and make an impact.
   C. Your tone is formal, but it is important to also correct misspelled words, like *designe* and *vibrint*, and grammar mistakes like run-on sentences.
   D. You could also add information that would be helpful to readers.

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: Critiquing Research

In order to critique your literary research question and refine the scope of the question to align with interpretations of texts, do the following:

- Review the prompt, your research plan, your notes, and your draft.
- Evaluate your research question in light of what you have learned from your research.
- Refine your research question by narrowing or broadening the scope of the question, as necessary.

To critique your literary research question and refine the scope of the question to align with interpretations of texts, consider the following questions:

- Have I successfully carried out the intention of my research plan?
- Have I successfully answered the prompt?
- Have I successfully synthesized and integrated information from multiple sources on my topic to fully answer my research question?
- Do I need to refine my research question?
  - > Should I broaden my research question?
  - > Should I narrow my research question?

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YOUR TURN

PRACTICE

Choose the best answer to the question.

Read the following research question. After reviewing the prompt, as well as his research plan, notes, and draft, the writer evaluates this question. While he has plenty of primary and secondary sources, he decides he needs to refine his research question to more fully respond to the prompt in the Plan lesson. Which of the following research questions best achieves the writer's goal?

What beliefs are reflected in Langston Hughes's poetry?

- A. What beliefs are reflected in Langston Hughes's poetry? How does the structure of his poems reflect these beliefs? How does the figurative language in his poems reflect these beliefs?
- B. What beliefs about rivers are reflected in Langston Hughes's poetry? How did his life influence these beliefs?
- C. What beliefs, themes, and ideas are reflected in Langston Hughes's poetry? Where did he grow up? When did he move to Harlem? Who were his influences?
- D. What beliefs about social justice are reflected in Langston Hughes's poetry? How did Hughes's early life inform these beliefs? How did his treatment of these beliefs in his poetry impact society?

CRITIQUING RESEARCH

WRITE

Write down your major research question. Then, review the prompt, your research plan, your notes, and your draft. Use the questions on the previous page to evaluate, critique, and refine your research question.

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Writing Skill: Sources and Citations

In academic writing about literature and the humanities, the *MLA Handbook*, published by the Modern Language Association, is the most commonly used style guide. Consult the *MLA Handbook* as needed, and follow these guidelines to accurately cite your sources:

- To avoid plagiarism, use in-text citations to credit sources:
  - > At the end of the sentence but before the period, parenthetically cite the author's last name and the page number(s) on which the information appears (if the source has numbered pages).
  - > If you identify the author in the text, you do not need to include the author's last name in the citation.
  - > If the author is not known, the citation should list the title of the work.
- Include the sources you used in your essay on a works cited page:
  - > For a book: Last Name, First Name. *Title*. Publisher Location: Publisher, year published.
  - > For an online article: Last Name, First Name. "Title of Article." *Online Publication*, Publisher, date published, website.
  - > *Note:* Not all these elements will apply to each citation. Include only the elements that are available for the source.

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

- Did I avoid plagiarism by using a standard citation format?
- Did I include all the sources I used in my essay 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 Daniela's research essay. What change should Daniela make to improve the clarity of her citation?

> Author Sandra R. Lieb writes, "The Classic Blues barely outlived the twenties, becoming engulfed in and utterly changed by the Depression and shifts in audience taste, but from 1920 to roughly 1928 Ma Rainey and [other women singers] were the greatest artists, enjoying a period of influence, wealth, popularity, and imitation by lesser performers."

- ○ A. Add the page number in parentheses after the quotation.
- ○ B. Add the author's last name in parentheses after the quotation.
- ○ C. Add the author's last name and page number in parentheses after the quotation.
- ○ D. No change needs to be made.

2. Below is a section from a previous draft of Daniela's works cited page in the MLA format. Which revision best corrects her style errors?

> *Mother of Blues: A Study of Ma Rainey*. by Sandra R. Lieb. University of Massachusetts Press, 1981.

- ○ A. Lieb, Sandra R. Mother of Blues: A Study of Ma Rainey. University of Massachusetts Press, 1981.
- ○ B. University of Massachusetts Press, 1981. Lieb, Sandra R. *Mother of Blues: A Study of Ma Rainey*.
- ○ C. Lieb, Sandra R. *Mother of Blues: A Study of Ma Rainey*. University of Massachusetts Press.
- ○ D. Lieb, Sandra R. *Mother of Blues: A Study of Ma Rainey*. University of Massachusetts Press, 1981.

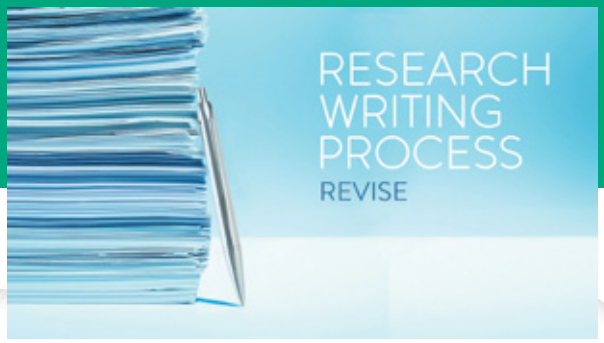
SOURCES AND CITATIONS

WRITE

Use the questions on the previous page to revise your in-text citations and works cited list.

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Revise

You have written a draft of your literary research 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. Use the guide below to help you review.

Review	Revise	Example
Clarity		
Highlight a sentence that shows your purpose for writing.	Make sure the purpose is specific and clearly stated for your audience.	While less well-known today, Rainey left a legacy that continues to influence musicians and broaden our knowledge of life for African Americans in the Post Reconstruction era.
Cohesiveness		
Identify places in which the relationships between your ideas may not be fully clear to readers.	Add purposeful and varied transitions to show the connections between your ideas.	For example, PBS's *American Masters* says of immigrant performers, "Their acts were a form of assimilation, in which they could become active parts of popular culture through representations of their heritage" ("Vaudeville: About Vaudeville"). In other words, ~~Immigrant~~ immigrant performers used the highly adaptable and entertaining structure of vaudeville to disseminate information about where they came from.

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Review	Revise	Example
Structure		
Review your body paragraphs. Are they focused and logically organized? Identify and annotate any sentences within and across paragraphs that don't flow in a clear and logical way.	Rewrite the sentences so they appear in a clear and logical order.	~~One could argue that Paramount exploited Ma Rainey for corporate gane.~~ However, in 1928 Paramount stopped recording with Rainey after determining that race records like hers were no longer profitable. One could argue that Paramount exploited Ma Rainey for corporate gane. Still, making a phonograph record with Paramount did help Rainey's audience and success grow.
Style: Word Choice		
Identify any weak adjectives or verbs.	Replace weak adjectives and verbs with strong, descriptive adjectives and verbs.	Such extravagant details ~~show~~ exemplify the sensational nature of vaudeville shows.
Style: Sentence Fluency		
Read aloud your writing and listen to the way the text sounds. Does it sound choppy? Or does it flow smoothly with rhythm, movement, and emphasis on important details and events?	Rewrite a key passage, making your sentences longer or shorter to achieve a better flow of writing.	Ma Rainey used vaudeville and minstrel shows as a platform to showcase her talent~~. She also used them to~~ and share her life experiences. ~~Vaudeville originated~~ Originating from minstrel shows~~.~~, ~~It~~ vaudeville became popular at the turn of the century~~. Vaudeville shows~~ and featured unrelated acts such as singing, dancing, comedy, acrobatics, and magic.

REVISE YOUR RESEARCH ESSAY

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your literary research essay to determine places that should be revised.

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Grammar: Contested Usage

In formal writing, it is advisable to follow the traditional rules of grammar. In most cases, following the rules will improve both the clarity and effectiveness of your communication. However, there are some grammar "rules" that can be broken if you have a good reason to do so. Keep in mind that no rule of grammar should be broken unless it is done deliberately to improve the effectiveness of your writing.

The series comma is still preferred for a series of three or more items. However, many authors of formal and informal writing find that they can use other strategies that eliminate the need for the series comma.

Strategy	Text
Sometimes you can omit a series comma if the wording clearly indicates a new phrase in the series.	Paul **writes** novels, **paints** pottery and **designs** gardens.
Sometimes you can omit a series comma if single words are clearly related to one reference or topic.	In an attempt to get to the bottom of the question once and for all, the *Guardian* has gathered writers from the fields of **science, psychotherapy, literature, religion and philosophy** to give their definition of the much-pondered word. What is Love?

The words *whom* and *who* are a great example of contested diction. *Who* is a subject pronoun, like *he, she,* or *they*. It is used as a subject in a main clause that asks a question or as the subject in a subordinate clause. *Whom* is an object pronoun, like *him, her,* or *them*. It is used in place of *who* as the direct object that receives the action of a verb or as the object of a preposition. If you are writing for an informational or research purpose, use *whom* when referring to a pronoun as an object. However, if you are writing informally, with contemporary dialogue, colloquialisms, or slang, it is appropriate to eliminate the use of *whom*.

Occasionally, writers choose to begin sentences with coordinating conjunctions. Writers use coordinating conjunctions as sentence openers when they want to indicate a relationship with the previous sentence, but do not want to combine the two complete thoughts into one sentence. This is usually done to emphasize the second of two related ideas.

Another example of contested usage concerns using the passive voice in place of the active voice. The active voice makes a stronger impression than the passive voice and helps make writing clearer. In good writing, most sentences will use the active voice. However, the passive voice is useful when the "doer" of an action is unknown, if it is less important than the action or the object, or if the author wants to obscure information.

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YOUR TURN

PRACTICE

1. When can a series comma be omitted?
   - ○ A. A series comma must always be used, even if the items are clearly related to one reference or topic.
   - ○ B. A series comma can be omitted if single items are clearly related to one reference or topic.

2. Is the removal of the series comma in this sentence acceptable?

   > Would you like your eggs scrambled, fried or poached?

   - ○ A. Yes, removing the series comma is acceptable.
   - ○ B. No, removing the series comma is unacceptable.

3. Is this use of a coordinating conjunction as a sentence opener acceptable?

   > He spent his vacation in Naples, Florida. But he said it was a business, not a pleasure, trip.

   - ○ A. Yes, it is an acceptable use of a coordinating conjunction as a sentence opener.
   - ○ B. No, it is an unacceptable use of a coordinating conjunction as a sentence opener.

4. Is this an acceptable use of *who*?

   > In 1864, Twain, who fortune still eluded, went to San Francisco where he worked on several newspapers.

   - ○ A. Yes, it is an acceptable use of *who*.
   - ○ B. No, it is an unacceptable use of *who*. It should be replaced with *whom*.

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Grammar: Hyphens

Hyphens join words or parts of words. Do not use any type of dash where a hyphen is needed.

Rule	Text	Explanation
Use a hyphen after any prefix joined to a proper noun or a proper adjective, for example, *pre-Depression*. Use a hyphen after the prefixes *all-, ex-* (meaning "former"), and *self-* joined to any noun or adjective. Use a hyphen after the prefix *anti-* when it is joined to a word beginning with *i*. Also, use a hyphen after the prefix *vice-,* except in *vice president*.	After Reconstruction, the new South was in some ways similar to the **pre-Civil War** South: White Southern Democrats returned to power, and African Americans lost many of their civil rights. American Literature & History: The Civil War Era (1850-1880)	The prefix **pre-** is joined to the proper noun **Civil War** with a hyphen.
Hyphenate any compound word that is a spelled-out cardinal number (such as *twenty-one*) or ordinal number (such as *twenty-first*) up to *ninety-nine* or *ninety-ninth*. Hyphenate any spelled-out fraction.	**One-eighth** of the whole population were . . . slaves, not distributed generally over the Union, but localized in the southern part of it. Lincoln's Second Inaugural Address	**One-eighth** is a fraction.
Use a hyphen in a compound adjective that precedes a noun. Be sure to choose words carefully as the words should work together to provide a unified meaning.	It might be, too, that a witch, like old Mistress Hibbins, the **bitter-tempered** widow of the magistrate, was to die upon the gallows. The Scarlet Letter	The words **bitter-tempered** are hyphenated as a compound adjective that modifies the noun *widow*.

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> Sandra Wilson—the exmayor of our fair city—spoke warmly of the new, experienced mayor.

- ○ A. Change **exmayor** to **ex-mayor.**
- ○ B. Change the dashes to hyphens.
- ○ C. Change **new, experienced** to **new-experienced.**
- ○ D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> The short-tempered coach made the team do twenty five extra sit-ups before the end of practice—how unfair!

- ○ A. Remove the hyphen in **short-tempered.**
- ○ B. Change **twenty five** to **twenty-five.**
- ○ C. Change the dash to a hyphen.
- ○ D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> My grandfather—a two-tour veteran—loves telling stories about how newfound optimism spread through post-World War II America.

- ○ A. Change the dashes to hyphens.
- ○ B. Change **newfound** to **new-found.**
- ○ C. Change **post-World War II** to **post World War II.**
- ○ 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 research essay based on your peer feedback and your own examination.

Now, it is time to edit your essay. When you revised, you focused on the content of your essay. You probably critiqued your research and then refined your research question. When you edit, you focus on the mechanics of your writing, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

- ☐ Have I followed all the rules for hyphens?
- ☐ Have I checked for contested usage and selected the usage that is most appropriate for my purpose?
- ☐ Do I have any sentence fragments or run-on sentences?
- ☐ Have I spelled everything correctly?

Notice some edits Daniela has made:

- used the passive voice to remove less important information
- corrected spelling errors
- hyphenated a compound adjective preceding a noun
- added a subject to correct a sentence fragment

~~Ella Pridget gave birth to Ma Rainey, originally~~ Ma Rainey was born Gertrude Malissa Nix Pridgett~~,~~ on April 26, 1886, in Columbus, Georgia. Rainey ~~posessed~~ possessed a musical talent from a young age and performed in public for the first time at age 14 at the Springer Opera House in Columbus. Soon after, she found her calling singing on tour in vaudeville and African-American ~~minstral~~ minstrel shows. For more than thirty years, Rainey performed in troupes, such as F. S. Wolcott's Rabbit Foot Minstrels and Tolliver's Circus and Musical Extravaganza.

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EDIT AND PUBLISH YOUR RESEARCH ESSAY

WRITE

Use the questions in the checklist, as well as your peer reviews, to help you evaluate your literary research 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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Fighting for Justice

INFORMATIONAL TEXT

Introduction

In a court of law, decisions are made that can affect an entire society. However, these decisions are not always fair or just. The Hansberry family recognized discriminatory laws in the 1940s and didn't give up until the court changed its mind. This family's court case, Hansberry v. Lee, helped correct an injustice in the legal system and inspired a famous play, *A Raisin in the Sun*.

VOCABULARY

READ



legal

based on the law or required by law



valid

acceptable, reasonable or legally official



outcome

the way something turns out



previous

existing before something else

READ

READ AND ANNOTATE

NOTES

1 Imagine moving into the house of your dreams. You love the neighborhood. You're excited to unpack your things and call a new place home. Then, your new neighbors decide that you can't live in that neighborhood because of the color of your skin. They tell your family to leave the new house. They have **legal** documents from the court to force you to do so.

2 Believe it or not, this terrible situation actually happened to African American families. Even though forcing someone out of a neighborhood based on race is one of the most awful actions, one family made this negative event have a better **outcome**. The Hansberry family forever changed the law.

Standing up for justice

3 In 1940, Mr. Carl Augustus Hansberry and his family bought a house in Woodlawn, Illinois. The Hansberrys were excited to move in. However, soon after they bought their new house, they heard from their neighbors, the Lee family. The Lees told the Hansberrys that they couldn't live in the neighborhood because they were African American. Mr. Lee told Mr. Hansberry that the other homeowners in the neighborhood had signed a restrictive covenant. This particular legal document said that African Americans couldn't live there.

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NOTES

4 The Hansberrys knew that the restrictive covenant was unfair. They also said that the document was not **valid** because not all of the neighbors had signed it. The Hansberrys decided to fight in court for their right to live in their house. Their case would later become one of the most famous cases to ever exist: Hansberry v. Lee.

5 The members of the Hansberry family were the defendants. Defendants are people who are accused of doing something wrong. The Lee family and other neighbors said that the Hansberrys had no chance of winning the case. They said the court had already decided in 1934 that denying African Americans the right to live in a neighborhood was allowed. This case was called Burke v. Kleiman.

6 In fact, the Lees did win. The law stated that since the court already made a decision in the case of Burke v. Kleiman, no one else could fight a similar case and win. However, the Hansberrys knew that this was unjust. They weren't going to give up. They decided to take their case to the Supreme Court of the United States in Washington, D.C.

All the way to the Supreme Court

7 Using the legal system is the correct way to fight injustice. For the Hansberry family, it was also dangerous. Years later, Mr. Hansberry's daughter, Lorraine, recalled being treated in the worst way. She wrote, "My memories of this 'correct' way of fighting white supremacy in America include being spat at, cursed and pummeled in the daily trek to and from school."

8 Lorraine's mother had to protect the family while her father was in Washington, D.C. Lorraine wrote, "And I also remember my desperate and courageous mother, patrolling our household all night."

Justice finally wins

9 In the end the Supreme Court agreed with the Hansberrys that a restrictive covenant could not be legal if only about half of the neighbors had signed it. In addition, they reversed the law that said the Hansberrys couldn't fight the case because of the court's **previous** decision in 1934 in the case of Burke v. Kleiman. This ruling made court cases fairer for everyone.

10 Today, the Hansberrys are famous for another reason as well. Lorraine Hansberry became a famous and respected playwright. She wrote *A Raisin in the Sun*. The play is based on her family's fight for justice and the right to live where they wanted.

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NOTES

11 The court exists so that people can have the chance to fight for what's fair. The Hansberry family helped us all to achieve this goal. Thanks to the Hansberry family, fighting for justice became much easier for all of us.

THE AMERICAN COURT SYSTEM



THE COURT'S ROLES

- enforce certain laws
- interpret laws
- overturn unconstitutional laws
- make certain types of new laws

THE TYPES OF COURTS

- Trial — first courts to hear and rule on cases
- Appellate — higher courts that review decisions from trial courts. The U.S. Supreme Court is an example of an appellate court.

THE TYPES OF CASES

- Criminal — prosecutes a defendant for violation of the government's criminal laws
- Civil — resolves a legal dispute over rights established by the Constitution or under federal or state law

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First Read

Read "Fighting for Justice." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why do some people not want the Hansberrys living in their neighborhood?

   Some people do not want the Hansberrys living in their neighborhood because _____

   _____.

2. How do the Hansberrys fight for the right to live in the neighborhood?

   The Hansberrys _____

   _____.

3. At the end of the text, how do the Hansberrys win their fight for justice? Include evidence from the text to support your response.

   The Hansberrys win by _____

   _____.

4. Use context to confirm the meaning of the word *legal* as it is used in "Fighting for Justice." Write your definition of *legal* here.

   Legal means _____.

   A context clue is _____.

5. What is another way to say the Hansberrys were happy with the *outcome* of the trial?

   The Hansberrys were happy _____.

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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 each word in the correct "Comparative" and "Superlative" columns.

Word Options				
best	more creative	better	fastest	hardest
harder	faster	happiest	most creative	happier

Adjective	Comparative	Superlative
fast		
hard		
happy		
good		
creative		

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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 of the phrases below. Then, complete the chart by sorting the phrases into those that provide visual support and those that provide contextual support.

Options	
A	an illustration of the human body
B	a graphic that shows the American system of checks and balances
C	a boldface vocabulary word
D	the title of a biography about a famous painter
E	a caption that explains a photograph
F	a chart comparing the three branches of government
G	headers dividing an article into sections
H	a photograph of a famous battle

Visual Support	Contextual Support

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Close Read

INFORMATIVE

WRITE

Write a short paragraph in which you explain the role of the courts in the Hansberrys' fight for justice and the impact of its outcome. Use details from the text and your background knowledge about the American court system. Be sure to include appropriate topic vocabulary in your writing. Pay attention to and edit for pronouns and antecedents.

Use the checklist below to guide you as you write.

- ☐ What was the outcome of the Hansberrys' first court case?
- ☐ What did the Hansberrys decide to do after their first case?
- ☐ What was the outcome of the Supreme Court case?
- ☐ How did the new outcome ensure everyone has the same opportunity?

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

The Hansberrys fought against _____ .

The outcome of their first case was that _____.

Then they took their case to the _____.

The second court ruled for _____.

This case helped to end _____.

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Home Is Where the Heart Is

DRAMA

Introduction

Tiny homes are small houses, sometimes on wheels, that are built inexpensively and often as charity for the homeless or less fortunate. In this drama, two teenagers explain how their volunteer project means so much more than just an activity to put on a college application. Tiny homes can carry a lot of heart.

VOCABULARY

READ



community

a group of people living in the same place



environment

the natural world



volunteer

a person who works for a cause without getting paid



application

a written formal request or action, usually to join a work or school community

READ

READ AND ANNOTATE

NOTES

1 *[SCENE: A CAMERAPERSON from Channel 5 News sets up equipment on the lot of a tiny home* ***community****. It's a breezy, crisp Saturday morning. MR. RAY, the news correspondent, prepares to interview two high school students, OLIVIA and JACKSON.]*

2 MR. RAY: (*speaking to the CAMERAPERSON*) Are we ready? Make sure to get the community in the background. Oh, and zoom in on that house they are working on (*points to a tiny, wooden home on wheels*). It is what the story is all about! (*turning to OLIVIA and JACKSON*) How are you kids feeling? Don't be nervous. You'll be great. I'm just going to ask you a few questions about your project.

3 (*OLIVIA and JACKSON shrug and smile slightly, appearing nervous.*)

4 CAMERAPERSON: Three, two, one . . . Action!

5 MR. RAY: (*MR. RAY looks directly into the camera and smiles, gripping his microphone.*) Good morning! This is Daniel Ray from Channel 5 News, live from the new Westmont "tiny home" community. I'm speaking with two extraordinary teenagers who decided to spend their day helping others instead of sleeping in! (*chuckles*) Olivia Wilson and Jackson Lee are two of

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NOTES

Westmont High School's **volunteers** who are building "tiny homes" for the homeless population. Tell me, Olivia, what exactly is a "tiny home"?

6 OLIVIA: It's a small house that we build out of wood. It is also on wheels, so the homeowner can move it wherever he or she wants. Right now, we are setting up these tiny homes here in our community lot.

7 MR. RAY: That's fantastic! It's like a little neighborhood. What else can you tell me about the "tiny home movement"?

8 OLIVIA: Some people might not know this, but Westmont isn't the only community that is doing a project like this. Across America, the tiny home movement is going strong! These homes are super practical and affordable. You can rent one for as little as $200 a month.

9 JACKSON: Also, Olivia and I have been studying the **environment** in our science class, and we learned that tiny homes are actually better for the environment! Tiny homes reduce carbon footprints. That means that these smaller homes use less electricity. We are building these homes for the homeless, but living "smaller" is actually better for everyone! We're trying to get the word out that tiny homes could be the future!

10 MR. RAY: I am very impressed, kids. Jackson, why did you decide to build houses on the weekend? I'm sure there are plenty of other things you could be doing with your time.

11 JACKSON: I guess . . . but this project is actually really enjoyable. Plus, it's rewarding. We get to build homes for people who otherwise might not be able to have them. It's a pretty cool thing to do. And I don't really mind waking up early on the weekends! (*laughs*)

12 MR. RAY: (*laughs along with JACKSON*) That's great. Now, Jackson and Olivia, you are both juniors in high school, correct?

13 (*Both Jackson and Olivia nod.*)

14 MR. RAY: You're at the age when looking at colleges becomes very important. Have any colleges paid attention to your volunteer work and leadership? If I were an admissions counselor, I would definitely want you to attend my college! I bet the likelihood of getting accepted to your first choice school is very high.

15 JACKSON: Well . . . (*trails off, trying to find the right words to say*) I haven't really thought about it. I guess this project is something I can add to my college **applications**.

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NOTES

16 MR. RAY: Absolutely! I'm sure any university would be happy to have you! What about you, Olivia? Are you hopeful that your work will increase your chances of being accepted to your dream school? Is attending a great school your motivation for doing this volunteer work?

17 (*MR. RAY holds the microphone out to OLIVIA, anticipating her response. However, OLIVIA is silent, as if deep in thought.*)

18 MR. RAY: (*laughs nervously, waiting for OLIVIA to respond.*)

19 (*OLIVIA remains silent, but furrows her eyebrows. She appears to be in another world, thinking deeply.*)

20 MR. RAY: Um . . . Let's check in with Jackson about –

21 (*Suddenly, OLIVIA snaps out of her thoughts and takes the microphone from MR. RAY.*)

22 OLIVIA: Excuse me, Mr. Ray and Jackson. But I do have something to say. I hope people don't think Jackson and I, along with the other volunteers, are making these tiny homes to impress universities or get noticed. We are doing this to help others. We are volunteering because it's the right thing to do. We're not asking for attention or fame. We want to make a difference. Plus, speaking from personal experience . . . (*OLIVIA stops talking, looking down at the ground. She seems nervous.*)

23 MR. RAY: Olivia? Do you want to finish what you were about to say?

24 OLIVIA: (*clears her throat*) Yes. This is very personal, but when I was growing up, my family was homeless for a little while. We didn't have any place to go, so we had to live in hotel rooms. Sometimes, we even slept in our car. In school, people teased me for wearing the same shirt or pants two days in a row. I couldn't have any friends over after school. No one knew my secret. (*pauses, looks down*) We didn't have anyone building tiny homes back then. Being able to live in a house like the ones we are building now would have changed my life. I guess that's why I do this. I do this for all of the families who have fallen on hard times. I do it for anyone who needs a second chance. I guess what I'm trying to say is that building these tiny homes isn't about impressing colleges. It's about heart.

25 (*MR. RAY, JACKSON, and the CAMERAPERSON remain silent. Everyone looks at OLIVIA in awe. OLIVIA hands the microphone back to MR. RAY.*)

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NOTES

26 MR. RAY: (*stumbles to find the right words*) That is an amazing story, Olivia. I think I can speak for everyone here in saying that you are quite a remarkable young woman! On behalf of the Westmont community, and Channel 5 News, we thank you, Jackson, and the rest of the volunteers here today. We are grateful for your selflessness and dedication. You're quite an inspiration.

27 (*OLIVIA smiles. JACKSON gives her a high five. The teenagers walk off camera, pick up some tools, and get back to work. MR. RAY looks at them admiringly.*)

28 MR. RAY: This has been Daniel Ray, live from the Westmont tiny home community. Back to you in the studio!

29 *(End of scene)*

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First Read

Read "Home Is Where the Heart Is." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who are Jackson and Olivia?

   Jackson and Olivia are _____

   _____.

2. Why does Mr. Ray interview Jackson and Olivia?

   Mr. Ray interviews Jackson and Olivia because _____

   _____.

3. Why is building tiny homes for the homeless important to Olivia? Include evidence from the text to support your response.

   Building tiny homes is important to Olivia because _____

   _____.

4. Use context to confirm the meaning of the word *application* as it is used in "Home Is Where the Heart Is." Write your definition of *application* here.

   Application means _____.

   A context clue is _____.

5. What is another way to say tiny homes are better for the *environment*?

   Tiny homes are _____.

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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 sentences below. Then, complete the chart by identifying the expression used in each sentence and writing what you think the expression means.

Expression Options	
A	"snaps out of her thoughts"
B	"have fallen on hard times"
C	"get the word out"

Sentence	Expression	Meaning
We're trying to get the word out that tiny homes could be the future!		
I do this for all of the families who have fallen on hard times.		
Suddenly, OLIVIA snaps out of her thoughts and takes the microphone from MR. RAY.		

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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.
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- ✓ 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 14–19 from "Home Is Where the Heart Is." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "Home Is Where the Heart Is"

MR. RAY: You're at the age when looking at colleges becomes very important. Have any colleges paid attention to your volunteer work and leadership? If I were an admissions counselor, I would definitely want you to attend my college! I bet the likelihood of getting accepted to your first choice school is very high.

JACKSON: Well . . . (*trails off, trying to find the right words to say)* I haven't really thought about it. I guess this project is something I can add to my college **applications**.

MR. RAY: Absolutely! I'm sure any university would be happy to have you! What about you, Olivia? Are you hopeful that your work will increase your chances of being accepted to your dream school? Is attending a great school your motivation for doing this volunteer work?

(MR. RAY *holds the microphone out to OLIVIA, anticipating her response. However, OLIVIA is silent, as if deep in thought.)*

MR. RAY: *(laughs nervously, waiting for OLIVIA to respond.)*

(*OLIVIA remains silent, but furrows her eyebrows. She appears to be in another world, thinking deeply.)*

1. This passage provides contextual support by —

   - A. using a chart.
   - B. having Mr. Ray ask questions.
   - C. setting a new vocabulary word in boldface type.
   - D. using a timeline.

2. Based on the stage directions in the passage, the reader can infer that —

   - A. Jackson will likely get into his first choice college.
   - B. Jackson and Olivia think carefully about what they want to say.
   - C. Olivia is silent because she does not know which question to answer first.
   - D. Mr. Ray thinks college is very important.

3. All of the following words provide context clues about the meaning of the boldface word *applications* except —

   - A. motivation.
   - B. college.
   - C. admissions counselor.
   - D. accepted

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Close Read

NARRATIVE

WRITE

Think about the television interview in "Home Is Where the Heart Is." Write a paragraph in which Jackson and Olivia discuss how they hope the interview will help the tiny homes project in their neighborhood. Use specific examples and details from the play and add some of your own. Be sure to include appropriate topic vocabulary in your writing. Pay attention to and edit for correct spelling when adding suffixes to words ending in silent *-e* and *-y*.

Use the checklist below to guide you as you write.

- ☐ What does Olivia hope the result of the interview will be?
- ☐ What does Jackson hope the result of the interview will be?
- ☐ How do Olivia and Jackson feel about the interview?

Use the sentence frames to organize and write your narrative.

After the interview, Jackson tells Olivia that he hopes the interview will show people how _____

_____

tiny homes are. Olivia says that she hopes people will _____

that tiny homes can _____ the lives of homeless people.

Jackson says that the interview will show that anyone can _____

to build tiny homes. The two students are _____ about the interview.

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FLORIDA

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UNIT 5

The Wars We Wage

What does it mean to win?

Genre Focus: ARGUMENTATIVE TEXT

Texts

Paired Readings

198 Literary Focus: American Modernism

204 "These Wild Young People" by One of Them
John F. Carter Jr. ARGUMENTATIVE TEXT

211 The Great Gatsby
F. Scott Fitzgerald FICTION

216 A Rose for Emily
William Faulkner FICTION

234 The Marshall Plan Speech
George Marshall ARGUMENTATIVE TEXT

246 40–0
Brittney Griner INFORMATIONAL TEXT

251 The Moor's Account
Laila Lalami FICTION

256 Othello (Act I, Scene iii)
William Shakespeare DRAMA

272 Hunger: A Memoir of (My) Body
Roxane Gay INFORMATIONAL TEXT

279 Are Women People?
Alice Duer Miller POETRY

282 A Plea for the Oppressed
Lucy Stanton ARGUMENTATIVE TEXT

286 Brown v. Board of Education
U.S. Supreme Court ARGUMENTATIVE TEXT

295 History of the Peloponnesian War: Pericles' Funeral Oration
Thucydides (translated by Richard Crawley) ARGUMENTATIVE TEXT

309 The Immortal Horizon
Leslie Jamison INFORMATIONAL TEXT

318 You Gotta Beat the Best to Be the Best
Ali Swenson INFORMATIONAL TEXT

325 Vocabulary Review

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Extended Writing Project and Grammar

328 Plan
Organizing Argumentative Writing
Claims and Reasoning
Evaluating Sources
Evidence and Elaboration

350 Draft
Improving Writing
Style
Narrative Techniques

364 Revise
Grammar: Run-On Sentences
Grammar: Sentence Fragments

371 Edit and Publish

English Language Learner Resources

373 The Empress of the Blues
FICTION

382 My Dad's Dream
FICTION

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Author Biographies



JOHN F. CARTER

Born in Massachusetts as one of seven children, John Franklin Carter (1897–1967) is remembered for his daily newspaper column, "We the People," which was published from 1936–1948 under the pen name "Jay Franklin." Carter had a colorful career. He served as an economic specialist for the State Department, a correspondent for *Vanity Fair* magazine, a private investigator for President Franklin Delano Roosevelt, and a speechwriter for President Harry S. Truman.



WILLIAM FAULKNER

Nobel Prize-winning author, screenwriter, and two-time winner of the Pulitzer Prize, William Faulkner (1897–1962) was born in Mississippi. He never graduated from high school, but due to his World War I service, he was able to attend the University of Mississippi. Faulkner published his first novel in 1927 to mixed reviews. His next two novels were poorly received, and his publisher dropped him. Broke, Faulkner began what would become his fourth novel, *The Sound and the Fury*. His short story, "A Rose for Emily" was published the next year.



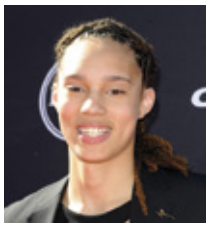
F. SCOTT FITZGERALD

Author of *This Side of Paradise* and *The Great Gatsby*, F. Scott Fitzgerald (1896–1940) was raised mostly in upstate New York. While attending Princeton University, Fitzgerald was placed on academic probation; he dropped out and joined the Army, and was commissioned as a second lieutenant just before World War I ended. While stationed at Camp Sheridan in Alabama, he met his future wife, Zelda Sayre, beginning a dramatic courtship that took them from New York City, Paris, the French Riviera, and into the salons of the artistic expatriate community.



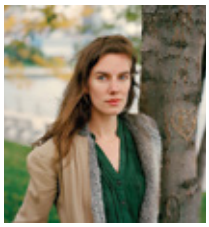
ROXANE GAY

Best-selling author of *Bad Feminist* and *Hunger*, Roxane Gay (b. 1974) was born in Nebraska. A Yale graduate, she later attended the University of Nebraska (MA) and Michigan Technological Institute, where she earned her Ph.D. She wrote a dissertation titled "Subverting the Subject Position: Toward a New Discourse About Students as Writers and Engineering Students as Technical Communicators." Her work has appeared in *Tin House* and *McSweeney's*, and Gay now serves as a contributing opinion writer for *The New York Times*, and essays editor for *The Rumpus*.



BRITNEY GRINER

Texas native Brittney Griner (b. 1990) is a five-time WNBA all-star, a WNBA champion, and a Division I NCAA champion, as a member of the women's 2012 Baylor Basketball team that went undefeated throughout their schedule. By her sophomore year of high school, she'd begun practicing with the boys' basketball team and trained with the school's football coach to improve her leg strength to be able to dunk. Griner was a member of the US gold-medal team that beat Spain in 2016 and was once invited to try out for the NBA's Dallas Mavericks.



LESLIE JAMISON

Author of *The Recovering: Intoxication and Its Aftermath*, *The Empathy Exams*, and *The Gin Closet*, California native and director of Columbia University's graduate nonfiction writing program, Leslie Jamison attended Harvard University as an undergraduate, Iowa Writers' Workshop for her MFA, and Yale University for her PhD. Jamison's writing has appeared in *The New York Times*, *Harper's*, and *The Believer*. She lives in Brooklyn, New York.

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LAILA LALAMI



Laila Lalami (b. 1968) grew up in Rabat, Morocco. After college at Mohammed V University, she earned her Master's of Linguistics at University College in London, then moved to the United States in 1992 to earn her Ph.D. in linguistics at the University of Southern California. Her novel *The Moor's Account* earned her wide acclaim including a Pulitzer nomination, inclusion on the Man Booker Prize longlist, and winning the American Book Award. She's written for *The Washington Post*, *The New York Times*, and has received a Guggenheim Fellowship.

GEORGE C. MARSHALL



General George C. Marshall's (1880–1959) eponymous plan to rebuild Europe in the aftermath of World War II promised funding which exceeded $12 billion ($125+ billion in 2018) and earned him the 1953 Nobel Peace Prize. Marshall proposed the plan in a speech given at Harvard University in 1947. The plan aimed to thwart the Soviet Union's influence over Western Europe, and helped accelerate economic development and productivity back to pre-war levels; although the extent to which the plan deserves credit is disputed among economists.

ALICE DUER MILLER



Alice Duer Miller (1874–1942) was a New York–based poet, whose writing had a major impact on the suffragette movement. Miller's satirical collection *Are Women People?* was followed two years later by *Women Are People!* She also wrote *Come Out of the Kitchen*, which was adapted for both stage and screen, as were many of her other books. Miller was a descendent of several prominent American families, including a signer of the Articles of Confederation.

WILLIAM SHAKESPEARE



The Bard was born in Stratford-upon-Avon to a father who worked as a glove-maker and alderman, and a mother from an affluent, landowning farming family. William Shakespeare's (1564–1616) birthdate of April 23 is disputed, yet after his education at the King's New School in Stratford, at the age of eighteen, he married twenty-six-year-old Anne Hathaway. Legend has it he fled Stratford after poaching deer, and after those "lost years," moved to London, authored thirty-seven plays, 154 sonnets, fathered eight children, and died at the age of fifty-two.

LUCY STANTON



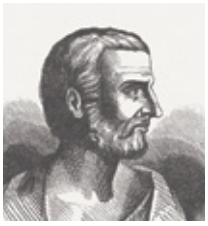
Widely considered the first African American woman to earn a four-year degree, Lucy Stanton (1831–1910) graduated from Oberlin College in Ohio in 1850. As president of the Oberlin Ladies Literary Society, she was invited to speak at her class's commencement ceremony, where she gave her now-famous speech "A Plea for the Oppressed," just two weeks before the implementation of the Fugitive Slave Act. Stanton was born and raised in Cleveland, Ohio, and after college, she worked as a school principal and married a former classmate, William Howard Day.

ALI SWENSON



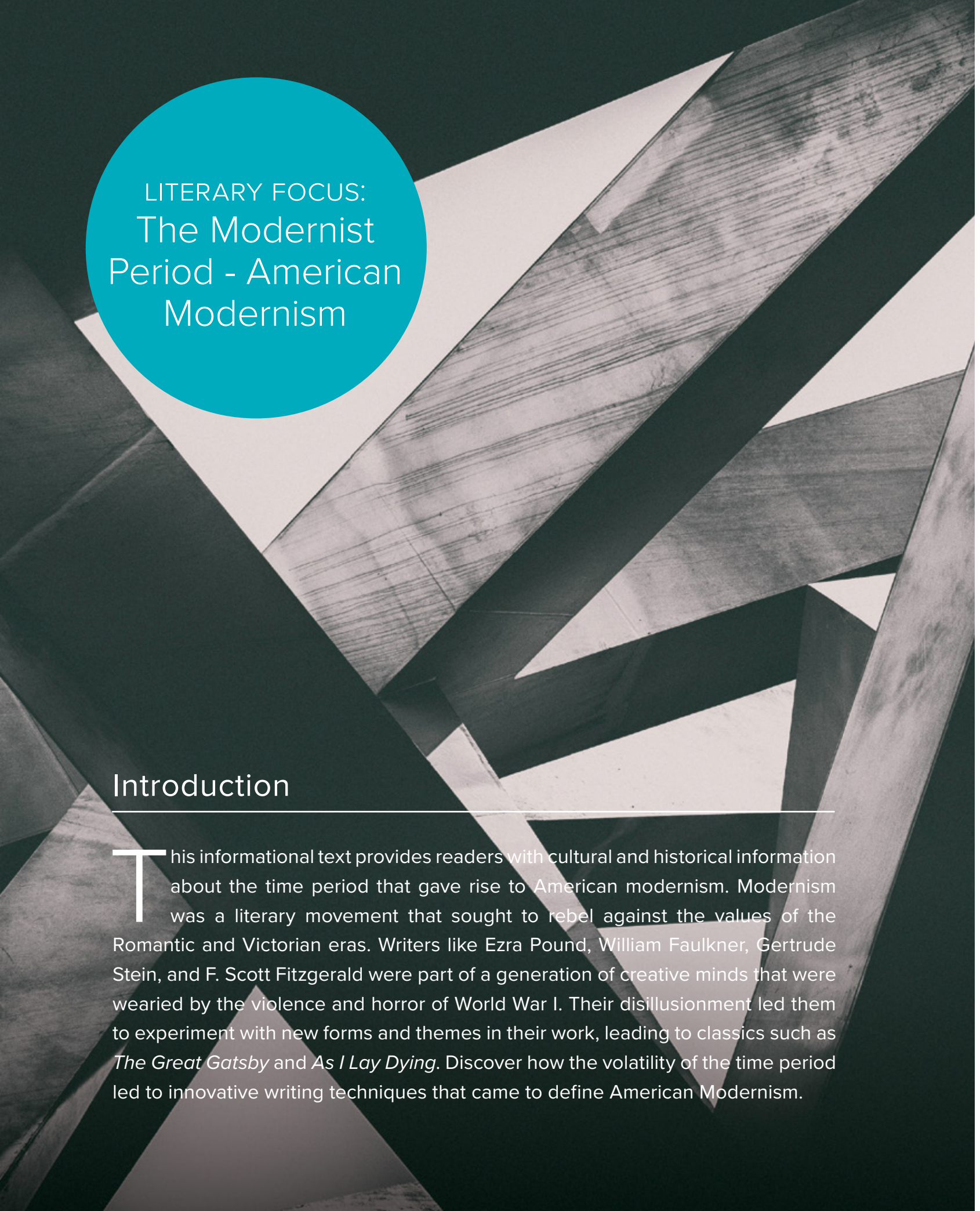
A graduate of Columbia University's Graduate School of Journalism, a graduate of Loyola Marymount University (where she was the 2016 valedictorian), and former social media editor for the *Los Angeles Times*, Ali Swenson graduated from LMU with a psychology major and a double minor in journalism and business. She was a member of Phi Beta Pi, Alpha Sigma Nu, and she was part of a team that represented LMU—and won—at the 2015 International Business Ethics Case Competition. She served as editor-in-chief of LMU's student newspaper, the *Loyolan*.

THUCYDIDES



Thucydides (c. 460 BCE – c. 400 BCE) was an Athenian historian and general. Prior to the Peloponnesian War, Thucydides was exiled from Athens after he failed to defend Amphipolis. Exile gave Thucydides not only time to gather and write his history, but also to travel among the Peloponnesians and view the war from both sides. While he survived the Plague of Athens, Thucydides's history ends abruptly, leading scholars to believe he died suddenly.

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LITERARY FOCUS:

The Modernist Period - American Modernism

Introduction

This informational text provides readers with cultural and historical information about the time period that gave rise to American modernism. Modernism was a literary movement that sought to rebel against the values of the Romantic and Victorian eras. Writers like Ezra Pound, William Faulkner, Gertrude Stein, and F. Scott Fitzgerald were part of a generation of creative minds that were wearied by the violence and horror of World War I. Their disillusionment led them to experiment with new forms and themes in their work, leading to classics such as *The Great Gatsby* and *As I Lay Dying*. Discover how the volatility of the time period led to innovative writing techniques that came to define American Modernism.

"The Great War had shattered people's perceptions of the world."

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1 When you were a small child, you probably thought your parents knew everything and could do anything. When you became a teenager, however, things changed. Suddenly, adults didn't seem so brilliant and amazing. They may have even seemed stubborn and foolish. Even worse is the realization when you become an adult that the certainty you once thought all adults naturally possessed is suddenly nowhere to be found. These rude awakenings capture the feelings of modernism (1914–1945), a movement of writers and artists who realized that traditional artistic conventions had little to offer when it came to finding meaning in a world suddenly and violently thrust into modernity after global war.

After the Great War



American airforce personnel loading shells into the back of a lorry, circa 1917.

2 On June 28, 1914, a Bosnian Serb named Gavrilo Princip shot and killed Archduke Franz Ferdinand, heir presumptive of the Austrian-Hungarian Empire. There had been tensions and smaller conflicts for years, and the

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assassination set off a chain of war declarations as nations pledged to support their allies or oppose their enemies. Thus began a war of unprecedented scale: a World War. When America entered the Great War, or, as we now call it, **World War I**, in 1917, they found a new type of warfare. Machine guns, mustard gas, tanks, airplanes, submarines, and other advancements changed the way wars were fought. Young soldiers who grew up hearing tales of glory instead found chaos and brutality. The Great War showed that the world was not as beautiful and polite as the Romantics and Victorians had claimed. Soldiers, women, young people, and others were disillusioned with traditional values, and a growing artistic movement spoke to the desire to rebel against tradition: modernism.

3 Many works that are considered examples of early modernism come from Europe, but the movement quickly spread to America thanks in large part to the **Lost Generation**. The term, usually credited to writer Gertrude Stein, often signifies a group of American writers who lived in Europe after the war. This included Stein herself, Ernest Hemingway, F. Scott Fitzgerald, Ezra Pound, T. S. Eliot, and many others.



Ernest Hemingway Returning from Spain

Ernest Hemingway, noted writer, pictured aboard the S.S. *Normandie*, on arrival in New York City, May 18th. He returned from Spain where he spent ten weeks reporting the war.

4 Many of these **expatriates** flocked to Paris. Here, they wrote and painted and composed. Their work was popular both in Europe and in America. Ironically, some of the most influential works of American literature were being written outside of America.

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Breaking Boundaries

5 Modernism did not just break national boundaries. Modernist writers looked for ways to break other conventions. They experimented with different styles and forms, like nontraditional plot lines, fragmented reality, and an absence of third-person omniscient narration. In Europe, Virginia Woolf, James Joyce, and Dorothy Richardson leveraged a technique called stream of consciousness. American author William Faulkner used this technique in his books *The Sound and the Fury* and *As I Lay Dying*. Stream of consciousness is a type of first-person narration. It seeks to mimic the actual flow of our thoughts, which are usually not so organized and grammatically accurate as literature tends to be.

6 Traditionally, earlier literature reflected the common belief that the poor and struggling had done something to deserve their hardships. Modernists challenged this concept of moral order and broke conventions, often by being critical of religion and society and writing about flawed and inadequate protagonists. This is not to say that their writing was always realistic. Modernists rebelled against realism because they believed its themes and settings were too limited.

7 Like all major movements modernism had smaller sub-movements. **Imagism** is perhaps the best-known sub-movement within modernist poetry. Prominent modernist Ezra Pound was a leader of imagism and promoted the form. In contrast to previous styles of poetry, imagism offers little guidance to the reader. Instead, an imagist seeks to present an image and leave the interpretation to the reader. The speaker of the poem is kept unobtrusive and adjectives are used sparingly. Imagist poems are generally in free verse but use a steady rhythm, which helps to distinguish them from regular prose.

8 **Major Concepts**

- **Irony—**Many people today use *ironic* to say something is coincidental, curious, or even comical. Its actual meaning is "unexpected." A villainous character who becomes the hero of a story, for example, would be ironic. Since so much of modernism was about subverting literary and social norms, **irony** became a major feature of the movement.

- **Rejection of Tradition—**Modernism often rejected traditional beliefs and ideas. Character traits, plotlines, and even the conventions of grammar would be used in unconventional ways. Experimental styles and forms were favored. One of the problems in defining modernism is that, by its nature, it seeks to break rules.

- **Alienation**—Modernist protagonists often have a strong sense of alienation, or isolation from the world. Since modernism rejects certain aspects of society, it is natural that the character, in turn, feels out of place

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in and rejected by society. This feeling of alienation is powerfully exemplified in the character of Jay Gatsby in F. Scott Fitzgerald's *The Great Gatsby.*

9 **Style and Form**

- American modernist poetry pushed the boundaries of subject matter, form, and style. Poets found inspiration in a wide variety of sources and sought new ways of capturing individual experiences.

- Modernist fiction writers broke from literary tradition. They flouted conventions of grammar, and omitted standard beginnings, transitions, and endings in order to tell stories that reproduced the complex ways in which people think. Ernest Hemingway's short story, "Out of Season," for example, is a modernist story that has a non-standard beginning and ending.

- Stream of consciousness, which tries to reflect the chaotic flow of thoughts in a person's mind, is a popular modernist technique.

10 The Great War had shattered people's perceptions of the world. The old powers in Europe had weakened and America was starting to take its place as a world superpower. New technology and ideas had changed the status quo. Modernism was a new movement for a new world. What are examples of popular art or literature that don't follow the typical rules?

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Literary Focus

Read "Literary Focus: The Modernist Period – American Modernism." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What was the significance of World War I for the modernist movement? Support your response with evidence from the text.

2. How is stream-of-consciousness similar to first-person point of view, and how is it different? Support your response with evidence from the text.

3. What is unusual about imagism? Support your response with evidence from the text.

4. Use context clues to determine the meaning of the **Lost Generation**. Write your best definition, along with the words and phrases that were most helpful in determining the meaning of the term. Then, check an encyclopedia to confirm your understanding.

5. The word **expatriate** likely stems from the Latin *ex-*, meaning "away," and *patria*, or "native country." With this information in mind and using context clues from the text, write your best definition of the word *expatriate* 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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"These Wild Young People" by One of Them

ARGUMENTATIVE TEXT
John F. Carter Jr.
1920

Introduction

Written in the first year of the Roaring Twenties, this essay by John F. Carter Jr. (1897–1967) examines the stark generational gap that emerged in the years following World War I. The "war to end all wars" left the nations of the world shell-shocked, and one of the young adults of the "wild" generation had a few things to say to those "oldsters" who expected them to play by their rules. Carter was well known for his syndicated column "We, The People," published from 1936 to 1948, during which time he also worked for President Franklin Delano Roosevelt. He went on to write speeches for President Harry S. Truman, with whom he had a contentious relationship. In this article published in the *Atlantic*, Carter rebuts the claims made by two critics of the new generation, Katharine Fullerton Gerould and Mr. Grundy.

"We may be fire, but it was they who made us play with gunpowder."

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1 For some months past the pages of our more conservative magazines have been crowded with pessimistic descriptions of the younger generation, as seen by their elders and, no doubt, their betters. Hardly a week goes by that I do not read some indignant treatise depicting our extravagance, the corruption of our manners, the futility of our existence, poured out in stiff, scared, shocked sentences before a **sympathetic** and horrified audience of fathers, mothers, and maiden aunts—but particularly maiden aunts.



Zelda Sayre And Francis Scott Fitzgerald Arm In Arm

2 In the May issue of the *Atlantic Monthly* appeared an article entitled "Polite Society," by a certain Mr. Grundy, the husband of a very old friend of my family. In a kindly manner he

Mentioned our virtues, it is true
But dwelt upon our vices, too.

"Chivalry and Modesty are dead. Modesty died first," quoth he, but expressed the pious hope that all might yet be well if the oldsters would but be content to "wait and see." His article is one of the best-tempered and most gentlemanly of this long series of Jeremiads[1] against 'these wild young people.' It is significant that it should be anonymous. In reading it, I could not help but be drawn to Mr. Grundy personally, but was forced to the conclusion that he, like everyone else who is writing about my generation, has very little idea of what he is talking about. I would not offend him for the world, and if I apostrophize[2] him somewhat brutally in the following paragraphs, it is only because I am talking of him generically; also because his self-styled 'cousin' is present.

1. **Jeremiads** long written works in which someone passionately expresses grief about the state of society; the word is an eponym and refers to the Biblical prophet Jeremiah and the Book of Lamentations
2. **apostrophize** to quote a literary work or song in the middle of a speech or essay

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3 For Mrs. Katharine Fullerton Gerould has come forward as the latest volunteer prosecuting attorney, in her powerful 'Reflections of a Grundy Cousin' in the August *Atlantic*. She has little or no patience with us. She disposes of all previous explanations of our degeneration in a series of short paragraphs, then launches into her own explanation: the decay of religion. She treats it as a primary cause, and with considerable effect. But I think she errs in not attempting to analyze the causes for such decay, which would bring her nearer to the **ultimate** truth.

4 A friend of mine has an uncle who, in his youth, was a wild, fast, extravagant young blood. His clothes were the amazement of even his fastest friends. He drank, he swore, he gambled, bringing his misdeeds to a climax by eloping with an heiress, a beautiful Philadelphian seraph,[3] fascinated by this glittering Lucifer. Her family disowned her, and they fled to a distant and wild country. He was, in effect, a brilliant, worthless, attractive, and romantic person. Now he is the sedate deacon of a Boston Presbyterian church, very strong on morality in every shape, a terror to the young, with an impeccable business career, and a very dull family circle. Mrs. Gerould must know of similar cases; so why multiply instances? Just think how moral and unentertaining our generation will be when we have emerged from the 'roaring forties'!—and rejoice.

5 There is a story, illustrative of Californian civic pride, about a California funeral. The friends and relatives of the departed were gathered mournfully around the bier, awaiting the arrival of the preacher who was to deliver the funeral oration. They waited and waited and waited, but no preacher appeared. Finally, a messenger-boy arrived with a telegram. It was from the clergyman, and informed them that he had missed his train. The chief mourner rose to the occasion and asked if anyone would like to say a few kind words about the deceased. No one stirred. Finally a long, lanky person got up, cleared his throat, and drawled, "Wa-a-al, if no one else is goin' to speak, I'd like to say a few things about Los Angeles!"

6 I would like to say a few things about my generation.

7 In the first place, I would like to observe that the older generation had certainly pretty well ruined this world before passing it on to us. They give us this Thing, knocked to pieces, leaky, red-hot, threatening to blow up; and then they are surprised that we don't accept it with the same attitude of pretty, decorous enthusiasm with which they received it, 'way back in the eighteen-nineties, nicely painted, smoothly running, practically foolproof. "So simple that a child can run it!" But the child couldn't steer it. He hit every possible telegraph-pole, some of them twice, and ended with a head-on collision for which *we* shall have to pay the fines and damages. Now, with

3. **seraph** one who is of the six-winged, highest level of angels in the celestial order

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loving pride, they turn over their wreck to us; and, since we are not properly overwhelmed with loving gratitude, shake their heads and sigh, "Dear! dear! We were so much better-mannered than these wild young people. But then we had the advantages of a good, strict, old-fashioned bringing-up!" How intensely *human* these oldsters are, after all, and how fallible! How they always blame us for not following precisely in their eminently correct footsteps!

8 Then again there is the matter of outlook. When these sentimental old world-wreckers were young, the world was such a different place—at least, so I gather from H.G. Wells's picture of the nineties, in *Joan and Peter*.[4] Life for them was bright and pleasant. Like all normal youngsters, they had their little tin-pot ideals, their sweet little visions, their naive enthusiasms, their nice little sets of beliefs. Christianity had emerged from the blow dealt by Darwin,[5] emerged rather in the shape of social dogma. Man was a noble and perfectible creature. Women were angels (whom they smugly sweated in their industries and prostituted in their slums). Right was downing might. The nobility and the divine mission of the race were factors that led our fathers to work wholeheartedly for a millennium, which they caught a glimpse of just around the turn of the century. Why, there were Hague Tribunals![6] International peace was at last **assured**, and according to current reports, never officially denied, the American delegates held out for the use of poison gas in warfare, just as the men of that generation were later to ruin Wilson's great ideal of a league of nations,[7] on the ground that such a scheme was an invasion of American rights. But still, everything, masked by ingrained hypocrisy and prudishness, seemed simple, beautiful, inevitable.

9 Now my generation is disillusionized, and, I think, to a certain extent, brutalized, by the cataclysm which *their* complacent folly engendered. The acceleration of life for us has been so great that into the last few years have been crowded the experiences and the ideas of a normal lifetime. We have in our unregenerate youth learned the practicality and the cynicism that is safe only in unregenerate old age. We have been forced to become realists overnight, instead of idealists, as was our birthright. We have seen man at his lowest, woman at her lightest, in the terrible moral chaos of Europe. We have been forced to question, and in many cases to discard, the religion of our fathers. We have seen hideous peculation, greed, anger, hatred, **malice**, and

4. **Joan and Peter** a 1918 novel by influential English author H.G. Wells (1866–1946) concerning the situation of English society at the end of World War I
5. **Darwin** Charles Robert Darwin (1809–1882) was a naturalist and author of the 1859 book *On the Origin of Species*, which developed the theory of evolution.
6. **Hague Tribunals** deliberations held at any of the several international courts in Den Haag, Netherlands ("The Hague")
7. **Wilson's great ideal of a league of nations** Initiated by U.S. President Woodrow Wilson (1856–1924), the League of Nations sprang from a peace conference ending World War I as a means for resolving international disputes.

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all uncharitableness, unmasked and rampant and unashamed. We have been forced to live in an atmosphere of "to-morrow we die," and so, naturally, we drank and were merry. We have seen the rottenness and shortcomings of all governments, even the best and most stable. We have seen entire social systems overthrown, and our own called in question. In short, we have seen the inherent beastliness of the human race revealed in an infernal apocalypse.

10 It is the older generation who forced us to see all this, which has left us with social and political institutions staggering blind in the fierce white light that, for us, should beat only about the enthroned ideal. And now, through the soft-headed folly of these painfully shocked Grundys, we have that devastating wisdom which is safe only for the burned-out embers of grizzled, cautious old men. We may be fire, but it was they who made us play with gunpowder. And now they are surprised that a great many of us, because they have taken away our apple-cheeked ideals, are seriously considering whether or no *their* game be worth *our* candle.

11 But, in justice to my generation, I think that I must admit that most of us have realized that, whether or no it be worth while, we must all play the game, as long as we are in it. And I think that much of the hectic quality of our life is due to that fact and to that alone. We are faced with staggering problems and are forced to solve them, while the previous incumbents are permitted a graceful and untroubled death. All my friends are working and working hard. Most of the girls I know are working. In one way or another, often unconsciously, the great burden put upon us is being borne, and borne gallantly, by that immodest, unchivalrous set of ne'er-do-wells, so delightfully portrayed by Mr. Grundy and the amazing young Fitzgerald. A keen interest in political and social problems, and a determination to face the facts of life, ugly or beautiful, characterizes us, as it certainly did not characterize our fathers. We won't shut our eyes to the truths we have learned. We have faced so many unpleasant things already,—and faced them pretty well,—that it is natural that we should keep it up.

12 Now I think that this is the aspect of our generation that annoys the uncritical and deceives the unsuspecting oldsters who are now met in judgment upon us: our devastating and brutal frankness. And this is the quality in which we really differ from our predecessors. We are frank with each other, frank, or pretty nearly so, with our elders, frank in the way we feel toward life and this badly damaged world. It may be a disquieting and misleading habit, but is it a bad one? We find some few things in the world that we like, and a whole lot that we don't, and we are not afraid to say so or to give our reasons. In earlier generations this was not the case. The young men yearned to be glittering generalities, the young women to act like shy, sweet, innocent fawns toward one another. And now, when grown up, they have come to believe that they actually were figures of pristine excellence, knightly chivalry, adorable modesty, and impeccable propriety. But I really doubt if they were so.

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Statistics relating to, let us say, the immorality of college students in the eighteen-eighties would not compare favorably with those of the present. However, now, as they look back on it, they see their youth through a mist of muslin, flannels, tennis, bicycles, Tennyson, Browning, and the Blue Danube waltz. The other things, the ugly things that we know about and talk about, must also have been there. But our elders didn't care or didn't dare to consider them, and now they are forgotten. We talk about them unabashed, and not necessarily with Presbyterian disapproval, and so they jump to the conclusion that we are thoroughly bad, and keep pestering us to make us good.

13 The trouble with them is that they can't seem to realize that we are busy, that what pleasure we snatch must be incidental and feverishly hurried. We have to make the most of our time. We actually haven't got so much time for the noble procrastinations of modesty or for the elaborate rigmarole of chivalry, and little patience for the lovely formulas of an ineffective faith. Let them die for a while! They did not seem to serve the world too well in its black hour. If they are inherently good they will come back, vital and untarnished. But just now we have a lot of work, "old time is still a-flying," and we must gather rose-buds while we may.

14 Oh! I know that we are a pretty bad lot, but has not that been true of every **preceding** generation? At least we have the courage to act accordingly. Our music is distinctly barbaric, our girls are distinctly *not* a mixture of arbutus and barbed-wire. We drink when we can and what we can, we gamble, we are extravagant—but we work, and that's about all that we can be expected to do; for, after all, we have just discovered that we are all still very near to the Stone Age. The Grundys shake their heads. They'll *make* us be good. Prohibition is put through to stop our drinking, and hasn't stopped it. Bryan has plans to curtain our philanderings, and he won't do any good. A Draconian[8] code is being hastily formulated at Washington and elsewhere, to prevent us from, by any chance, making any alteration in this present divinely constituted arrangement of things. The oldsters stand dramatically with fingers and toes and noses pressed against the bursting dykes. Let them! They won't do any good. They can shackle us down, and still expect us to repair their blunders, if they wish. But we shall not trouble ourselves very much about them any more. Why should we? What have they done? They have made us work as they never had to work in all their padded lives—but we'll have our cakes and ale for a' that.

8. **Draconian** referring to harsh or severe punishment; derived from Draco, legislator of Athens, who instituted strict written codes enforced by law

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15 For now we know our way about. We're not babes in the wood, hunting for great, big, red strawberries, and confidently expecting the Robin Redbreasts[9] to cover us up with pretty leaves if we don't find them. We're men and women, long before our time, in the flower of our full-blooded youth. We have brought back into civil life some of the recklessness and ability that we were taught by war. We are also quite fatalistic in our outlook on the tepid perils of tame living. All may yet crash to the ground for aught that we can do about it. Terrible mistakes will be made, but we shall at least make them intelligently and insist, if we are to receive the strictures of the future, on doing pretty much as we choose now.

16 Oh! I suppose that it's too bad that we aren't humble, starry-eyed, shy, respectful innocents, standing reverently at their side for instructions, playing pretty little games, in which they no longer believe, except for us. But we aren't, and the best thing the oldsters can do about it is to go into their respective backyards and dig for worms, great big pink ones—for the Grundy tribe are now just about as important as they are, and they will doubtless make company more congenial and docile than 'these wild young people,' the men and women of my generation.

PERSONAL RESPONSE

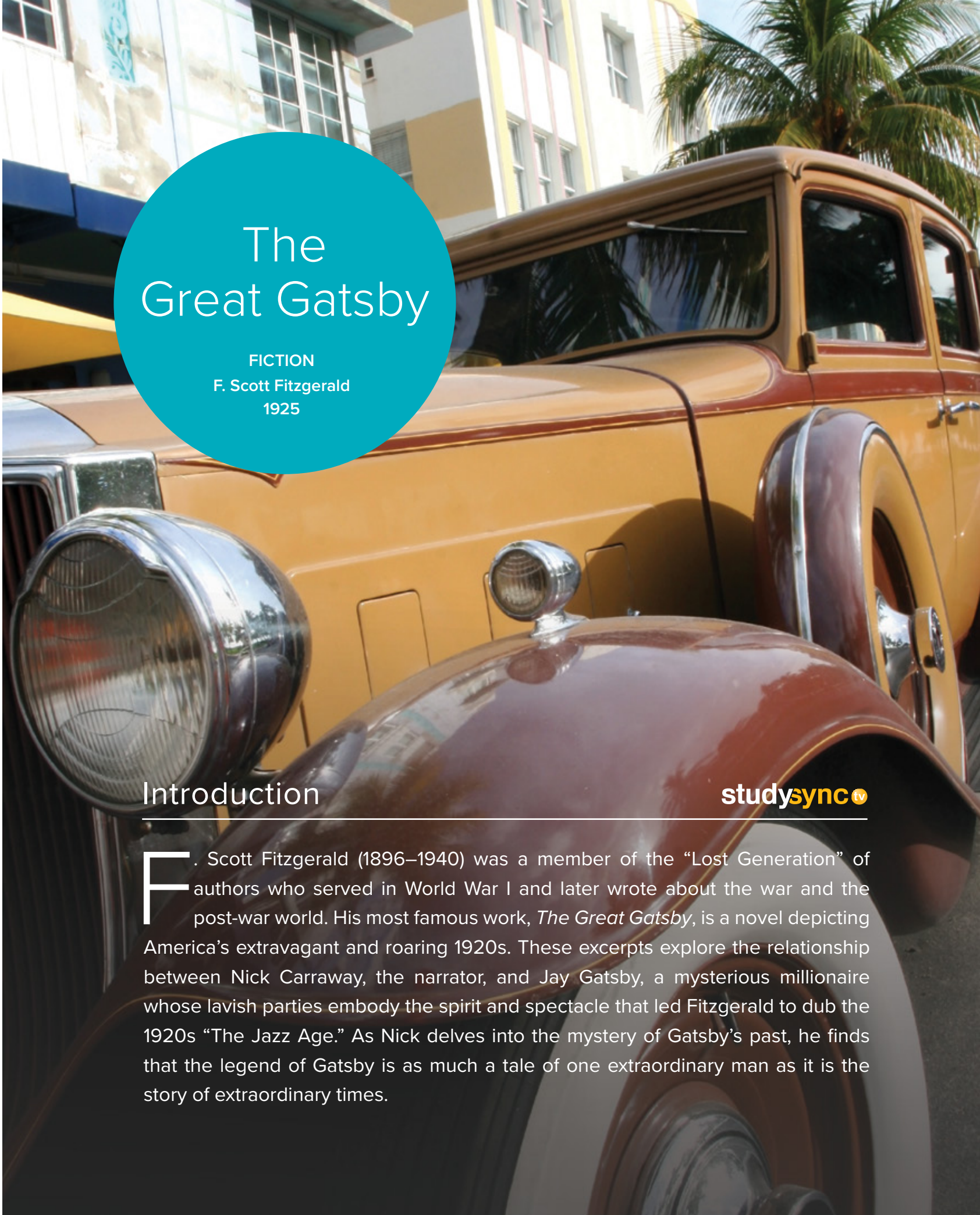
WRITE

In this essay, Carter explains that one of the challenges his generation faces is that it is misunderstood and underappreciated. Write a response in which you present information regarding the problems and challenges faced by today's youth. What is the greatest challenge facing today's generation? What can be done to help youth address it? Be sure to include anecdotes, examples, and details to support your response.

9. **Robin Redbreasts** a common and traditional nickname for the robin (Erithacus rubecula), a beloved red-chested bird known for its song and territorial behavior

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The Great Gatsby

FICTION
F. Scott Fitzgerald
1925

Introduction

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F. Scott Fitzgerald (1896–1940) was a member of the "Lost Generation" of authors who served in World War I and later wrote about the war and the post-war world. His most famous work, *The Great Gatsby*, is a novel depicting America's extravagant and roaring 1920s. These excerpts explore the relationship between Nick Carraway, the narrator, and Jay Gatsby, a mysterious millionaire whose lavish parties embody the spirit and spectacle that led Fitzgerald to dub the 1920s "The Jazz Age." As Nick delves into the mystery of Gatsby's past, he finds that the legend of Gatsby is as much a tale of one extraordinary man as it is the story of extraordinary times.

"He smiled understandingly—much more than understandingly."

NOTES

from Chapter 1

1 In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since.

2 "Whenever you feel like criticizing any one," he told me, "just remember that all the people in this world haven't had the advantages that you've had."

3 He didn't say any more but we've always been unusually communicative in a reserved way, and I understood that he meant a great deal more than that. In consequence I'm **inclined** to reserve all judgments, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores. The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men. Most of the confidences were unsought—frequently I have **feigned** sleep, preoccupation, or a hostile levity when I realized by some unmistakable sign that an intimate revelation was quivering on the horizon—for the intimate revelations of young men or at least the terms in which they express them are usually plagiaristic and marred by obvious suppressions. Reserving judgments is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parceled out unequally at birth.

4 And, after boasting this way of my tolerance, I come to the admission that it has a limit. Conduct may be founded on the hard rock or the wet marshes but after a certain point I don't care what it's founded on. When I came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever; I wanted no more riotous excursions with privileged glimpses into the human heart. Only Gatsby, the man who gives his name to this book, was exempt from my reaction—Gatsby who represented everything for which I have an unaffected scorn. If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some

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heightened sensitivity to the promises of life, as if he were related to one of those intricate machines that register earthquakes ten thousand miles away. This responsiveness had nothing to do with that flabby impressionability which is dignified under the name of the "creative temperament"—it was an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again. No—Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the **abortive** sorrows and short-winded elations of men.

• • •

from Chapter 3

5 By midnight the hilarity had increased. A celebrated tenor had sung in Italian, and a notorious contralto had sung in jazz, and between the numbers people were doing "stunts" all over the garden, while happy, vacuous bursts of laughter rose toward the summer sky. A pair of stage twins, who turned out to be the girls in yellow, did a baby act in costume, and champagne was served in glasses bigger than finger-bowls. The moon had risen higher, and floating in the Sound was a triangle of silver scales, trembling a little to the stiff, tinny drip of the banjoes on the lawn.

6 I was still with Jordan Baker. We were sitting at a table with a man of about my age and a rowdy little girl, who gave way upon the slightest provocation to uncontrollable laughter. I was enjoying myself now. I had taken two finger-bowls of champagne, and the scene had changed before my eyes into something significant, elemental, and profound.

7 At a lull in the entertainment the man looked at me and smiled.

8 "Your face is familiar," he said, politely. "Weren't you in the Third Division during the war?"

9 "Why, yes. I was in the ninth machine-gun battalion."

10 "I was in the Seventh Infantry until June nineteen-eighteen. I knew I'd seen you somewhere before."

11 We talked for a moment about some wet, gray little villages in France. Evidently he lived in this vicinity, for he told me that he had just bought a hydroplane, and was going to try it out in the morning.

12 "Want to go with me, old sport? Just near the shore along the Sound."

13 "What time?"

14 "Any time that suits you best."

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15 It was on the tip of my tongue to ask his name when Jordan looked around and smiled. “Having a gay time now?” she inquired.

16 “Much better.” I turned again to my new acquaintance. “This is an unusual party for me. I haven’t even seen the host. I live over there—” I waved my hand at the invisible hedge in the distance, “and this man Gatsby sent over his chauffeur with an invitation.” For a moment he looked at me as if he failed to understand.

17 “I’m Gatsby,” he said suddenly.

18 “What!” I exclaimed. “Oh, I beg your pardon.”

19 “I thought you knew, old sport. I’m afraid I’m not a very good host.”

20 He smiled understandingly—much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life. It faced—or seemed to face—the whole external world for an instant, and then concentrated on you with an irresistible **prejudice** in your favor. It understood you just so far as you wanted to be understood, believed in you as you would like to believe in yourself, and assured you that it had precisely the impression of you that, at your best, you hoped to convey. Precisely at that point it vanished—and I was looking at an elegant young rough-neck, a year or two over thirty, whose elaborate formality of speech just missed being absurd. Some time before he introduced himself I’d got a strong impression that he was picking his words with care.

21 Almost at the moment when Mr. Gatsby identified himself, a butler hurried toward him with the information that Chicago was calling him on the wire. He excused himself with a small bow that included each of us in turn.

22 “If you want anything just ask for it, old sport,” he urged me. “Excuse me. I will rejoin you later.” When he was gone I turned immediately to Jordan—constrained to assure her of my surprise. I had expected that Mr. Gatsby would be a florid and corpulent person in his middle years. “Who is he?” I demanded. “Do you know?”

23 “He’s just a man named Gatsby.”

24 “Where is he from, I mean? And what does he do?”

25 “Now you’re started on the subject,” she answered with a wan smile. “Well, he told me once he was an Oxford[1] man.”

1. **Oxford** the University of Oxford, the oldest university in the English-speaking world, founded in 1096

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26 A dim background started to take shape behind him, but at her next remark it faded away. "However, I don't believe it."

27 "Why not?"

28 "I don't know," she insisted, "I just don't think he went there."

29 Something in her tone reminded me of the other girl's "I think he killed a man," and had the effect of stimulating my curiosity. I would have accepted without question the information that Gatsby sprang from the swamps of Louisiana or from the lower East Side of New York. That was comprehensible. But young men didn't—at least in my provincial inexperience I believed they didn't—drift coolly out of nowhere and buy a palace on Long Island Sound.[2]

30 "Anyhow, he gives large parties," said Jordan, changing the subject with an **urbane** distaste for the concrete. "And I like large parties. They're so intimate. At small parties there isn't any privacy."

Excerpted from *The Great Gatsby* by F. Scott Fitzgerald, published by Scribner.

LITERARY ANALYSIS

WRITE

In the early twentieth century, American writers turned to modernism as a form of expression. Through their writing, they shared their disillusioned view of the world after World War I. Evaluate how the modernist authors of *The Great Gatsby* and "'These Wild Young People' by One of Them" use key elements to add layers of meaning and demonstrate the distinct modernist style of writing. Make a claim about whether or not these key elements are used effectively. Cite evidence from both texts to explain and justify your reasoning.

2. **Long Island Sound** a body of water between Long Island, New York, and the Connecticut shore

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A Rose for Emily

FICTION
William Faulkner
1930

Introduction

Although William Faulkner (1897–1962) spurned fame and said that "the artist is of no importance" compared to the artist's work, he remains one of the most famous and acclaimed prose writers in the history of American literature. A former postmaster who lived most of his life in Oxford, Mississippi, Faulkner often wrote of characters haunted by the past of the fictional Mississippi Yoknapatawpha County—a place not so different from his home region of Lafayette County. Many of Faulkner's most noted works are told from multiple points of view, featuring the reflections, observations, and inner thoughts of a multitude of characters. "A Rose for Emily" was Faulkner's first story published in a national magazine, decades before he won the Pulitzer Prize and the Nobel Prize.

"None of the young men were quite good enough for Miss Emily and such."

NOTES

Note: Content Advisory: Please be advised that the following text contains mature themes and racial epithets.

I.

1 When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old man-servant—a combined gardener and cook—had seen in at least ten years.

2 It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had **encroached** and obliterated even the august names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps—an eyesore among eyesores.

3 And now Miss Emily had gone to join the representatives of those august names where they lay in the cedar-bemused cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson.

4 Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor—he who fathered the edict that no Negro woman should appear on the streets without an apron—remitted her taxes, the dispensation dating from the death of her father on into perpetuity. Not that Miss Emily would have accepted charity. Colonel Sartoris invented an involved tale to the effect that Miss Emily's father had loaned money to the town, which the town, as a matter of business, preferred this way of repaying. Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it.

SAMPLE ANNOTATION

Literary Elements

The description of the setting effectively enhances the author's style through the use of alliteration, imagery, and personification to symbolically connect the house to sin or scandal and to convey a disapproving tone. The setting also hints that the author's purpose may be to communicate a negative message about the past.

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5 When the next generation, with its more modern ideas, became mayors and aldermen, this arrangement created some little dissatisfaction. On the first of the year they mailed her a tax notice. February came, and there was no reply. They wrote her a formal letter, asking her to call at the sheriff's office at her convenience. A week later the mayor wrote her himself, offering to call or to send his car for her, and received in reply a note on paper of an archaic shape, in a thin, flowing calligraphy in faded ink, to the effect that she no longer went out at all. The tax notice was also enclosed, without comment.

6 They called a special meeting of the Board of Aldermen. A deputation waited upon her, knocked at the door through which no visitor had passed since she ceased giving china-painting lessons eight or ten years earlier. They were admitted by the old Negro into a dim hall from which a stairway mounted into still more shadow. It smelled of dust and disuse—a close, dank smell. The Negro led them into the parlor. It was furnished in heavy, leather-covered furniture. When the Negro opened the blinds of one window, they could see that the leather was cracked; and when they sat down, a faint dust rose sluggishly about their thighs, spinning with slow motes in the single sun-ray. On a tarnished gilt easel before the fireplace stood a crayon portrait of Miss Emily's father.

SAMPLE ANNOTATION

Interpreting Figurative Language

The words used to describe Emily connote death and excess. Her eyes are black like coal, showing an inability to see change. Emily's character is an allegory about how the blind, bloated myths of a dying past can burden a culture.

7 They rose when she entered—a small, woman in black, with a thin gold chain descending to her waist and vanishing into her belt, leaning on an ebony cane with a tarnished gold head. Her skeleton was small and spare; perhaps that was why what would have been merely plumpness in another was obesity in her. She looked bloated, like a body long submerged in motionless water, and of that pallid hue. Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand.

8 She did not ask them to sit. She just stood in the door and listened quietly until the spokesman came to a stumbling halt. Then they could hear the invisible watch ticking at the end of the gold chain.

9 Her voice was dry and cold. "I have no taxes in Jefferson. Colonel Sartoris explained it to me. Perhaps one of you can gain access to the city records and satisfy yourselves."

10 "But we have. We are the city authorities, Miss Emily. Didn't you get a notice from the sheriff, signed by him?"

11 "I received a paper, yes," Miss Emily said. "Perhaps he considers himself the sheriff . . . I have no taxes in Jefferson."

12 "But there is nothing on the books to show that, you see We must go by the—"

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NOTES

13 “See Colonel Sartoris. I have no taxes in Jefferson.”

14 “But, Miss Emily—”

15 “See Colonel Sartoris.” (Colonel Sartoris had been dead almost ten years.) “I have no taxes in Jefferson. Tobe!” The Negro appeared. “Show these gentlemen out.”

II.

16 So she vanquished them, horse and foot, just as she had vanquished their fathers thirty years before about the smell.

17 That was two years after her father’s death and a short time after her sweetheart—the one we believed would marry her—had deserted her. After her father’s death she went out very little; after her sweetheart went away, people hardly saw her at all. A few of the ladies had the temerity to call, but were not received, and the only sign of life about the place was the Negro man—a young man then—going in and out with a market basket.

18 “Just as if a man—any man—could keep a kitchen properly,” the ladies said; so they were not surprised when the smell developed. It was another link between the gross, teeming world and the high and mighty Griersons.

19 A neighbor, a woman, complained to the mayor, Judge Stevens, eighty years old.

20 “But what will you have me do about it, madam?” he said.

21 “Why, send her word to stop it,” the woman said. “Isn’t there a law? “

22 “I’m sure that won’t be necessary,” Judge Stevens said. “It’s probably just a snake or a rat that n----- of hers killed in the yard. I’ll speak to him about it.”

23 The next day he received two more complaints, one from a man who came in diffident deprecation. “We really must do something about it, Judge. I’d be the last one in the world to bother Miss Emily, but we’ve got to do something.” That night the Board of Aldermen met—three graybeards and one younger man, a member of the rising generation.

24 “It’s simple enough,” he said. “Send her word to have her place cleaned up. Give her a certain time to do it in, and if she don’t . . . “

25 “Dammit, sir,” Judge Stevens said, “will you accuse a lady to her face of smelling bad?”

26 So the next night, after midnight, four men crossed Miss Emily’s lawn and slunk about the house like burglars, sniffing along the base of the brickwork and at the cellar openings while one of them performed a regular sowing

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motion with his hand out of a sack slung from his shoulder. They broke open the cellar door and sprinkled lime there, and in all the outbuildings. As they recrossed the lawn, a window that had been dark was lighted and Miss Emily sat in it, the light behind her, and her upright torso motionless as that of an idol. They crept quietly across the lawn and into the shadow of the locusts that lined the street. After a week or two the smell went away.

27 That was when people had begun to feel really sorry for her. People in our town, remembering how old lady Wyatt, her great-aunt, had gone completely crazy at last, believed that the Griersons held themselves a little too high for what they really were. None of the young men were quite good enough for Miss Emily and such. We had long thought of them as a tableau, Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the back-flung front door. So when she got to be thirty and was still single, we were not pleased exactly, but vindicated; even with insanity in the family she wouldn't have turned down all of her chances if they had really materialized.

SAMPLE ANNOTATION

Perspective and Point of View

The third-person narrator seems to be a townsperson, expressing the townspeople's opinions. The author uses juxtaposition to show the town's conflicted feelings about Emily and their hope that in poverty her concerns may become more similar to their own.

28 When her father died, it got about that the house was all that was left to her; and in a way, people were glad. At last they could pity Miss Emily. Being left alone, and a pauper, she had become humanized. Now she too would know the old thrill and the old despair of a penny more or less.

29 The day after his death all the ladies prepared to call at the house and offer condolence and aid, as is our custom. Miss Emily met them at the door, dressed as usual and with no trace of grief on her face. She told them that her father was not dead. She did that for three days, with the ministers calling on her, and the doctors, trying to persuade her to let them dispose of the body. Just as they were about to resort to law and force, she broke down, and they buried her father quickly.

30 We did not say she was crazy then. We believed she had to do that. We remembered all the young men her father had driven away, and we knew that with nothing left, she would have to cling to that which had robbed her, as people will.

III.

31 She was sick for a long time. When we saw her again, her hair was cut short, making her look like a girl, with a vague resemblance to those angels in colored church windows—sort of tragic and serene.

32 The town had just let the contracts for paving the sidewalks, and in the summer after her father's death they began the work. The construction company came with n------ and mules and machinery, and a foreman named Homer Barron, a Yankee—a big, dark, ready man, with a big voice and eyes

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lighter than his face. The little boys would follow in groups to hear him cuss the n------, and the n------ singing in time to the rise and fall of picks. Pretty soon he knew everybody in town. Whenever you heard a lot of laughing anywhere about the square, Homer Barron would be in the center of the group. Presently we began to see him and Miss Emily on Sunday afternoons driving in the yellow-wheeled buggy and the matched team of bays from the livery stable.

33 At first we were glad that Miss Emily would have an interest, because the ladies all said, "Of course a Grierson would not think seriously of a Northerner, a day laborer." But there were still others, older people, who said that even grief could not cause a real lady to forget *noblesse oblige*[1]—without calling it *noblesse oblige*. They just said, "Poor Emily. Her kinsfolk should come to her." She had some kin in Alabama; but years ago her father had fallen out with them over the estate of old lady Wyatt, the crazy woman, and there was no communication between the two families. They had not even been represented at the funeral.

34 And as soon as the old people said, "Poor Emily," the whispering began. "Do you suppose it's really so?" they said to one another. "Of course it is. What else could . . ." This behind their hands; rustling of craned silk and satin behind jalousies closed upon the sun of Sunday afternoon as the thin, swift clop-clop-clop of the matched team passed: "Poor Emily."

35 She carried her head high enough—even when we believed that she was fallen. It was as if she demanded more than ever the recognition of her dignity as the last Grierson; as if it had wanted that touch of earthiness to reaffirm her imperviousness. Like when she bought the rat poison, the arsenic. That was over a year after they had begun to say "Poor Emily," and while the two female cousins were visiting her.

SAMPLE ANNOTATION

Perspective and Point of View

The narrator uses the pronoun we to describe themself and the townspeople, confirming that he or she represents their perspective. The author uses juxtaposition to drive home the townspeople's perspective that Emily's opinion of herself is at odds with their perspective.

36 "I want some poison," she said to the druggist. She was over thirty then, still a slight woman, though thinner than usual, with cold, haughty black eyes in a face the flesh of which was strained across the temples and about the eyesockets as you imagine a lighthouse-keeper's face ought to look. "I want some poison," she said.

37 "Yes, Miss Emily. What kind? For rats and such? I'd recom—"

38 "I want the best you have. I don't care what kind."

39 The druggist named several. "They'll kill anything up to an elephant. But what you want is—"

1. **noblesse oblige** the implied responsibility of the privileged or wealthy to act with kindness and benevolence

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40 "Arsenic," Miss Emily said. "Is that a good one?"

41 "Is . . . arsenic? Yes, ma'am. But what you want—"

42 "I want arsenic."

43 The druggist looked down at her. She looked back at him, erect, her face like a strained flag. "Why, of course," the druggist said. "If that's what you want. But the law requires you to tell what you are going to use it for."

44 Miss Emily just stared at him, her head tilted back in order to look him eye for eye, until he looked away and went and got the arsenic and wrapped it up. The Negro delivery boy brought her the package; the druggist didn't come back. When she opened the package at home there was written on the box, under the skull and bones: "For rats."

IV.

45 So the next day we all said, "She will kill herself"; and we said it would be the best thing. When she had first begun to be seen with Homer Barron, we had said, "She will marry him." Then we said, "She will persuade him yet," because Homer himself had remarked—he liked men, and it was known that he drank with the younger men in the Elks' Club—that he was not a marrying man. Later we said, "Poor Emily" behind the jalousies as they passed on Sunday afternoon in the glittering buggy, Miss Emily with her head high and Homer Barron with his hat cocked and a cigar in his teeth, reins and whip in a yellow glove.

46 Then some of the ladies began to say that it was a disgrace to the town and a bad example to the young people. The men did not want to interfere, but at last the ladies forced the Baptist minister—Miss Emily's people were Episcopal—to call upon her. He would never divulge what happened during that interview, but he refused to go back again. The next Sunday they again drove about the streets, and the following day the minister's wife wrote to Miss Emily's relations in Alabama.

47 So she had blood-kin under her roof again and we sat back to watch **developments**. At first nothing happened. Then we were sure that they were to be married. We learned that Miss Emily had been to the jeweler's and ordered a man's toilet set in silver, with the letters H. B. on each piece. Two days later we learned that she had bought a complete outfit of men's clothing, including a nightshirt, and we said, "They are married." We were really glad. We were glad because the two female cousins were even more Grierson than Miss Emily had ever been.

48 So we were not surprised when Homer Barron—the streets had been finished some time since—was gone. We were a little disappointed that there was not

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NOTES

a public blowing-off, but we believed that he had gone on to prepare for Miss Emily's coming, or to give her a chance to get rid of the cousins. (By that time it was a cabal, and we were all Miss Emily's allies to help circumvent the cousins.) Sure enough, after another week they departed. And, as we had expected all along, within three days Homer Barron was back in town. A neighbor saw the Negro man admit him at the kitchen door at dusk one evening.

49 And that was the last we saw of Homer Barron. And of Miss Emily for some time. The Negro man went in and out with the market basket, but the front door remained closed. Now and then we would see her at a window for a moment, as the men did that night when they sprinkled the lime, but for almost six months she did not appear on the streets. Then we knew that this was to be expected too; as if that quality of her father which had thwarted her woman's life so many times had been too virulent and too furious to die.

50 When we next saw Miss Emily, she had grown fat and her hair was turning gray. During the next few years it grew grayer and grayer until it attained an even pepper-and-salt iron-gray, when it ceased turning. Up to the day of her death at seventy-four it was still that **vigorous** iron-gray, like the hair of an active man.

51 From that time on her front door remained closed, save for a period of six or seven years, when she was about forty, during which she gave lessons in china-painting. She fitted up a studio in one of the downstairs rooms, where the daughters and granddaughters of Colonel Sartoris' contemporaries were sent to her with the same regularity and in the same spirit that they were sent to church on Sundays with a twenty-five-cent piece for the collection plate. Meanwhile her taxes had been remitted.

52 Then the newer generation became the backbone and the spirit of the town, and the painting pupils grew up and fell away and did not send their children to her with boxes of color and tedious brushes and pictures cut from the ladies' magazines. The front door closed upon the last one and remained closed for good. When the town got free postal delivery, Miss Emily alone refused to let them fasten the metal numbers above her door and attach a mailbox to it. She would not listen to them.

53 Daily, monthly, yearly we watched the Negro grow grayer and more stooped, going in and out with the market basket. Each December we sent her a tax notice, which would be returned by the post office a week later, unclaimed. Now and then we would see her in one of the downstairs windows—she had evidently shut up the top floor of the house—like the carven torso of an idol in a niche, looking or not looking at us, we could never tell which. Thus she passed from generation to generation—dear, inescapable, **impervious**, tranquil, and perverse.

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54 And so she died. Fell ill in the house filled with dust and shadows, with only a doddering Negro man to wait on her. We did not even know she was sick; we had long since given up trying to get any information from the Negro. He talked to no one, probably not even to her, for his voice had grown harsh and rusty, as if from disuse.

55 She died in one of the downstairs rooms, in a heavy walnut bed with a curtain, her gray head propped on a pillow yellow and moldy with age and lack of sunlight.

V.

56 The Negro met the first of the ladies at the front door and let them in, with their hushed, sibilant voices and their quick, curious glances, and then he disappeared. He walked right through the house and out the back and was not seen again.

57 The two female cousins came at once. They held the funeral on the second day, with the town coming to look at Miss Emily beneath a mass of bought flowers, with the crayon face of her father musing profoundly above the bier and the ladies sibilant and macabre; and the very old men—some in their brushed Confederate uniforms—on the porch and the lawn, talking of Miss Emily as if she had been a contemporary of theirs, believing that they had danced with her and courted her perhaps, confusing time with its mathematical progression, as the old do, to whom all the past is not a **diminishing** road but, instead, a huge meadow which no winter ever quite touches, divided from them now by the narrow bottle-neck of the most recent decade of years.

58 Already we knew that there was one room in that region above stairs which no one had seen in forty years, and which would have to be forced. They waited until Miss Emily was decently in the ground before they opened it.

59 The violence of breaking down the door seemed to fill this room with pervading dust. A thin, acrid pall as of the tomb seemed to lie everywhere upon this room decked and furnished as for a bridal: upon the valance curtains of faded rose color, upon the rose-shaded lights, upon the dressing table, upon the delicate array of crystal and the man's toilet things backed with tarnished silver, silver so tarnished that the monogram was obscured. Among them lay a collar and tie, as if they had just been removed, which, lifted, left upon the surface a pale crescent in the dust. Upon a chair hung the suit, carefully folded; beneath it the two mute shoes and the discarded socks.

60 The man himself lay in the bed.

61 For a long while we just stood there, looking down at the profound and fleshless grin. The body had apparently once lain in the attitude of an embrace, but now the long sleep that outlasts love, that conquers even the

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grimace of love, had cuckolded him. What was left of him, rotted beneath what was left of the nightshirt, had become inextricable from the bed in which he lay; and upon him and upon the pillow beside him lay that even coating of the patient and biding dust.

62 Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair.

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First Read

Read "A Rose for Emily." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What kind of deal does Miss Emily make with the former mayor, Colonel Sartoris? How do future generations of city officials come to regard this deal?

2. What is it about Emily's relationship with Homer Barron that causes the townspeople to feel pity toward her? Use specific text evidence to support your answer.

3. Citing specific evidence and utilizing quotes from the text, identify three clues from the story that suggest what Emily might be hiding upstairs.

4. Which context clues helped you determine the meaning of the word **vigorous** as it is used in "A Rose for Emily"? Write your definition of *vigorous* here and indicate the clues that helped you figure out the meaning of the word.

5. Which context clues helped you determine the meaning of the word **impervious** as it is used in paragraph 53? Write your definition of *impervious* and indicate the clues that helped you figure out the meaning of the word.

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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 the author's choices in using juxtaposition to define character perspective, note the following:

- ✓ what the narrator knows and reveals or does not reveal
- ✓ the narrator's attitude regarding other characters and events
- ✓ how the author represents different characters' perspectives through dialogue or events
- ✓ how the author chooses to use **juxtaposition**, or the technique of putting two or more elements side by side, to invite comparison or contrast
- ✓ how the juxtaposition of perspectives creates a foil, or a character that contrasts with and so emphasizes the qualities of another
- ✓ how the perspective of the character(s) compares and contrasts with the perspectives of other characters in the text

STEP 2: To analyze the author's choices in using juxtaposition to define character perspective, consider the following questions:

- ✓ Which perspectives are represented in the text? Which are not?
- ✓ How does the author's choice in perspective reveal characters' attitudes toward other characters, events, or ideas?
- ✓ How do the characters' perspectives compare and contrast with each other? What effect does this create?
- ✓ How does it shape your understanding of the characters and the text as a whole?

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Reread paragraph 44 of "A Rose for Emily." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What two things in this passage are being juxtaposed in order to define character perspective?

   - A. rats and elephants
   - B. poison and arsenic
   - C. the druggist and the arsenic
   - D. Emily staring and the druggist looking away

2. How does the author use this juxtaposition to make implications about the townspeople's perspective about Miss Emily?

   - A. The author uses this juxtaposition to imply that the townspeople's perspective, symbolized by the druggist, is that Miss Emily's behavior is worrying but that they feel powerless to confront her.
   - B. The author uses this juxtaposition to define Miss Emily's perspective that she is being misjudged about her reason for buying the arsenic, she really just wants it to kill rats around her home.
   - C. The author uses this juxtaposition to imply that the delivery boy's perception is that his boss is weak-willed.
   - D. The author uses this juxtaposition to imply that the druggist's perspective is that no one should be able to buy arsenic, even for killing rats.

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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: In order to identify figurative language and explain examples of allegory, note the following:

- ✓ the cultural or historical context in which the text was written
- ✓ words or phrases that could mean one thing literally, but suggest something else
- ✓ figurative language the author uses to help develop a deeper meaning, 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"
  - **symbolism:** an object or image that stands for an idea, such as a red rose symbolizing love
  - **personification:** a metaphor that represents a nonhuman thing as a person, such as "the party died down"
- ✓ how the characters, and setting might be interpreted to convey a hidden meaning, which is usually moral or political

STEP 2: To explain examples of allegory, consider the following questions:

- ✓ When and where was the text written?
- ✓ What is the literal meaning of the narrative? What is its symbolic meaning?
- ✓ What abstract ideas or generalizations about life are developed by the author's use of literary elements and figurative language?
- ✓ How does the author use allegory to deliver a moral message, criticism, or message about society?

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Reread paragraphs 1 and 2 of "A Rose for Emily." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following words or phrases hint that Miss Emily Grierson's house may have a symbolic or allegorical meaning in the story?

   - A. respectful affection, fallen monument
   - B. heavily lightsome, stubborn and coquettish decay
   - C. garages, cotton gins, cotton wagons, gasoline pumps
   - D. select street, august names

2. Which of the following sentences best explains what the house represents in this passage?

   - A. The house represents an obstinate nostalgia for a bygone way of life.
   - B. The house is a symbol of the strength and power of the Grierson family.
   - C. The house serves as an allegory about the power of community to come together in a time of sorrow and grief.
   - D. The deterioration of the house is meant to parallel the decay of the town of Jefferson, after Emily Grierson, the town benefactor, died tragically.

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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
- ✓ the impact the setting has on the characters and the plot
- ✓ the narrative point of view and how it shapes what readers know
- ✓ how the author establishes a style through diction, syntax, grammar, and the use of imagery and figurative language
- ✓ how the author's language choices create a specific style, reveal the narrator's attitude toward the subject, and create a specific tone

STEP 2: To evaluate how key elements enhance or add layers of meaning and style in a literary text, consider the following questions

- ✓ What literary elements does the author use in the text? What is their literal meaning? What is their symbolic meaning, or deeper significance?
- ✓ Is the author's use of literary elements effective or ineffective at adding or enhancing meaning? Why or why not?
- ✓ How do word choice, sentence structure, grammar, imagery, and figurative language contribute to the author's style and establish mood or tone?
- ✓ What is the mood, or the emotional atmosphere, of the story?
- ✓ What is the tone, or the author's attitude, toward the subject?
- ✓ How significantly does the author's use of literary elements and language engage the reader, enhance or add layers of meaning, and convey the author's style and purpose?

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Reread paragraph 30 of "A Rose for Emily." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

How does the narrator's point of view in this passage add a layer of meaning to the story?

- A. The point of view reveals the author's sentimental tone.
- B. The collective point of view reveals a sympathetic mood.
- C. The point of view reveals the author's heartless tone.
- D. The point of view reveals the author's purpose to celebrate the past.

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Close Read

Reread "A Rose for Emily." 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 an example of juxtaposition in paragraph 2. Analyze how the author's choices in using juxtaposition help to define the townspeople's change in perspective.

2. Locate an example of figurative language from the beginning of the story. Analyze Faulkner's use of figurative language, and explain how it helps to develop the story's allegorical message.

3. Recall that style is the way in which the writer uses techniques—including diction, syntax, grammar, and figurative language—for effect. Identify an example of Faulkner's use of stylistic techniques in paragraph 4. Then, evaluate whether or not this use of style helps to create a distinct tone and develop Faulkner's message about society.

4. Recall that key elements of literature include characterization, plot, setting, and conflict. Highlight examples of these elements in paragraphs 24 and 25. Then, evaluate how effectively they add or enhance layers of meaning in the story. For example, consider the literal meaning, the mood evoked, the tone the elements create, and how effectively they address the Faulkner's purpose for writing.

5. Faulkner's short story examines a small town in the years following the Civil War. Identify a key literary element in the text. Then, examine the ways in which this element develops themes concerning victory and loss. According to the text, what does it mean to lose? What is the cost of winning?

LITERARY ANALYSIS

WRITE

"A Rose for Emily" is a short story in which characters harbor secrets. Much like the characters, Faulkner's story contains hidden thoughts and meanings—otherwise known as an allegorical message. Analyze Faulkner's use of figurative language, as well as his choice to use juxtaposition to define the characters' perspectives. Then, make a claim explaining the allegorical meaning of the story. What message about society was Faulkner trying to convey? How do his use of figurative language and character perspective help to develop this allegory? Remember that effective claims include valid reasoning and evidence from the text.

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The Marshall Plan Speech

ARGUMENTATIVE TEXT
George Marshall
1947

Introduction

In 1947, Europe was reeling from the devastation of World War II. Governments lacked funds to rebuild roads, bridges, and factories. People were sick and starving. At the same time, tensions were mounting between the Soviet Union and the United States. Although the superpowers had fought together against Nazi Germany during the war, the United States feared Russian expansion and the spread of Communism. The same year, Secretary of State George Marshall, a retired five-star general appointed to his position by President Truman, delivered a brief address at Harvard University that would have an enormous impact on Europe's recovery. In the four years following Marshall's speech, the United States sent billions of dollars in assistance to European nations, helping countries rebuild infrastructure and restore financial institutions.

"Any government which maneuvers to block the recovery of other countries cannot expect help from us."

NOTES



Warsaw in ruins at the end of WWII.

1 I need not tell you gentlemen that the world situation is very serious. That must be apparent to all intelligent people. I think one difficulty is that the problem is one of such enormous complexity that the very mass of facts presented to the public by press and radio make it **exceedingly** difficult for the man in the street to reach a clear appraisement of the situation. Furthermore, the people of this country are distant from the troubled areas of the earth and it is hard for them to comprehend the plight and consequent reactions of the long-suffering peoples, and the effect of those reactions on their governments in connection with our efforts to promote peace in the world.

2 In considering the requirements for the rehabilitation of Europe the physical loss of life, the visible destruction of cities, factories, mines and railroads was correctly estimated, but it has become obvious during recent months that this visible destruction was probably less serious than the dislocation of the entire fabric of European economy. For the past ten years conditions have been highly abnormal. The feverish preparation for war and the more feverish maintenance of the war effort engulfed all aspects of national economies. Machinery has fallen into disrepair or is entirely obsolete. Under the **arbitrary** and destructive Nazi rule, virtually every possible enterprise was geared into the German war machine. Long-standing commercial ties, private institutions, banks, insurance companies and shipping companies disappeared, through loss of capital, absorption through nationalization or by simple destruction. In many countries, confidence in the local currency has been severely shaken.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

Marshall uses meiosis to call attention to the severity of the financial problems Europe was facing. He also uses a metaphor to emphasize how widespread the problem is. This effectively challenges his audience to find a solution.

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The breakdown of the business structure of Europe during the war was complete. Recovery has been seriously retarded by the fact that two years after the close of hostilities a peace settlement with Germany and Austria has not been agreed upon. But even given a more prompt solution of these difficult problems, the rehabilitation of the economic structure of Europe quite evidently will require a much longer time and greater effort than had been foreseen.

SAMPLE ANNOTATION

Informational Text Structure

The speaker describes how the economy normally functions. However, things in Europe have gone terribly wrong because of the war. The speaker then uses a cause-and-effect text structure to illustrate the domino effects of destroyed cities, factories, and banks. This helps the audience to understand the extent of damage to the European economy.

3 There is a phase of this matter which is both interesting and serious. The farmer has always produced the foodstuffs to exchange with the city dweller for the other necessities of life. This division of labor is the basis of modern civilization. At the present time it is threatened with breakdown. The town and city industries are not producing **adequate** goods to exchange with the food-producing farmer. Raw materials and fuel are in short supply. Machinery is lacking or worn out. The farmer or the peasant cannot find the goods for sale which he desires to purchase. So the sale of his farm produce for money which he cannot use seems to him an unprofitable transaction. He, therefore, has withdrawn many fields from crop cultivation and is using them for grazing. He feeds more grain to stock and finds for himself and his family an ample supply of food, however short he may be on clothing and the other ordinary gadgets of civilization. Meanwhile people in the cities are short of food and fuel. So the governments are forced to use their foreign money and credits to procure these necessities abroad. This process exhausts funds which are urgently needed for reconstruction. Thus a very serious situation is rapidly developing which bodes no good for the world. The modern system of the division of labor upon which the exchange of products is based is in danger of breaking down.

4 The truth of the matter is that Europe's requirements for the next three or four years of foreign food and other essential products—principally from America—are so much greater than her present ability to pay that she must have substantial additional help, or face economic, social and political **deterioration** of a very grave character.

5 The remedy lies in breaking the vicious circle and restoring the confidence of the European people in the economic future of their own countries and of Europe as a whole. The manufacturer and the farmer throughout wide areas must be able and willing to exchange their products for currencies the continuing value of which is not open to question.

6 Aside from the demoralizing effect on the world at large and the possibilities of disturbances arising as a result of the desperation of the people concerned, the consequences to the economy of the United States should be apparent to all. It is logical that the United States should do whatever it is able to do to assist in the return of normal economic health in the world, without which

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there can be no political stability and no assured peace. Our policy is directed not against any country or doctrine but against hunger, poverty, desperation and chaos. Its purpose should be the revival of a working economy in the world so as to permit the emergence of political and social conditions in which free institutions can exist. Such assistance, I am convinced, must not be on a piece-meal basis as various crises develop. Any assistance that this Government may **render** in the future should provide a cure rather than a mere palliative. Any government that is willing to assist in the task of recovery will find full cooperation, I am sure, on the part of the United States Government. Any government which maneuvers to block the recovery of other countries cannot expect help from us. Furthermore, governments, political parties or groups which seek to perpetuate human misery in order to profit therefrom politically or otherwise will encounter the opposition of the United States.

7 It is already evident that, before the United States Government can proceed much further in its efforts to **alleviate** the situation and help start the European world on its way to recovery, there must be some agreement among the countries of Europe as to the requirements of the situation and the part those countries themselves will take in order to give proper effect to whatever action might be undertaken by this Government. It would be neither fitting nor efficacious for this Government to undertake to draw up **unilaterally** a program designed to place Europe on its feet economically. This is the business of the Europeans. The initiative, I think, must come from Europe. The role of this country should consist of friendly aid in the drafting of a European program and of later support of such a program so far as it may be practical for us to do so. The program should be a joint one, agreed to by a number, if not all European nations.

8 An essential part of any successful action on the part of the United States is an understanding on the part of the people of America of the character of the problem and the remedies to be applied. Political passion and prejudice should have no part. With foresight, and a willingness on the part of our people to face up to the vast responsibility which history has clearly placed upon our country, the difficulties I have outlined can and will be overcome.

NOTES

SAMPLE ANNOTATION

Purpose and Perspective

Words like demoralizing, consequences, apparent, and logical strengthen his claim that inaction will prevent any chance of peace. These words support his argument, establish credibility, and appeal to his audience.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

The speaker uses antithesis to emphasize the two possible courses of action and the consequences of each. This uses logos to stress that helping Europe is the best choice for any government to take.

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First Read

Read "The Marshall Plan Speech." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Speakers often try to persuade an audience to like them. They do this in order to get a point across. How does Marshall attempt to win over his audience in the opening paragraphs of his speech?

2. What are some of the reasons Marshall mentions in paragraph 2 for the economic instability in Europe?

3. What role does Marshall think the U.S. should play in the recovery of Europe?

4. Based on context clues in paragraph 7, what do you think the word **alleviate** means? Write your best definition of *alleviate*, explaining how you arrived at its meaning.

5. The Latin word *lateralis* means "belonging to the side." With this in mind and using context from the text, try to infer the meaning of the word **unilaterally** as it is used in paragraph 7. Write your best definition of the word.

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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 structures in informational texts, note the following:

- ✓ patterns in individual sections of text that reveal 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*
  - cause and effect relationships—signal words include *as a result, because of, consequently, since, so, therefore*
- ✓ how effectively the structures enable readers to distinguish key ideas
- ✓ how effectively the text structures help develop the central idea

STEP 2: To evaluate the structures in informational texts, use the following questions as a guide:

- ✓ What different text structures does the author use?
- ✓ How effective are the structures at enabling readers to distinguish key concepts?
- ✓ Do the text structures effectively support the author's purpose? Why or why not?

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Reread paragraphs 7 and 8 of "The Marshall Plan Speech." 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: Paragraph 7 communicates the key idea that—

- A. the U.S. government is prepared to do whatever it takes to aid in Europe's recovery
- B. U.S. involvement will be to provide programs that support Europe's economic recovery
- C. U.S. involvement will be limited, as well as his belief that Europe's economic recovery is their responsibility
- D. the American people must give money to aid in Europe's recovery.

Part B: Which text structure does the speaker use to communicate the key idea from Part A?

- A. Chronological
- B. Cause and Effect
- C. Problem and Solution
- D. Description

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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 and audience
- ✓ figures of speech that the author uses, including:
  - **metaphor:** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly
  - **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
- ✓ 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."
  - **chiasmus:** a device that balances two or more clauses against each other by the reversal of their structures, such as "Do I love you because you're beautiful? Or are you beautiful because I love you?"
- ✓ how the author's use of rhetorical devices advances his or her purpose

STEP 2: To evaluate an author's use of rhetorical devices, 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 the use of rhetorical devices affect your understanding of the text?
- ✓ In what ways are the rhetorical devices particularly effective or ineffective?

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Reread paragraph 6 of "The Marshall Plan Speech." 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 type of rhetorical device does the speaker use in the phrase "a cure rather than a mere palliative"?

- A. chiasmus
- B. metaphor
- C. meiosis
- D. antithesis

Part B: Which statement best evaluates the speaker's use of the rhetorical device identified in Part A?

- A. This rhetorical device is effective because it persuades the audience to work toward finding a long-term solution.
- B. This rhetorical device is effective because it inspires the audience to work quickly to find a solution.
- C. This rhetorical device is ineffective because it is not relevant to the topic.
- D. This rhetorical device is ineffective because it implies the audience is sick.

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CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify an author's choices in speeches and essays, note the following:

- ✓ the context in which the text was written
- ✓ the subject of the speech or essay and the intended audience
- ✓ diction, or word choice
- ✓ length and structure of sentences

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 speeches and essays, consider the following questions:

- ✓ What is the context in which the text was written?
- ✓ What is the author's purpose for writing or speaking?
- ✓ What is the author's perspective on the subject?
- ✓ What choices does the author make to help establish and achieve his or her purpose?

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Reread paragraphs 6 and 7 of "The Marshall Plan Speech." 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: Based on Marshall's remarks in paragraph 6, the reader can conclude that Marshall's point of view is that it is imperative —

   - ○ A. to proceed one step at a time.
   - ○ B. that all countries receive help from the United States.
   - ○ C. to encourage freedom throughout the world.
   - ○ D. that America negotiates peace in Europe.

   Part B: Which line from the passage best supports your answer in Part A?

   - ○ A. "Any government that is willing to assist in the task of recovery will find full cooperation, I am sure, on the part of the United States Government."
   - ○ B. "Any government which maneuvers to block the recovery of other countries cannot expect help from us."
   - ○ C. "Our policy is directed not against any country or doctrine but against hunger, poverty, desperation and chaos."
   - ○ D. "Its purpose should be the revival of a working economy in the world so as to permit the emergence of political and social conditions in which free institutions can exist."

2. What is Marshall's purpose in paragraph 7?

   - ○ A. He wants countries in Europe to reach an agreement before receiving help.
   - ○ B. He is stating that the United States Government is ready to begin help immediately.
   - ○ C. He wants to clarify the role of the countries involved in an agreement.
   - ○ D. He is emphasizing the urgency in coming to an agreement.

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Close Read

Reread "The Marshall Plan Speech." 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 indicates the type of informational text structure the author uses in the introductory paragraph. Then, evaluate the effectiveness of this structure in helping readers distinguish key details.

2. Identify the type of rhetorical device used in paragraph 2, when the author states: "the feverish preparation for war and the more feverish maintenance of the war effort engulfed all aspects of national economies." Then, evaluate the effectiveness of this rhetorical device.

3. Find evidence of personification in paragraph 4. Evaluate the effectiveness of this rhetorical device in advancing the author's purpose.

4. Identify a portion of the speech in which Marshall describes the problem he wants to solve. Does his use of structure in describing this problem help make his plea for support more convincing?

5. In this speech, Marshall describes his plan for helping Europe rebuild. How do you think Marshall would measure the success of his plan? Support your response with evidence from the text.

RHETORICAL ANALYSIS

WRITE

"The Marshall Plan Speech" was a rallying cry to America, a call to help Europe rebuild after the devastation of World War II. Write a rhetorical analysis in which you evaluate Marshall's use of text structure and rhetoric. Is Marshall's use of text structure effective in clearly conveying his ideas? Is his use of rhetoric persuasive? Why or why not? Support your analysis with evidence from the text.

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40-0

INFORMATIONAL TEXT
Brittney Griner
2015

Introduction

At six feet nine inches, Brittney Griner (b. 1999) became one of the most recognizable figures on the University of Baylor's undefeated basketball team, wowing fans with highlight-reel blocks, a bruising inside game, and the rare ability in the women's game to slam dunk. She led the Baylor Bears to two Final Fours and a championship while scoring the second-most points in the history of NCAA Division I Women's Basketball. Griner currently plays for Team USA and the WNBA's Phoenix Mercury, where she is a perennial All-Star. In this essay for the *Players' Tribune*, Griner describes her team's journey to an undefeated season and the 2012 National Championship.

"I felt like I couldn't breathe. But I was going to win this national championship."

NOTES

When I was young, I never dreamed about winning a national championship.

I didn't even play basketball.

But I was tall. And long. And had large hands. I was made for the game. It found me later in life, compared to most **collegiate** athletes.

When I went to Baylor on a basketball scholarship — and when I thought about the future as a freshman — one achievement I wanted more than any individual award was a national championship. I'm a competitor, you know. I don't want to play just to play; I want to play to win, and I wanted to win it all.

We came close that first year, but lost to UConn. We wanted to get back.

We did my junior year.

• • •

Unbelievable.

That's the only word that sums up that whole season. We never set out to go undefeated. But we got one win. Then another. And another. Teams were gunning for us. We kept winning. We entered the tournament 34-0.

We dominated. The media surrounding my team — and myself — was out of this world. Every time I left the gym, every event we had, every time I stepped on that court, there were recorders or cameras aimed at me. Every team had a signing at the Final Four, and ours was insane. All of my teammates were like, "OK, Brittney, you go to the end of the table. You're the last one or else all of these fans are going to pile up." Every time we went to go eat a team meal — media. It was non-stop the whole tournament.

I felt a little pressure.

Still, we made it to the championship game. We would be facing Notre Dame, who we'd played earlier in the season and beat on their home court. We were pretty confident but we couldn't overlook them — that's when you lose games.

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12 We knew we'd have to shut down their star guard, Skylar Diggins. We wanted to pressure her. She liked to go straight to the basket but we knew she'd have to go through three or four defenders first, before she got to me.











13 Ball. You. Rim. That's how I defended.

14 The day of the national championship, my body was *tired*. We were playing in Denver, and the altitude was an issue. Our coaches kept saying, "Mind over body," but it wasn't mind over body. We were tired! I felt like I couldn't breathe. But I was going to win this national championship.

15 Before the start of the first half, Coach Mulkey kept saying to us, "Every **possession** — lay it on the line. It's your last game. Don't hold back — you don't want to regret anything." If we were going to go down, it was going to be a fight.

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16 Our team built a lead, but we were a little over-excited at the start. We had so many Lady Bears fans make the drive — bus after bus of them. It felt like a home game. They were screaming and shouting; you could feel it **reverberating** throughout the arena. Coach made sure to calm us down; she didn't want us getting big eyes and overlooking Notre Dame. We couldn't give up the big lead we'd **established** out the gate. She put us in check. Turnovers, loose balls we didn't go after, rebounds we didn't pull down — she called us out and made sure we **capitalized** on those small details that are so important to a win.

17 Notre Dame came within three in the second half. It was what coach warned us about — we're going to end up giving away this game.

18 But we didn't.

19 I remember looking at Odyssey Sims and the rest of my teammates, and saying, "We've got this. It's time to take over. *It's time to take over."*

20 Odyssey did an amazing job guarding Skylar. We made her work hard on every possession — defense and offense — with one goal: tire her out. There's one thing you need to know about Odyssey: she's just ferocious on the court. There's nothing she thinks she can't do. She'd rip Skylar off the ball and we'd sit in the backcourt like, *OK, Odyssey, go get the ball from 'em.* She's a lock down defender.

21 I was making my shots. My guards were locking up theirs. I got one block, then two, then three. Five total. Odyssey had 19 points. Destiny Williams had 12. We all played well but more importantly, we did it together.

22 We led the entire game. Even when they came close, we never panicked.

23 With about a minute to go, Coach Mulkey pulled me out of the game. I walked off the court and straight into her arms. She told me, "We did it, big girl." She was crying.

24 We won the national championship. We went 40-0 — the first men's or women's team in history to ever do that.

25 *Unbelievable.*

26 When that buzzer goes off — all that hard work you put in, all those practices, all those days you didn't want to wake up, that's when it's all worth it. I was on the bench, looking around, thinking, *Who do I go hug first?* I was looking for all of those people who meant so much to me. I remember running around . . . and around . . . and around. And then I did a confetti angel.

27 I'd always wanted to do that.

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NOTES

28 The trip back to Texas — it was like we were riding back on a party plane and a party bus. I was doing interviews on the plane, on the bus. Everybody was just so *happy.*

29 Before that season, I didn't think of myself as vocal or a leader but my team and Coach Mulkey put a lot of faith in me. They put a lot on my shoulders. They had *confidence* in me. I became a leader because of their confidence.

30 That national championship meant everything. I wish I could go back and play in that game again. They always say you're going to miss it when you're done playing. And I definitely do — I miss it. I wish I could just go back and cherish it *more*.

31 That game will always be a highlight of my career. That whole season. Those girls. Coach Mulkey. All the little moments that added up to that unbelievable whole.

32 When I got to Baylor, Coach said I'd win a championship and . . . I did. *We* did.

By Brittney Griner, 2015. Used by permission of The Players' Tribune.

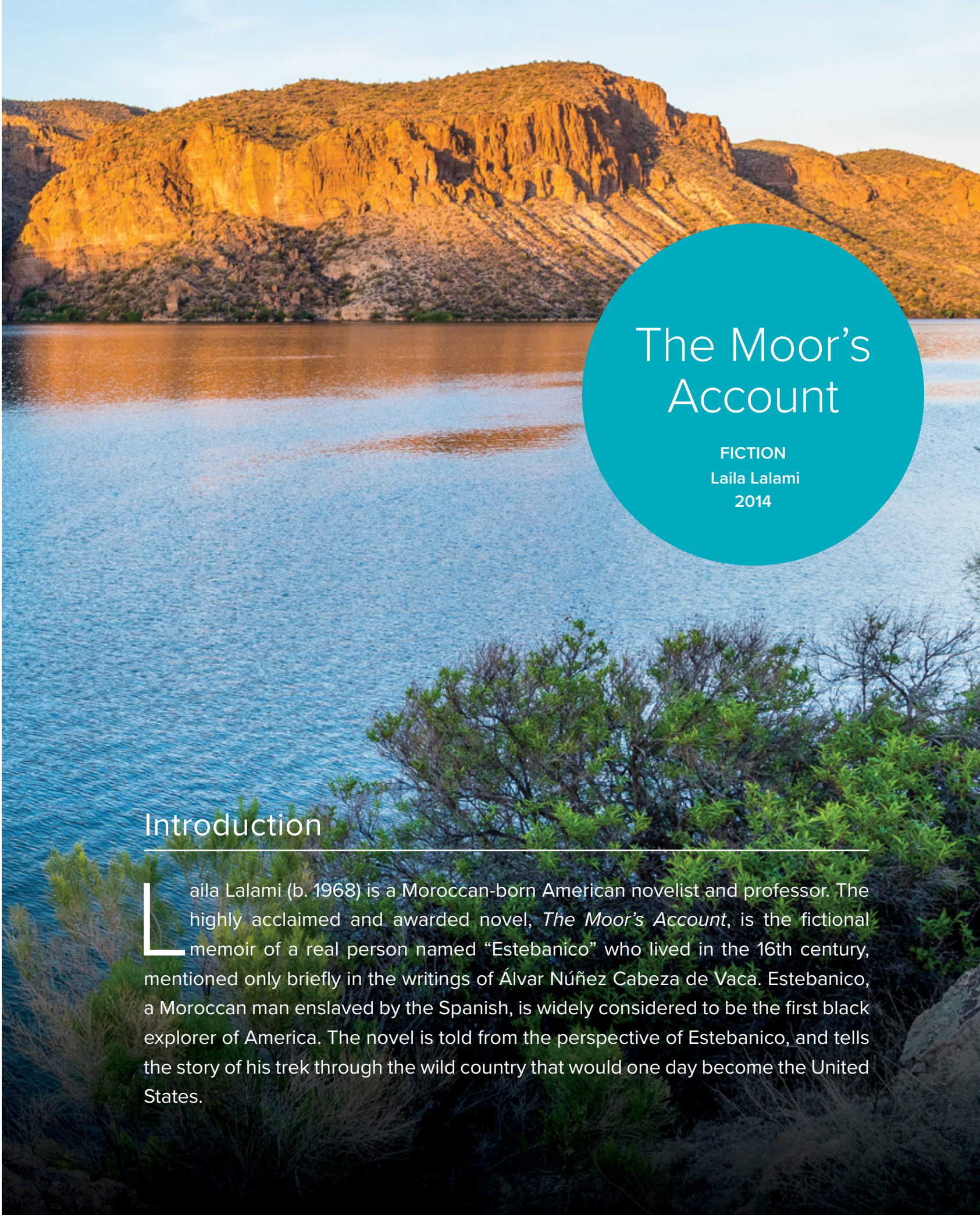
RESEARCH

WRITE

In this article, Brittney Griner explains the sheer dedication and drive necessary to pursue one's goals. Research an athlete, artist, or historical figure you admire. Then, write an essay in which you explain which trait or characteristic helped this person accomplish his or her goals. Support your ideas with relevant textual evidence from your research.

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The Moor's Account

FICTION
Laila Lalami
2014

Introduction

Laila Lalami (b. 1968) is a Moroccan-born American novelist and professor. The highly acclaimed and awarded novel, *The Moor's Account*, is the fictional memoir of a real person named "Estebanico" who lived in the 16th century, mentioned only briefly in the writings of Álvar Núñez Cabeza de Vaca. Estebanico, a Moroccan man enslaved by the Spanish, is widely considered to be the first black explorer of America. The novel is told from the perspective of Estebanico, and tells the story of his trek through the wild country that would one day become the United States.

"... the thirtieth year of my life, the fifth year of my bondage—and I was at the edge of the known world."

NOTES

1. THE STORY OF LA FLORIDA

1 It was the year 934 of the Hegira,[1] the thirtieth year of my life, the fifth year of my bondage—and I was at the edge of the known world. I was marching behind Señor Dorantes in a lush territory he, and Castilians like him, called La Florida. I cannot be certain what my people call it. When I left Azemmur,[2] news of this land did not often attract the notice of our town criers; they spoke instead of the famine, the recent earthquake, or the rebellions in the south of Barbary. But I imagine that, in keeping with our naming conventions, my people would simply call it the Land of the Indians. The Indians, too, must have had a name for it, although neither Señor Dorantes nor anyone in the expedition knew what it was.

2 Señor Dorantes had told me that La Florida was a large island, larger than Castile itself, and that it ran from the shore on which we had landed all the way to the Peaceful Sea. From one ocean to the other, was how he described it. All this land, he said, would now be governed by Pánfilo de Narváez, the commander of the armada. I thought it unlikely, or at least peculiar, that the Spanish king would allow one of his subjects to rule a territory larger than his own, but of course I kept my opinion to myself.

3 We were marching northward to the kingdom of Apalache. Señor Narváez had found out about it from some Indians he had captured after the armada arrived on the shore of La Florida. Even though I had not wanted to come here, I was relieved when the moment came to disembark, because the journey across the Ocean of Fog and Darkness had been marred by all the difficulties to be expected of such a passage: the hardtack was stale, the water murky, the latrines filthy. Narrow quarters made the passengers and crew especially irritable and almost every day a quarrel erupted. But the worst of it was the smell—the indelible scent of unwashed men, combined

1. **Hegira** the journey of Muhammad and his followers from Mecca to Medina in the seventh century due to opposition from the merchants of Mecca, thus creating the first Muslim community
2. **Azemmur** a Moroccan city southwest of Casablanca

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with the smoke from the braziers and the whiff of horse dung and chicken droppings that clung to the animal stalls in spite of daily cleanings—a pestilential[3] mix that assaulted you the moment you stepped into the lower deck.

4 I was also curious about this land because I had heard, or overheard, from my master and his friends, so many stories about the Indians. The Indians, they said, had red skin and no eyelids; they were heathens who made human sacrifices and worshipped evil-looking gods; they drank mysterious concoctions that gave them visions; they walked about in their natural state, even the women—a claim I had found so hard to believe that I had dismissed it out of hand. Yet I had become **captivated**. This land had become for me not just a destination, but a place of complete fantasy, a place that could have existed only in the imagination of itinerant storytellers in the souqs[4] of Barbary. This was how the journey across the Ocean of Fog and Darkness worked on you, even if you had never wanted to **undertake** it. The ambition of the others tainted you, slowly and irrevocably.

5 The landing itself was restricted to a small group of officers and soldiers from each ship. As captain of the Gracia de Dios, Señor Dorantes had chosen twenty men, among whom this servant of God, Mustafa ibn Muhammad, to be taken on one of the rowboats to the beach. My master stood at the fore of the vessel, one hand on his hip, the other resting on the pommel of his sword; the posture seemed to me so perfect an **expression** of his eagerness to claim the treasures of the new world that he might have been posing for an unseen sculptor.

6 It was a fine morning in spring; the sky was an indifferent blue and the water was clear. From the beach, we slowly made our way to a fishing village one of the sailors had sighted from the height of the foremast, and which was located about a crossbow shot from the shore. My first impression was of the silence all around us. No, silence is not the right word. There was the sound of waves, after all, and a soft breeze rustled the leaves of the palm trees. Along the path, curious seagulls came to watch us and **departed** again in a flutter of wings. But I felt a great absence.

7 In the village were a dozen huts, built with wooden poles and covered with palm fronds. They were arranged in a wide circle, with space enough in between each pair of homes to allow for the cooking and storing of food. The fire pits that dotted the perimeter of the clearing contained fresh logs, and there were three skinned deer hanging from a rail, their blood still dripping onto the earth, but the village was deserted. Still, the governor

3. **pestilential** disease-ridden
4. **souqs** a marketplace or area of commercial activity in North African communities

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NOTES

ordered a complete search. The huts turned up tools for cooking and cleaning, in addition to animal hides and furs, dried fish and meat, and great quantities of sunflower seeds, nuts, and fruit. At once the soldiers took possession of whatever they could; each one jealously clutched what he had stolen and traded it for the things he wanted. I took nothing and I had nothing to barter, but I felt ashamed, because I had been made a witness to these acts of theft and, unable to stop them, an accomplice to them as well.

8 As I stood with my master outside one of the huts, I noticed a pile of fishing nets. It was while lifting one up to look at its peculiar threading that I found an odd little pebble. At first, it seemed to me that it was a weight, but the nets had smooth stone anchors, quite unlike this one, which was yellow and rough-edged. Then I thought it might be a child's toy, for it looked like it could be part of a set of marbles or that it could fit inside a rattle; it might have been left on the fishing nets by mistake. I held it up to the light to get a better look, but Señor Dorantes saw it.

9 Estebanico, my master said. What did you find?

10 Estebanico was the name the Castilians had given me when they bought me from Portuguese traders—a string of sounds whose foreignness still grated on my ears. When I fell into slavery, I was forced to give up not just my freedom, but also the name that my mother and father had chosen for me. A name is precious; it carries inside it a language, a history, a set of traditions, a particular way of looking at the world. Losing it meant losing my ties to all those things too. So I had never been able to shake the feeling that this Estebanico was a man **conceived** by the Castilians, quite different from the man I really was. My master snatched the pebble from my hand. What is this? he asked.

11 It is nothing, Señor.

12 Nothing?

13 Just a pebble.

14 Let me see. He scratched at the pebble with a fingernail, revealing, under the layer of dirt, a brighter shade of yellow. He was an inquisitive man, my master, always asking questions about everything. Perhaps this was why he had decided to set aside the comfort of his stately home in Béjar del Castañar and make his fortune in an uncharted territory. I did not resent his curiosity about the new world, but I envied the way he spoke about his hometown—it was, always, with the expectation of a glorious return.

15 It is nothing, I said again.

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16 I am not so sure.

17 It must be pyrite.

18 But it might be gold. He turned the pebble around and around between his fingers, unsure what to do with it. Then, suddenly making up his mind, he ran up to Señor Narváez, who was standing in the village square, waiting for his men to complete their search. Don Pánfilo, my master called. Don Pánfilo.

• • •

Excerpted from *The Moor's Account: A Novel* by Laila Lalami, published by Knopf Doubleday.

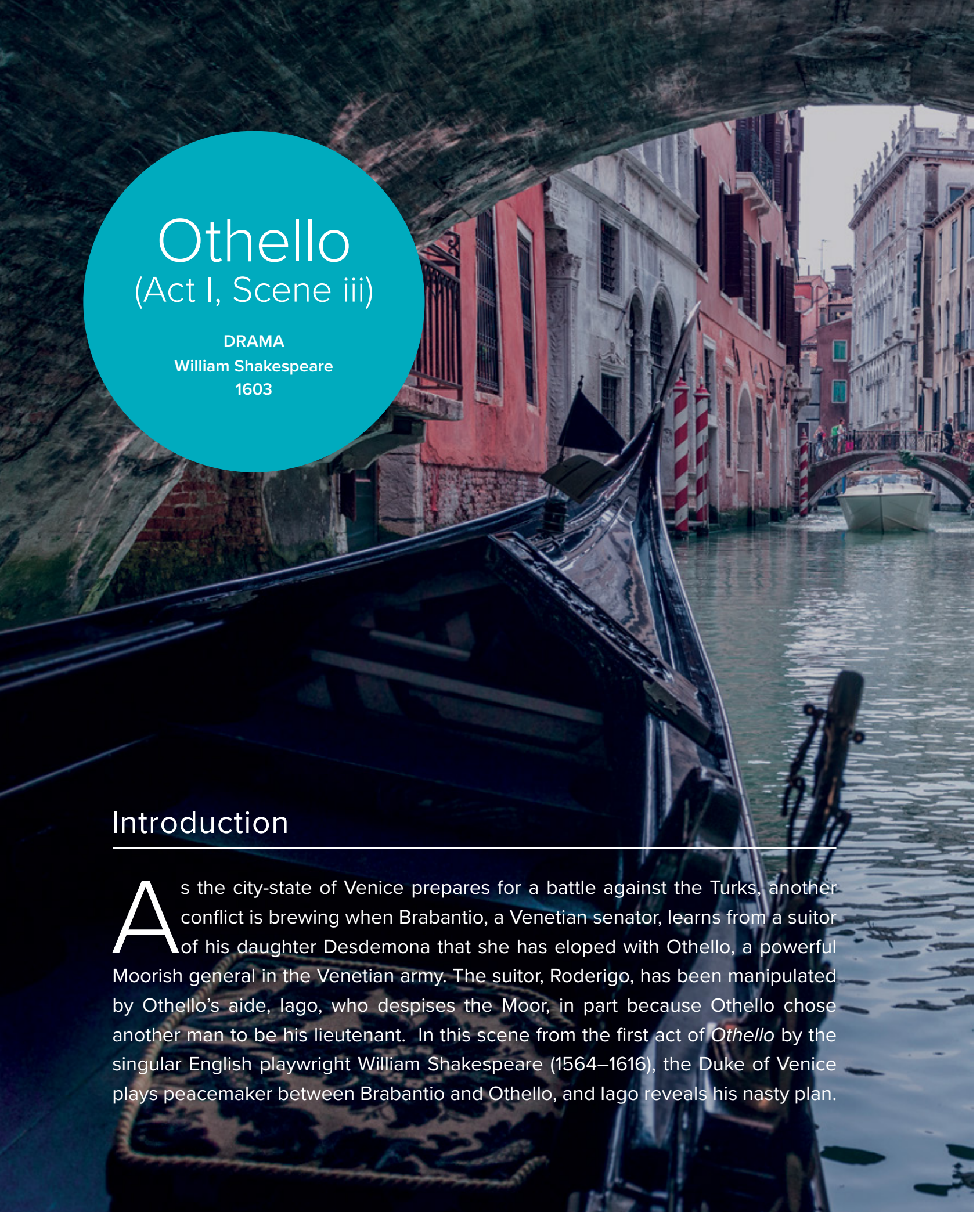
DISCUSSION

WRITE

The narrator feels ashamed when the soldiers launch their raid on the village. Why? Examine the root causes of Estebanico's feelings. What does he have in common with the soldiers? And the villagers? Which group does he feel more a part of and why? Argue your side in a friendly debate with your group. Practice using collaborative technique, such as active listening, and be sure to use examples from the text to support your claim.

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Othello
(Act I, Scene iii)

DRAMA
William Shakespeare
1603

Introduction

As the city-state of Venice prepares for a battle against the Turks, another conflict is brewing when Brabantio, a Venetian senator, learns from a suitor of his daughter Desdemona that she has eloped with Othello, a powerful Moorish general in the Venetian army. The suitor, Roderigo, has been manipulated by Othello's aide, Iago, who despises the Moor, in part because Othello chose another man to be his lieutenant. In this scene from the first act of *Othello* by the singular English playwright William Shakespeare (1564–1616), the Duke of Venice plays peacemaker between Brabantio and Othello, and Iago reveals his nasty plan.

"We lose it not, so long as we can smile."

From ACT I, SCENE iii. A council-chamber.

DESDEMONA: My noble father,
I do perceive here a divided duty:
To you I am bound for life and education;
My life and education both do learn me
How to respect you; you are the lord of duty;
I am hitherto your daughter: but here's my husband,
And so much duty as my mother show'd
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor my lord.



Othello and Desdemona in Venice, by Theodore Chasseriau (1819–1856)

BRABANTIO: God be wi' you! I have done.
Please it your grace, on to the state-affairs:
I had rather to adopt a child than get it.
Come hither, Moor:
I here do give thee that with all my heart
Which, but thou hast already, with all my heart
I would keep from thee. For your sake, jewel,
I am glad at soul I have no other child:
For thy escape would teach me tyranny,
To hang clogs on them. I have done, my lord.

DUKE OF VENICE: Let me speak like yourself, and lay a sentence,
Which, as a grise or step, may help these lovers
Into your favour.
When remedies are past, the griefs are ended
By seeing the worst, which late on hopes depended.
To mourn a mischief that is past and gone
Is the next way to draw new mischief on.
What cannot be preserved when fortune takes
Patience her injury a mockery makes.
The robb'd that smiles steals something from the thief;

NOTES

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

Brabantio is still shocked at the news of his daughter's marriage to Othello. I think the author uses chiasmus to convey a sense of confusion.

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He robs himself that spends a bootless grief.

BRABANTIO: So let the Turk of Cyprus us beguile;
We lose it not, so long as we can smile.
He bears the sentence well that nothing bears
But the free comfort which from thence he hears,
But he bears both the sentence and the sorrow
That, to pay grief, must of poor patience borrow.
These sentences, to sugar, or to gall,
Being strong on both sides, are equivocal:
But words are words; I never yet did hear
That the bruised heart was pierced through the ear.
I humbly beseech you, proceed to the affairs of state.

SAMPLE ANNOTATION

Literary Evidence

I feel that the author uses the words ear and heart to show how Brabantio's feelings were hurt by the words he heard spoken, as well as to show the consequences of conflict.

DUKE OF VENICE: The Turk with a most mighty preparation makes for
Cyprus. Othello, the fortitude of the place is best
known to you; and though we have there a substitute
of most allowed sufficiency, yet opinion, a
sovereign mistress of effects, throws a more safer
voice on you: you must therefore be content to
slubber the gloss of your new fortunes with this
more stubborn and **boisterous** expedition.

OTHELLO: The tyrant custom, most grave senators,
Hath made the flinty and steel couch of war
My thrice-driven bed of down: I do agnise
A natural and prompt **alacrity**
I find in hardness, and do undertake
These present wars against the Ottomites.[1]
Most humbly therefore bending to your state,
I crave fit disposition for my wife.
Due reference of place and exhibition,
With such accommodation and besort
As levels with her breeding.

DUKE OF VENICE: If you please,
Be't at her father's.

BRABANTIO: I'll not have it so.

OTHELLO: Nor I.

DESDEMONA: Nor I; I would not there reside,

1. **Ottomites** Turks of the Ottoman Empire (1299–1923)

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To put my father in impatient thoughts
By being in his eye. Most gracious duke,
To my unfolding lend your prosperous ear;
And let me find a charter in your voice,
To assist my simpleness.

DUKE OF VENICE: What would you, Desdemona?

DESDEMONA: That I did love the Moor to live with him,
My downright violence and storm of fortunes
May trumpet to the world: my heart's subdued
Even to the very quality of my lord:
I saw Othello's visage in his mind,
And to his honour and his **valiant** parts
Did I my soul and fortunes consecrate.
So that, dear lords, if I be left behind,
A moth of peace, and he go to the war,
The rites for which I love him are **bereft** me,
And I a heavy interim shall support
By his dear absence. Let me go with him.

OTHELLO: Let her have your voices.
Vouch with me, heaven, I therefore beg it not,
To please the palate of my appetite,
Nor to comply with heat—the young affects
In me defunct—and proper satisfaction.
But to be free and bounteous to her mind:
And heaven defend your good souls, that you think
I will your serious and great business scant
For she is with me: no, when light-wing'd toys
Of feather'd Cupid seal with **wanton** dullness
My speculative and officed instruments,
That my disports corrupt and taint my business,
Let housewives make a skillet of my helm,
And all indign and base adversities
Make head against my estimation!

DUKE OF VENICE: Be it as you shall privately determine,
Either for her stay or going: the affair cries haste,
And speed must answer it.

FIRST SENATOR: You must away to-night.

OTHELLO: With all my heart.

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DUKE OF VENICE: At nine i' the morning here we'll meet again.
Othello, leave some officer behind,
And he shall our commission bring to you;
With such things else of quality and respect
As doth import you.

OTHELLO: So please your grace, my ancient;
A man he is of honest and trust:
To his conveyance I assign my wife,
With what else needful your good grace shall think
To be sent after me.

DUKE OF VENICE: Let it be so.
Good night to every one.
[To BRABANTIO.]
And, noble signior,
If virtue no delighted beauty lack
Your son-in-law is far more fair than black.

FIRST SENATOR: Adieu, brave Moor, use Desdemona well.

SAMPLE ANNOTATION

Theme

Brabantio warns Othello that Desdemona lied to her family and will probably lie to him. Othello trusts Desdemona's loyalty with his life, and trusts Iago to bring her safely to Cyprus. This begins to develop universal themes about trust, loyalty, and betrayal.

BRABANTIO: Look to her, Moor, if thou hast eyes to see:
She has deceived her father, and may thee.

[Exeunt DUKE OF VENICE, Senators, Officers, & c.]

OTHELLO: My life upon her faith! Honest Iago,
My Desdemona must I leave to thee:
I prithee, let thy wife attend on her:
And bring them after in the best advantage.
Come, Desdemona: I have but an hour
Of love, of worldly matters and direction,
To spend with thee: we must obey the time.

[Exeunt OTHELLO and DESDEMONA.]

RODERIGO: Iago,—

IAGO: What say'st thou, noble heart?

RODERIGO: What will I do, thinkest thou?

IAGO: Why, go to bed, and sleep.

RODERIGO: I will incontinently drown myself.

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IAGO: If thou dost, I shall never love thee after. Why, thou silly gentleman!

RODERIGO: It is silliness to live when to live is torment; and then have we a prescription to die when death is our physician.

IAGO: O villainous! I have looked upon the world for four times seven years; and since I could distinguish betwixt a benefit and an injury, I never found man that knew how to love himself. Ere I would say, I would drown myself for the love of a guinea-hen, I would change my humanity with a baboon.

RODERIGO: What should I do? I confess it is my shame to be so fond; but it is not in my virtue to amend it.

IAGO: Virtue! a fig! 'tis in ourselves that we are thus or thus. Our bodies are our gardens, to the which our wills are gardeners: so that if we will plant nettles, or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs, or distract it with many, either to have it sterile with idleness, or manured with industry, why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: but we have reason to cool our raging motions, our carnal stings, our unbitted lusts, whereof I take this that you call love to be a sect or scion.

RODERIGO: It cannot be.

IAGO: It is merely a lust of the blood and a permission of the will. Come, be a man. Drown thyself! drown cats and blind puppies. I have professed me thy friend and I confess me knit to thy deserving with cables of perdurable toughness; I could never better stead thee than now. Put money in thy purse; follow thou the wars; defeat thy favour with an usurped beard; I say, put money in thy purse. It cannot be that Desdemona should long continue her love to the Moor,— put money in thy purse,—nor he his to her: it was a violent commencement, and thou

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

The author uses asyndeton as he has Iago give a series of commands to Roderigo. I think he uses this rhetorical device to convey a sense of authority and purpose.

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NOTES

shalt see an answerable sequestration:—put but money in thy purse. These Moors are changeable in their wills: fill thy purse with money:—the food that to him now is as luscious as locusts, shall be to him shortly as bitter as coloquintida.[2] She must change for youth: when she is sated with his body, she will find the error of her choice: she must have change, she must: therefore put money in thy purse. If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst: if sanctimony and a frail vow betwixt an erring barbarian and a supersubtle Venetian not too hard for my wits and all the tribe of hell, thou shalt enjoy her; therefore make money. A pox of drowning thyself! it is clean out of the way: seek thou rather to be hanged in compassing thy joy than to be drowned and go without her.

RODERIGO: Wilt thou be fast to my hopes, if I depend on the issue?

IAGO: Thou art sure of me:—go, make money:—I have told thee often, and I re-tell thee again and again, I hate the Moor: my cause is hearted; thine hath no less reason. Let us be conjunctive in our revenge against him: if thou canst cuckold[3] him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time which will be delivered. Traverse! go, provide thy money. We will have more of this to-morrow. Adieu.

RODERIGO: Where shall we meet i' the morning?

IAGO: At my lodging.

RODERIGO: I'll be with thee betimes.

IAGO: Go to; farewell. Do you hear, Roderigo?

RODERIGO: What say you?

IAGO: No more of drowning, do you hear?

2. **coloquintida** a medicinal gourd found in warmer parts of Asia
3. **cuckold** to engage in an extramarital affair with a man's spouse

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RODERIGO: I am changed: I'll go sell all my land.

[Exit.]

IAGO: Thus do I ever make my fool my purse:
For I mine own gain'd knowledge should profane,
If I would time expend with such a snipe.
But for my sport and profit. I hate the Moor:
And it is thought abroad, that 'twixt my sheets
He has done my office: I know not if't be true;
But I, for mere suspicion in that kind,
Will do as if for surety. He holds me well;
The better shall my purpose work on him.
Cassio's a proper man: let me see now:
To get his place and to plume up my will
In double knavery—How, how? Let's see:—
After some time, to abuse Othello's ear
That he is too familiar with his wife.
He hath a person and a smooth dispose
To be suspected, framed to make women false.
The Moor is of a free and open nature,
That thinks men honest that but seem to be so,
And will as tenderly be led by the nose
As asses are.
I have't. It is engender'd. Hell and night
Must bring this monstrous birth to the world's light.

[Exit.]

NOTES

SAMPLE ANNOTATION

Theme

Iago knows that Othello trusts him, and plans on using that trust in order to pull off his scheme. He will manipulate Othello into believing that Cassio and Desdemona are having an affair. This raises questions about who we should truly trust!

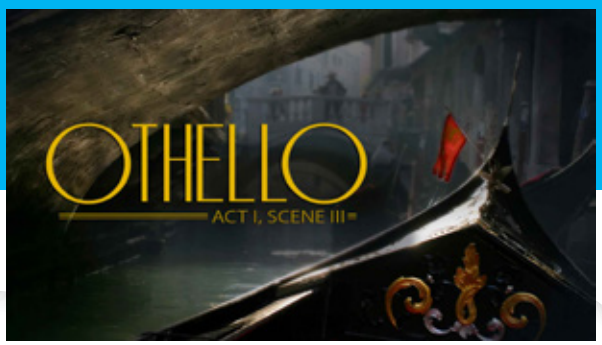
SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

Iago uses simile to compare Othello to a donkey, suggesting that he will foolishly go wherever he is told to go. This also reveals Iago's plan to fool Othello using deception and lies.

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First Read

Read the excerpt of *Othello*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who is Desdemona "bound" and obligated to? What can the reader infer about the position of women during this time period?

2. Who is the Moor? What is the point in using this title?

3. Describe the relationship between Othello and Desdemona, using evidence from the text in your answer.

4. Use context clues to guess the meaning of **alacrity** in line 54. Then, verify the definition in a dictionary. Write, in your own words, the meaning of *alacrity*.

5. Use context clues to guess the meaning of **bereft** in line 82. Then, verify the definition in a dictionary. Write, in your own words, the meaning of *bereft*.

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Reading Skill: Understanding Rhetoric – Rhetorical Devices

Othello (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: In order to identify rhetorical devices, note the following:

- ✓ the author or speaker's purpose and audience
- ✓ figures of speech or sound devices that the author uses, including:
  - **metaphor:** an implied comparison between two unlike things
  - **simile:** a direct comparison of two unlike things, often introduced by *like* or as
  - **alliteration:** a repetition of consonant sounds
- ✓ 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
  - **synecdoche:** a figure of speech in which a word for a part is used to represent the whole
  - **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
  - **asyndeton:** a stylistic device in which conjunctions are intentionally omitted to focus on a concise meaning, such as "I came. I saw. I conquered."
  - **chiasmus:** a device that balances two or more clauses against each other by the reversal of their structures, such as "Do I love you because you're beautiful? Or are you beautiful because I love you?"
- ✓ how the author's use of rhetorical devices advances his or her purpose

STEP 2: To evaluate an author's use of rhetorical devices, consider the following questions:

- ✓ What is the author's purpose?
- ✓ What rhetorical devices does the author use to achieve this purpose?
- ✓ How does the use of rhetorical devices affect your understanding of the text?

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Reread lines 43–50 of *Othello*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What rhetorical device does the author use in this passage?

   - A. alliteration
   - B. chiasmus
   - C. simile
   - D. verbal irony

2. The use of this figurative device is effective because —

   - A. It reveals that the Venetian Council does not know if they can trust Othello.
   - B. It focuses the audience's attention to the fact Othello has a positive public reputation.
   - C. It suggests that the authorities are setting up Othello to lose the battle in Cyprus.
   - D. It compares the war in Cyprus to Desdemona and Othello's wedding celebration.

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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 universal themes in literary texts from different times and places, note the following:

- ✓ background knowledge and evidence from the texts that help you identify when and where each text was written
- ✓ how this context influences each text's themes
- ✓ details that help to develop universal themes, such as:
  - the central conflict in the plot, and how that conflict is resolved
  - messages about life that seem universal, or applicable to all people
- ✓ how the themes are universal and relatable across time and place

STEP 2: To track and analyze universal themes in literary texts from different times and places, consider the following questions:

- ✓ When and where was the text written? How does this context relate to its themes?
- ✓ What details in the text help to develop the universal themes?
- ✓ What makes these themes universal?

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Reread lines 73–84 of *Othello*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How do Desdemona's lines relate to the plays universal themes of trust and betrayal?

   - A. These lines reveal that Desdemona will betray Othello because she enjoys instigating conflict.
   - B. These lines reveal that Desdemona believes Othello will betray Venice without her presence by his side.
   - C. These lines reveal that Desdemona has entrusted her entire life and soul to Othello, including his duties as a soldier.
   - D. These lines reveal that Desdemona trusts Othello to stay faithful to her when he is away.

2. Which evidence from the passage best supports the answer to Question 1?

   - A. "My downright violence and storm of fortunes / May trumpet to the world"
   - B. "And to his honour and his valiant parts / Did I my soul and fortunes consecrate."
   - C. ". . . my heart's subdued / Even to the very quality of my lord"
   - D. "And I a heavy interim shall support / By his dear absence."

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CHECKLIST

DISCUSS AND ANNOTATE

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
- ✓ how the author establishes a style through diction, syntax, grammar, and the use of imagery and figurative language
- ✓ how the author's language choices create a specific style, reveal the narrator's attitude toward the subject, and create a specific 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 evaluate how key elements enhance or add layers of meaning and style in a literary text, consider the following questions:

- ✓ What literary elements does the author use in the text? What is their literal meaning? What is their deeper significance?
- ✓ How do word choice, imagery, and figurative language contribute to the author's style and establish mood or tone?
- ✓ What is the mood, or the emotional atmosphere, of the story?
- ✓ What is the tone, or the author's attitude, toward the subject?
- ✓ How significantly does the author's use of literary elements and language engage the reader, enhance or add layers of meaning, and convey the author's style and purpose?

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Read the textual evidence associated with each literary element below. Complete the chart by writing a short summary of how the literary elements add or enhance the meaning and style in the text. The first row has been done for you.

YOUR TURN

PRACTICE

Key Element	Textual Evidence	Tone	Mood	Style	Author's Purpose
Setting	"So let the Turks of Cyprus us beguile, We lose it not, so long as we can smile."	Cynical	Tense	The setting is used to enhance the author's style through the use of sarcasm and verbal irony."	To show the similarities and difference between geopolitical conflict and interpersonal conflict.
Characterization: Othello	"Thy tyrant custom, most grave senators, Hath made the flinty and steel couch of war My thrice driven bed of down."				
Characterization: Desdomona	"I would not there reside, To put my father in impatient thoughts By being in his eye."				

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Close Read

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

SKILLS FOCUS

ANNOTATE

1. Identify an example of a metaphor in the text. Evaluate what makes this use of figurative language particularly effective or ineffective.

2. Locate an example of metonymy in lines 66–68. Evaluate the effectiveness of this use of rhetoric in the text.

3. Highlight examples of hyperbole and metaphor in lines 137–141. Evaluate whether these techniques help to add layers of style and create a specific tone in the passage.

4. Recall that literary elements include setting, plot, characterization, and point of view. Identify an example of at least two of these elements in the text. Then evaluate the ways in which Shakespeare uses these elements to create additional layers of meaning.

5. How would Iago define winning? Why is destroying Othello so important to him? Identify textual evidence to support your answer.

LITERARY ANALYSIS

WRITE

In this scene from *Othello,* Shakespeare presents us with the loyal Desdemona, and the cunning Iago—two contrasting characters. Yet the characters do share some traits: they both use the power of language to achieve their goals, and the messages they embody continue to intrigue and entertain contemporary audiences across the globe. Make a claim about which character uses rhetorical devices more effectively and why. Make sure to evaluate how this character uses rhetorical devices to persuade other characters. Then, track and analyze how this character and their use of language helps to convey a universal theme. For example, how might Desdemona's passionate speech help to convey a timeless message about the power of love? How might an envious enemy help to develop a universal theme concerning the dangers of jealousy? Support your claim with evidence from the text.

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Hunger: A Memoir of (My) Body

INFORMATIONAL TEXT
Roxane Gay
2017

Introduction

Roxane Gay (b. 1974) is a Haitian American writer, professor, editor, and commentator. She is the author of the *New York Times* best-selling essay collection *Bad Feminist,* as well as the short story collections *Ayiti* and *Difficult Women*, and the novel *An Untamed State*. Her work centers on the female experience in society, sexuality, identity, and privilege. In her memoir *Hunger: A Memoir of (My) Body*, she discusses the lifelong consequences of being sexually assaulted when she was 12 years old. In this excerpt, Gay opens up about her struggle with self-image and feeling trapped in her own body.

"My body is a cage of my own making. I am still trying to figure my way out of it."

7.

1 This is the reality of living in my body: I am trapped in a cage. The frustrating thing about cages is that you're trapped but you can see exactly what you want. You can reach out from the cage, but only so far.

2 It would be easy to pretend I am just fine with my body as it is. I wish I did not see my body as something for which I should apologize or provide explanation. I'm a feminist and I believe in doing away with the rigid beauty standards that force women to conform to unrealistic ideals. I believe we should have broader definitions of beauty that include diverse body types. I believe it is so important for women to feel comfortable in their bodies, without wanting to change every single thing about their bodies to find that comfort. I (want to) believe my worth as a human being does not **reside** in my size or appearance. I know, having grown up in a culture that is generally toxic to women and constantly trying to **discipline** women's bodies, that it is important to resist unreasonable standards for how my body or any body should look.

3 What I know and what I feel are two very different things.

4 Feeling comfortable in my body isn't entirely about beauty standards. It is not entirely about ideals. It's about how I feel in my skin and bones, from one day to the next.

5 I am not comfortable in my body. Nearly everything physical is difficult. When I move around, I feel every extra pound I am carrying. I have no stamina. When I walk for long periods of time, my thighs and calves ache. My feet ache. My lower back aches. More often than not, I am in some kind of physical pain. Every morning, I am so stiff I contemplate just spending the duration of the day in bed. I have a pinched nerve, and so if I stand for too long, my right leg goes numb and then I sort of lurch about until the feeling returns.

6 When it's hot, I sweat **profusely**, mostly from my head, and then I feel self-conscious and find myself constantly wiping the sweat from my face. Rivulets of sweat spring forth between my breasts and pool at the **base** of my spine.

NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

The author uses metaphor to compare her body to a cage, calling her experience "frustrating." Although she's "trapped" behind the bars she can still see what she wants.

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NOTES

My shirt gets damp and sweat stains begin seeping through the fabric. I feel like people are staring at me sweating and judging me for having an unruly body that perspires so wantonly, that dares to reveal the costs of its exertion.

7 There are things I want to do with my body but cannot. If I am with friends, I cannot keep up, so I am constantly thinking up excuses to explain why I am walking slower than they are, as if they don't already know. Sometimes, they pretend not to know, and sometimes, it seems like they are genuinely that oblivious to how different bodies move and take up space as they look back at me and suggest we do impossible things like go to an amusement park or walk a mile up a hill to a stadium or go hiking to an overlook with a great view.

8 My body is a cage. My body is a cage of my own making. I am still trying to **figure** my way out of it. I have been trying to figure a way out of it for more than twenty years.

Excerpted from *Hunger*: *A Memoir of (My) Body* by Roxane Gay, published by HarperCollins.

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First Read

Read *Hunger: A Memoir of (My) Body*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What does the author mean when she says, "I am trapped in a cage"? Cite evidence from the text to support your thinking.

2. What does the author think about how women and women's bodies are treated by society? What do you think contributes to her point of view? Refer to the text in your response.

3. According to the author, how does her body impact her daily life? Use evidence from the text to support your answer.

4. Use context clues to determine the meaning of the word **profusely**. Write your best definition, along with the words or phrases from the text that helped you determine the meaning. Finally, check a dictionary to confirm your understanding.

5. The word **figure** comes from the Latin *figura*, which means "shape, figure, form." With that information in mind and using context clues, write the definition for *figure* as it is used in the text. How does your definition compare or contrast to the Latin definition? Explain, and cite any context clues that helped you arrive at your understanding.

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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 and rhetorical devices in literary nonfiction, 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:** an implied comparison between two unlike things
- ✓ Rhetorical devices that the author uses, such as:
  - **antithesis:** a parallel construction that highlights contras
  - **parallel structure,** a way of phrasing ideas to connect them, as in "of the people, by the people, for the people" in Lincoln's Gettysburg Address

STEP 2: In order to apply knowledge of figurative language to determine the connotative and denotative meaning of words and phrases, consider the following questions:

- ✓ Where do I see figurative language, and what is being described?
- ✓ What is the denotative meaning of the word or phrase?
- ✓ What is the connotation of the word?
- ✓ Do these words create a positive, negative, or neutral emotion?
- ✓ How does the author use figurative language and rhetoric to convey these emotions? How does this use of language affect your understanding of the text?

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Reread paragraphs 6–8 of *Hunger: A Memoir of (My) Body.* Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What literary device does the author use in the line: "I feel like people are staring at me sweating and judging me for having an unruly body that perspires so wantonly, that dares to reveal the costs of its exertion."

   - A. alliteration
   - B. metaphor
   - C. parallelism
   - D. personification

2. What is the connotation of the words *unruly, wantonly,* and *dares,* and what does this reveal to the reader about the struggles of the author?

   - A. These words have a positive connotation and reveal to the reader that the author feels that she is strong and daring.
   - B. These words have a neutral connotation and reveal to the reader that the author feels that she is physically unfit.
   - C. These words have a negative connotation and reveal to the reader that the author feels that she does not have control over her body.
   - D. These words have a negative connotation and reveal to the reader that the author feels that she is unattractive.

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Close Read

Reread *Hunger: A Memoir of (My) Body*. 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 evidence of the author's use of alliteration. Determine the denotative and connotative meanings of this phrase.

2. Identify the informational text structure the author uses in paragraphs 5 and 6? Evaluate how the use of this structure enables readers to distinguish key concepts.

3. Identify the use of asyndeton in paragraph 5. Evaluate the author's use of this rhetorical device in the text.

4. The word discipline comes from the Latin word *discere,* which means "to learn." With that information in mind, write the definition for discipline as it is used in the text. Highlight discipline and apply knowledge of etymology and derivations to determine the meaning of the word. Then, analyze the author's purpose for this word choice.

5. The author makes it clear that success should not be measured by appearances. How do you imagine the author believes we should determine if a person is successful?

EXPOSITORY

WRITE

The author uses the metaphor of the cage to describe her experience. Why does she use this image? How does her use of words with strong connotations to elaborate on this metaphor convey her feelings? Analyze the author's use of word choice and metaphor throughout the text. Cite evidence from the text to support your analysis.

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Are Women People?

POETRY
Alice Duer Miller
1915

Introduction

Alice Duer Miller (1874–1942) published her first book at the age of 22, and would go on to publish magazine pieces, romance novels, essays, and stories that were adapted for the stage and the screen. Miller was a member of the influential Algonquin Round Table, a literary and social group of writers, artists, and journalists that met regularly in New York City for over 20 years. “Are Women People?” comes from a collection of satirical poems that use wit to make a case for women’s place in the political sphere.

"Never go to the polls,
They're dark and dreadful places."

NOTES

A Consistent Anti[1] to Her Son
("Look at the hazards, the risks, the physical dangers that ladies would be **exposed** to at the polls."—*Anti-suffrage speech*.)

You're twenty-one to-day, Willie,
And a danger **lurks** at the door,
I've known about it always,
But I never spoke before;
When you were only a baby
It seemed so very **remote**,
But you're twenty-one to-day, Willie,
And old enough to vote.

You must not go to the polls, Willie,
Never go to the polls,
They're dark and dreadful places
Where many lose their souls;
They smirch, **degrade** and coarsen,
Terrible things they do
To quiet, elderly women—
What would they do to you!

If you've a boyish fancy
For any measure or man,
Tell me, and I'll tell Father,
He'll vote for it, if he can.
He casts my vote, and Louisa's,
And Sarah, and dear Aunt Clo;
Wouldn't you let him vote for you?
Father, who loves you so?

1. **Anti** shorthand for anti-suffragette, a person who opposed granting voting rights to women

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I've guarded you always, Willie,
Body and soul from harm;
I'll guard your **faith** and honor,
Your innocence and charm
From the polls and their evil spirits,
Politics, rum and pelf[2];
Do you think I'd send my only son
Where I would not go myself?

NOTES

EXPOSITORY

WRITE

"Are Women People?" is a poem that uses literary elements, irony, and satire to address a particular issue. Evaluate how the speaker uses these elements and devices to convey an implicit message, while also adding a distinct style, or voice. How do the elements and devices convey meaning and create style? Why might the speaker have decided to convey the message in this manner, instead of a more direct essay? Support your analysis using evidence from the text.

2. **pelf** riches or wealth

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A Plea for the Oppressed

ARGUMENTATIVE TEXT
Lucy Stanton
1850



Introduction

Lucy Stanton (1831–1910) was the first African American woman to receive a four-year college degree. She was the stepdaughter of notable abolitionist John Brown and her own activism was fostered from a young age. The Ladies' Literary Society, with which Stanton was highly involved, invited Stanton to give a speech at her graduation from Oberlin College, where she delivered "A Plea for the Oppressed" in response to the Fugitive Slave Act of 1850. Stanton encouraged others to join the cause of the abolitionists and to fight to end slavery in the United States.

"Slavery is the combination of all crime. It is War."

NOTES

1 When I forget you, oh my people, may my tongue cleave to the roof of my mouth, and may my right hand forget her cunning![1] Dark hover the clouds. The Anti-Slavery pulse beats faintly. The right of suffrage is denied. The colored man is still crushed by the weight of oppression. He may **possess** talents of the highest order, yet for him is no path of fame or distinction opened. He can never hope to attain those privileges while his brethren[2] remain enslaved. Since, therefore, the freedom of the slave and the gaining of our rights, social and political, are inseparably connected, let all the friends of humanity plead for those who may not plead their own cause.

2 Reformers, ye who have labored long to convince man that happiness is found alone in doing good to others, that humanity is a unit, that he who injures one individual wrongs the race;—that to love one's neighbor as one's self is the sum of human virtue—ye that **advocate** the great principles of Temperance, Peace, and Moral Reform will you not raise your voice in behalf of these stricken ones!—will you not plead the cause of the Slave?

3 Slavery is the combination of all crime. It is War.

4 Those who rob their fellow-men of home, of liberty, of education, of life, are really at war against them as though they cleft them down upon the bloody field. It is intemperance; for there is an intoxication when the fierce passions rage in man's breast, more fearful than the madness of the drunkard, which if let loose upon the moral universe would sweep away everything pure and holy, leaving but the wreck of man's nobler nature. Such passions does Slavery foster—yea, they are a part of herself. It is full of pollution. Know you not that to a slave, virtue is a sin counted worthy of death? That many, true to the light within, notwithstanding the attempts to shut out the truth, feeling that a consciousness of purity is dearer than life, have nobly died? Their blood crieth[3] to God, a witness against the oppressor.

5 Statesmen, you who have bent at ambition's shrine, who would leave your names on the page of history, to be venerated by coming generations as

1. **"may my tongue cleave to the roof of my mouth, and may my right hand forget her cunning"** an allusion to the King James Bible, Psalm 137, in which captive Israelites ask God to punish them if they forget their homeland, Jerusalem
2. **brethren** brothers (archaic)
3. **crieth** (archaic) cries

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NOTES

among those of the great and good, will you advocate the cause of the down-trodden, remembering that the spirit of liberty is abroad in the land? The precious seed is sown in the heart of the people, and though the fruit does not appear, the germ is there, and the harvest will yet be gathered. Truly is this an age of reform. The world is going on, not indeed keeping pace with the rapid tread of its leaders, but none the less progressing. As the people take a step in one reform, the way is prepared for another. Now while other evils in man's social and political condition are being remedied, think you that Slavery can stand the searching test—an enlightened people's sense of justice? Then speak the truth boldly; fear not loss of property or station. It is a higher honor to embalm your name in the hearts of a grateful people than to contend for the paltry honors of party preferment.[4]

6 Woman, I turn to thee. Is it not thy mission to visit the poor? to shed the tear of sympathy? to relieve the wants of the suffering? Where wilt thou find objects more needing sympathy than among the slaves!

7 Mother, hast thou a precious gem in thy charge, like those that make up the Savior's jewels? Has thy heart, trembling with its unutterable joyousness, bent before the throne of the Giver with the prayer that thy child might be found in his courts? Thou hast seen the dawning of intelligence in its bright eye, and watched with interest the unfolding of its powers. Its gentle, winning ways have doubly endeared it to thee. Death breathes upon the flower, and it is gone. Now thou canst feel for the slave-mother who has bent with the same interest over her child, whose heart is entwined around it even more firmly than thine own around thine, for to her it is the only ray of joy in a dreary world. She returns weary and sick at heart from the labors of the field; the child's beaming smile of welcome half banishes the misery of her lot. Would she not die for it? Ye who know the depths of a mother's love, answer! Hark! Strange footsteps are near her dwelling! The door is thrown rudely open! Her master says—"There is the woman!" She comprehends it all—she is sold! From her trembling lips escape the words—"my child!" She throws herself at the feet of those merciless men, and pleads permission to keep her babe, but in vain. What is she more than any other slave, that she should be permitted this favor? They are separated.

8 Sister, have you ever had a kind and loving brother? How often would he lay aside his book to relieve you from some difficulty? How have you hung upon the words of wisdom that he has uttered? How earnestly have you studied that you might stand his companion—his equal. You saw him suddenly stricken by the destroyer. Oh! How your heart ached!

9 There was a slave-girl who had a brother kind and noble as your own. He had scarcely any advantages: yet stealthily would he draw an old volume from his pocket, and through the long night would pore over its contents. His soul thirsted for knowledge. He yearned for freedom, but free-soil was far away. That sister might not go, he staid with her. They say that slaves do not

4. **preferment** promotion

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NOTES

feel for or love each other; I fear that there are few brothers with a pale face who would have stood that test. For her he tamed the fire of his eye, toiled for that which profited him not, and labored so industriously that the overseer had no apology for applying the lash to his back. Time passed on: that brother stood in his manhood's prime as tenderly kind and as dearly beloved as ever. That sister was insulted;—the lash was applied to her quivering back; her brother rushed to save her! He tore away the fastenings which bound her to the whipping post, he held her on his arm—she was safe. She looked up, encountered the ferocious gaze of the overseer, heard the report of a pistol, and felt the heart's blood of a brother gushing over her. But we draw the veil.

10 Mother, sister, by thy own deep sorrow of heart; by the **sympathy** of thy woman's nature, plead for the downtrodden of thy own, of every land. Instill the principles of love, of common brotherhood, in the nursery, in the social circle. Let these be the prayer of thy life.

11 Christians, you whose souls are filled with love for your fellow men, whose prayer to the Lord is, "Oh! that I may see thy salvation among the children of men!" Does the battle wax warm? dost thou faint with the **burden** and heat of the day? Yet a little longer; the arm of the Lord is mighty to save those who trust in him. Truth and right must prevail. The bondsman5 shall go free. Look to the future! Hark! the shout of joy gushes from the heart of earth's freed millions! It rushes upward. The angels on heaven's outward battlements catch the sound on their golden lyres, and send it thrilling through the echoing arches of the upper world. How sweet, how majestic, from those starry isles float those deep inspiring sounds over the ocean of space! Softened and mellowed they reach earth, filing the soul with **harmony**, and breathing of God—of love—and of universal freedom.

RESEARCH

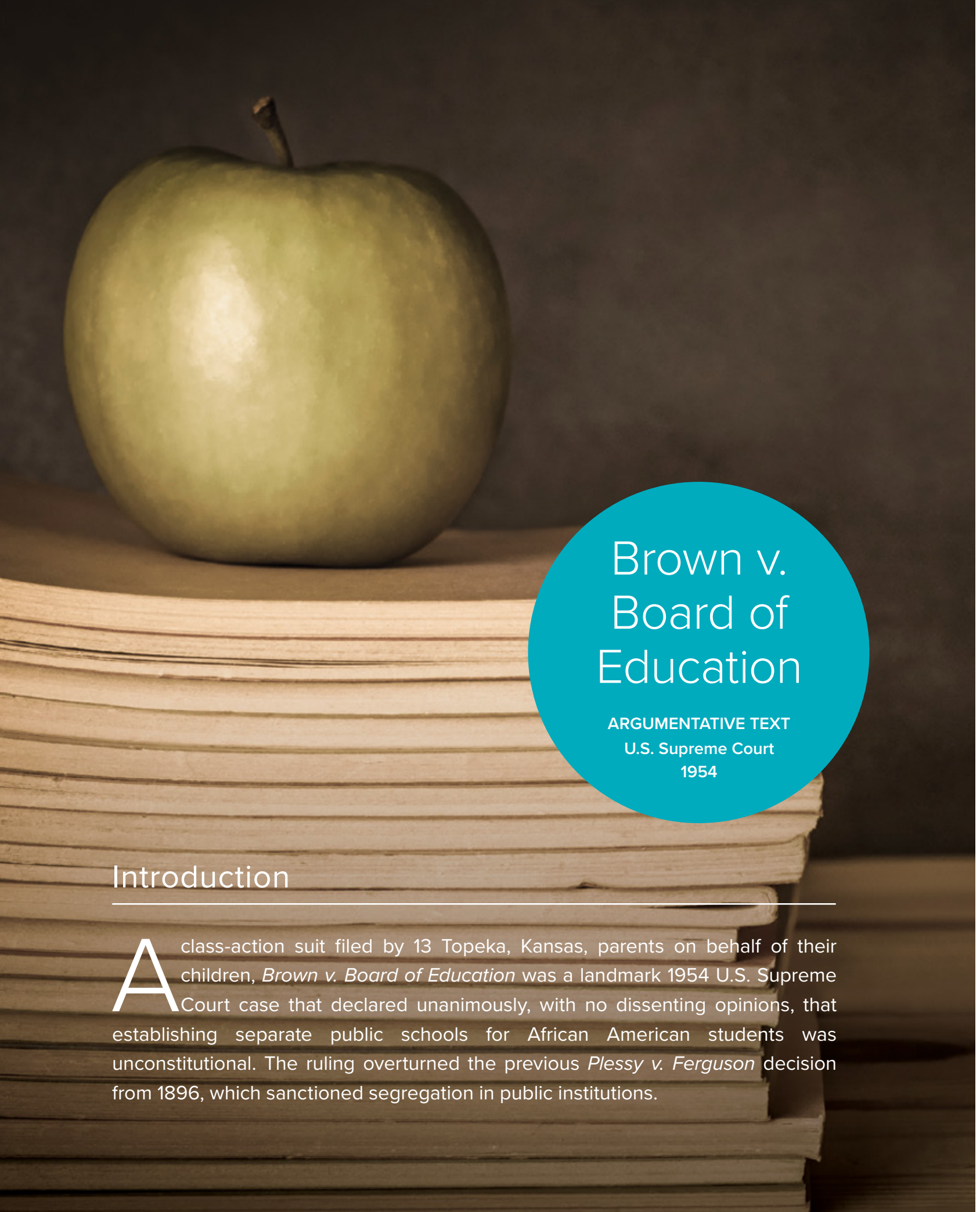
WRITE

Lucy Stanton argues that in order to achieve peace we must be willing to "plead for the downtrodden of thy own, of every land." Research ways that world leaders or individuals are trying to achieve peace. For example, topics for research may include the efforts of the United Nations, a social media campaign, or a grassroots movement. Write a response in which you explain how the individual or group is trying to achieve peace using relevant evidence from your research to support your ideas. Explain why their plan is effective and what can be done to make their efforts more impactful.

5. **bondsman** an enslaved person

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Brown v. Board of Education

ARGUMENTATIVE TEXT
U.S. Supreme Court
1954

Introduction

A class-action suit filed by 13 Topeka, Kansas, parents on behalf of their children, *Brown v. Board of Education* was a landmark 1954 U.S. Supreme Court case that declared unanimously, with no dissenting opinions, that establishing separate public schools for African American students was unconstitutional. The ruling overturned the previous *Plessy v. Ferguson* decision from 1896, which sanctioned segregation in public institutions.

"A sense of inferiority affects the motivation of a child to learn."

NOTES

From the unanimous decision of the Court, delivered by Chief Justice Earl Warren:

1 In approaching this problem, we cannot turn the clock back to 1868, when the [Fourteenth] Amendment was adopted, or even to 1896, when *Plessy v. Ferguson* was written. We must consider public education in the light of its full development and its present place in American life throughout the Nation. Only in this way can it be determined if segregation in public schools deprives these plaintiffs of the equal protection of the laws.



Black Students Integrate Little Rock's Central High School Elizabeth Eckford ignores the hostile screams and stares of fellow students on her first day of school.

2 Today, education is perhaps the most important function of state and local governments. Compulsory school attendance laws and the great expenditures for education both demonstrate our recognition of the importance of education to our democratic society. It is required in the performance of our most basic public responsibilities, even service in the armed forces. It is the very **foundation** of good citizenship. Today it is a principal instrument in awakening the child to cultural values, in preparing him for later professional training, and in helping him to adjust normally to his environment. In these days, it is doubtful that any child may reasonably be expected to succeed in life if he is denied the opportunity of an education. Such an opportunity, where the state has undertaken to provide it, is a right which must be made available to all on equal terms.

3 We come then to the question presented: Does segregation of children in public schools solely on the basis of race, even though the physical facilities and other **"tangible"** factors may be equal, deprive the children of the minority group of equal educational opportunities? We believe that it does.

SAMPLE ANNOTATION

Context and Connotation – Word Relationships

At first when I quickly read this part of the text, I thought the word *principal* was referring to the head of the school since this text is about education. *Principal* is being used as an adjective in the phrase "a principal instrument," so it means "the most important."

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4 In *Sweatt v. Painter,* in finding that a segregated law school for Negroes could not provide them equal educational opportunities, this Court relied in large part on "those qualities which are incapable of objective measurement but which make for greatness in a law school." In *McLaurin v. Oklahoma State Regents,* the Court, in requiring that a Negro admitted to a white graduate school be treated like all other students, again resorted to intangible considerations: ". . . his ability to study, to engage in discussions and exchange views with other students, and, in general, to learn his profession." Such considerations apply with added force to children in grade and high schools. To separate them from others of similar age and qualifications solely because of their race generates a feeling of inferiority as to their status in the community that may affect their hearts and minds in a way unlikely ever to be undone. The effect of this separation on their educational opportunities was well stated by a finding in the Kansas case by a court which nevertheless felt compelled to rule against the Negro plaintiffs: Segregation of white and colored children in public schools has a **detrimental** effect upon the colored children. The impact is greater when it has the **sanction** of the law, for the policy of separating the races is usually interpreted as denoting the inferiority of the negro group. A sense of inferiority affects the motivation of a child to learn. Segregation with the sanction of law, therefore, has a tendency to [retard] the educational and mental development of negro children and to deprive them of some of the benefits they would receive in a racial[ly] integrated school system. Whatever may have been the extent of psychological knowledge at the time of *Plessy v. Ferguson,* this finding is amply supported by modern authority. Any language in *Plessy v. Ferguson* contrary to this finding is rejected.

5 We conclude that, in the field of public education, the doctrine of "separate but equal" has no place. Separate educational facilities are **inherently** unequal. Therefore, we hold that the plaintiffs and others similarly situated for whom the actions have been brought are, by reason of the segregation complained of, deprived of the equal protection of the laws guaranteed by the Fourteenth Amendment.

SAMPLE ANNOTATION

Paraphrasing and Summarizing

The previous court decided that segregation has a negative effect on African American children. The court believes that legal segregation deprives children of an education because it robs them of benefits they would receive in an integrated system.

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First Read

Read *Brown v. Board of Education*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why might the Supreme Court have thought that this ruling, overturning *Plessy v. Ferguson,* was important for the country? Refer to one or more details from the text to support your explanation.

2. According to Chief Justice Warren, what effect did a court ruling such as *Plessy v. Ferguson* have on educational opportunities for students? Support your answer with textual evidence.

3. Use details and evidence provided in the text to explain what Chief Justice Warren means by the phrase "modern authority" at the end of the next-to-last paragraph.

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

5. What is the meaning of the word **detrimental** 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: 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 in order 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 4 and 5 of *Brown v. Board of Education*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which choice best paraphrases the final sentence of the excerpt?

   - ○ A. The Brown family wins the case because the Fourteenth Amendment says that laws should protect all citizens equally.
   - ○ B. The Brown family loses the case because separate schools promote equality.
   - ○ C. The Board of Education wins the case because schools are protected by the Fourteenth Amendment.
   - ○ D. The Board of Education loses the case because the plaintiffs complained to the court about segregation.

2. Which of the following messages is best supported by the answer to Question 1?

   - ○ A. Education teaches children cultural values.
   - ○ B. Times have changed since *Plessy v. Ferguson* was decided.
   - ○ C. Segregating children based on race does not provide an equal education.
   - ○ D. Communities have the right to pass their own laws.

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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?
- ✓ Is the word related to another word? How?
- ✓ How can I use the relationship between words to better understand each word?
- ✓ Are there clues in the surrounding text that can help me make an educated guess about the meaning of the word or phrase?
- ✓ Have I consulted a dictionary or thesaurus for denotative andconnotative meanings?

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Reread paragraph 4 of *Brown v. Board of Education*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is the definition of the homonym sanction as it is used in the passage?

   - A. a measure taken to coerce another nation
   - B. official authorization
   - C. a penalty
   - D. the loss of a reward

2. Which context clue helps determine the meaning of the word *sanction*?

   - A. “a sense of inferiority”
   - B. “segregation with the sanction of law”
   - C. “educational and mental development”
   - D. “racially integrated school system”

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Close Read

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

SKILLS FOCUS

ANNOTATE

1. Highlight a key idea in paragraph 1. Paraphrase this idea in your own words.

2. Locate the word *plaintiffs* in the text. Use your knowledge of word relationships, to determine its meaning.

3. Locate the word *instrument* in paragraph 2. Use knowledge of context clues and word relationships to determine its meaning. Highlight the clues in the text that helped you arrive at this definition.

4. Identify an instance in the text where the author references another court case. Paraphrase the content while retaining the meaning and order of the original text.

5. Ensuring justice is often equated with creating equality. How, then, does the concept of "separate but equal" defy principles of justice? Identify information from the text to support your answer.

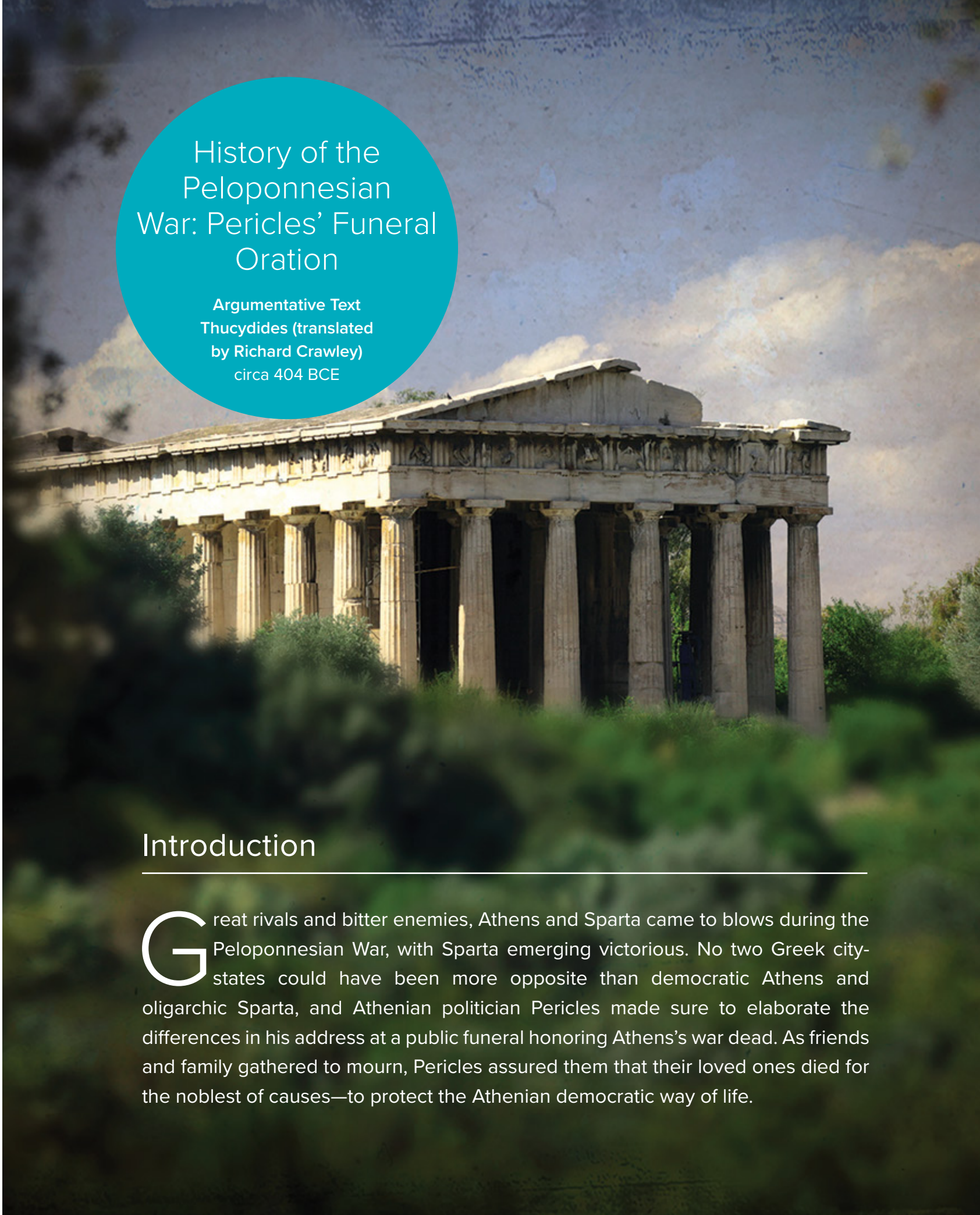
RESEARCH

WRITE

Brown v. Board of Education was a landmark case in the United States. Conduct brief research into the aftermath of this case, and how it affected education, culture, or society in general. What were the lasting implications of this decision? What resolution did it provide? What connection between this case and other events can you make? Use evidence from the text and your outside research to support your response. You may also choose to quote other cases, legislation, or historic documents.

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History of the Peloponnesian War: Pericles' Funeral Oration

Argumentative Text
Thucydides (translated by Richard Crawley)
circa 404 BCE

Introduction

Great rivals and bitter enemies, Athens and Sparta came to blows during the Peloponnesian War, with Sparta emerging victorious. No two Greek city-states could have been more opposite than democratic Athens and oligarchic Sparta, and Athenian politician Pericles made sure to elaborate the differences in his address at a public funeral honoring Athens's war dead. As friends and family gathered to mourn, Pericles assured them that their loved ones died for the noblest of causes—to protect the Athenian democratic way of life.

"Comfort, therefore, not condolence, is what I have to offer to the parents of the dead who may be here."

NOTES

From Book II, Chapter VI:

SAMPLE ANNOTATION

Central Idea

Antithesis implies Athens is better. "Our," "we," and "democracy" show a common purpose. The words "Reputation" and "merit" appeal to ethos. All point to a central idea about working together in a patriotic way.



Illustration of a downfall of the Athenians during the Peloponnesian War.

1 "Our constitution does not copy the laws of neighboring states; we are rather a pattern to others than imitators ourselves. Its administration favors the many instead of the few; this is why it is called a democracy. If we look to the laws, they afford equal justice to all in their private differences; if no social standing, advancement in public life falls to reputation for **capacity,** class considerations not being allowed to interfere with merit; nor again does poverty bar the way, if a man is able to serve the state, he is not hindered by the obscurity of his condition. The freedom which we enjoy in our government extends also to our ordinary life. There, far from exercising a jealous surveillance over each other, we do not feel called upon to be angry with our neighbor for doing what he likes, or even to indulge in those injurious looks which cannot fail to be offensive, although they inflict no positive penalty. But all this ease in our private relations does not make us lawless as citizens. Against this fear is our chief safeguard, teaching us to obey the magistrates and the laws, particularly such as regard the protection of the injured, whether they are actually on the statute book, or belong to that code which, although unwritten, yet cannot be broken without acknowledged disgrace.

2 "Further, we provide plenty of means for the mind to refresh itself from business. We celebrate games and sacrifices all the year round, and the elegance of our private establishments forms a daily source of pleasure and helps to banish the spleen; while the magnitude of our city draws the produce of the world into our harbor, so that to the Athenian the fruits of other countries are as familiar a luxury as those of his own.

3 "If we turn to our military policy, there also we differ from our antagonists. We throw open our city to the world, and never by alien acts exclude foreigners from any opportunity of learning or observing, although the eyes of an enemy

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may occasionally profit by our liberality; trusting less in system and policy than to the native spirit of our citizens; while in education, where our rivals from their very cradles by a painful discipline seek after manliness, at Athens we live exactly as we please, and yet are just as ready to encounter every legitimate danger. In proof of this it may be noticed that the Lacedaemonians do not invade our country alone, but bring with them all their confederates; while we Athenians advance unsupported into the territory of a neighbor, and fighting upon a foreign soil usually vanquish with ease men who are defending their homes. Our united force was never yet encountered by any enemy, because we have at once to attend to our marine and to dispatch our citizens by land upon a hundred different services; so that, wherever they engage with some such fraction of our strength, a success against a detachment is magnified into a victory over the nation, and a defeat into a reverse suffered at the hands of our entire people. And yet if with habits not of labor but of ease, and courage not of art but of nature, we are still willing to encounter danger, we have the double advantage of escaping the experience of hardships in anticipation and of facing them in the hour of need as fearlessly as those who are never free from them.

4 "Nor are these the only points in which our city is worthy of admiration. We cultivate refinement without extravagance and knowledge without **effeminacy;** wealth we employ more for use than for show, and place the real disgrace of poverty not in owning to the fact but in declining the struggle against it. Our public men have, besides politics, their private affairs to attend to, and our ordinary citizens, though occupied with the pursuits of industry, are still fair judges of public matters; for, unlike any other nation, regarding him who takes no part in these duties not as unambitious but as useless, we Athenians are able to judge at all events if we cannot originate, and, instead of looking on discussion as a stumbling-block in the way of action, we think it an indispensable preliminary to any wise action at all. Again, in our enterprises we present the singular spectacle of daring and deliberation, each carried to its highest point, and both united in the same persons; although usually decision is the fruit of ignorance, hesitation of reflection. But the palm of courage will surely be adjudged most justly to those, who best know the difference between hardship and pleasure and yet are never tempted to shrink from danger. In generosity we are equally singular, acquiring our friends by conferring, not by receiving, favors. Yet, of course, the doer of the favor is the firmer friend of the two, in order by continued kindness to keep the recipient in his debt; while the debtor feels less keenly from the very consciousness that the return he makes will be a payment, not a free gift. And it is only the Athenians, who, fearless of consequences, confer their benefits not from calculations of expediency, but in the confidence of liberality.

5 "In short, I say that as a city we are the school of Hellas, while I doubt if the world can produce a man who, where he has only himself to depend upon, is

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Device

This portion of the speech uses antithesis to position Sparta as the direct opposite of Athens. The speaker uses simile to compare discussion to a stumbling-block to make his point. A zeugma at the end shows that taking action is the "fruit of ignorance." Hesitating, therefore, is not a negative attribute. Instead, it is the (fruit of) "reflection."

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SAMPLE ANNOTATION

Purpose and Perspective

Pericles needs to convince the audience that the death of many soldiers is worth it. He begins by using logos to establish the greatness of Athens as a proven fact. If people at this funeral don't believe in their city, they will give up all hope in continuing to fight.

equal to so many emergencies, and graced by so happy a versatility, as the Athenian. And that this is no mere boast thrown out for the occasion, but plain matter of fact, the power of the state acquired by these habits proves. For Athens alone of her contemporaries is found when tested to be greater than her reputation, and alone gives no occasion to her assailants to blush at the antagonist by whom they have been worsted, or to her subjects to question her title by merit to rule. Rather, the admiration of the present and succeeding ages will be ours, since we have not left our power without witness, but have shown it by mighty proofs; and far from needing a Homer for our panegyrist, or other of his craft whose verses might charm for the moment only for the impression which they gave to melt at the touch of fact, we have forced every sea and land to be the highway of our daring, and everywhere, whether for evil or for good, have left imperishable monuments behind us. Such is the Athens for which these men, in the assertion of their resolve not to lose her, nobly fought and died; and well may every one of their survivors be ready to suffer in her cause.

6 "Indeed if I have dwelt at some length upon the character of our country, it has been to show that our stake in the struggle is not the same as theirs who have no such blessings to lose, and also that the **panegyric** of the men over whom I am now speaking might be by definite proofs established. That panegyric is now in a great measure complete; for the Athens that I have celebrated is only what the heroism of these and their like have made her, men whose fame, unlike that of most Hellenes, will be found to be only **commensurate** with their deserts. And if a test of worth be wanted, it is to be found in their closing scene, and this not only in cases in which it set the final seal upon their merit, but also in those in which it gave the first intimation of their having any. For there is justice in the claim that **steadfastness** in his country's battles should be as a cloak to cover a man's other imperfections; since the good action has blotted out the bad, and his merit as a citizen more than outweighed his demerits as an individual. But none of these allowed either wealth with its prospect of future enjoyment to unnerve his spirit, or poverty with its hope of a day of freedom and riches to tempt him to shrink from danger. No, holding that vengeance upon their enemies was more to be desired than any personal blessings, and reckoning this to be the most glorious of hazards, they joyfully determined to accept the risk, to make sure of their vengeance, and to let their wishes wait; and while committing to hope the uncertainty of final success, in the business before them they thought fit to act boldly and trust in themselves. Thus choosing to die resisting, rather than to live submitting, they fled only from dishonor, but met danger face to face, and after one brief moment, while at the summit of their fortune, escaped, not from their fear, but from their glory.

7 "So died these men as became Athenians. You, their survivors, must determine to have as unfaltering a resolution in the field, though you may pray that it

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may have a happier issue. And not contented with ideas derived only from words of the advantages which are bound up with the defense of your country, though these would furnish a valuable text to a speaker even before an audience so alive to them as the present, you must yourselves realize the power of Athens, and feed your eyes upon her from day to day, till love of her fills your hearts; and then, when all her greatness shall break upon you, you must reflect that it was by courage, sense of duty, and a keen feeling of honor in action that men were enabled to win all this, and that no personal failure in an enterprise could make them consent to deprive their country of their valor, but they laid it at her feet as the most glorious contribution that they could offer. For this offering of their lives made in common by them all they each of them individually received that renown which never grows old, and for a sepulcher, not so much that in which their bones have been deposited, but that noblest of shrines wherein their glory is laid up to be eternally remembered upon every occasion on which deed or story shall call for its commemoration. For heroes have the whole earth for their tomb; and in lands far from their own, where the column with its epitaph declares it, there is enshrined in every breast a record unwritten with no tablet to preserve it, except that of the heart. These take as your model and, judging happiness to be the fruit of freedom and freedom of valor, never decline the dangers of war. For it is not the miserable that would most justly be unsparing of their lives; these have nothing to hope for: it is rather they to whom continued life may bring reverses as yet unknown, and to whom a fall, if it came, would be most tremendous in its consequences. And surely, to a man of spirit, the degradation of cowardice must be immeasurably more grievous than the unfelt death which strikes him in the midst of his strength and patriotism!

8 "Comfort, therefore, not condolence, is what I have to offer to the parents of the dead who may be here. Numberless are the chances to which, as they know, the life of man is subject; but fortunate indeed are they who draw for their lot a death so glorious as that which has caused your mourning, and to whom life has been so exactly measured as to terminate in the happiness in which it has been passed. Still I know that this is a hard saying, especially when those are in question of whom you will constantly be reminded by seeing in the homes of others blessings of which once you also boasted: for grief is felt not so much for the want of what we have never known, as for the loss of that to which we have been long accustomed. Yet you who are still of an age to beget children must bear up in the hope of having others in their stead; not only will they help you to forget those whom you have lost, but will be to the state at once a reinforcement and a security; for never can a fair or just policy be expected of the citizen who does not, like his fellows, bring to the decision the interests and apprehensions of a father. While those of you who have passed your prime must congratulate yourselves with the thought that the best part of your life was fortunate, and that the brief span that remains will be cheered by the fame of the departed. For it is only the love of

SAMPLE ANNOTATION

Purpose and Perspective

Pericles tells his audience the because the soldiers died as heroes, they will be remembered all over the world for their actions. He uses metonymy to explain how people everywhere will keep their memory alive in their hearts. This achieves his purpose because he frames death as courageous, and courage is what allows Athenians to be free and happy.

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SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Device

The speaker uses chiasmus to show how honor is intertwined with growing old."It is the love of honor" is inverted to say that "honor it is . . . that rejoices the heart."

honor that never grows old; and honor it is, not gain, as some would have it, that rejoices the heart of age and helplessness.

9 "Turning to the sons or brothers of the dead, I see an arduous struggle before you. When a man is gone, all are wont to praise him, and should your merit be ever so transcendent, you will still find it difficult not merely to overtake, but even to approach their renown. The living have envy to contend with, while those who are no longer in our path are honored with a goodwill into which rivalry does not enter. On the other hand, if I must say anything on the subject of female excellence to those of you who will now be in widowhood, it will be all comprised in this brief exhortation. Great will be your glory in not falling short of your natural character; and greatest will be hers who is least talked of among the men, whether for good or for bad.

10 "My task is now finished. I have performed it to the best of my ability, and in word, at least, the requirements of the law are now satisfied. If deeds be in question, those who are here interred have received part of their honors already, and for the rest, their children will be brought up till manhood at the public expense: the state thus offers a valuable prize, as the garland of victory in this race of valor, for the reward both of those who have fallen and their survivors. And where the rewards for merit are greatest, there are found the best citizens.

11 "And now that you have brought to a close your lamentations for your relatives, you may depart."

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First Read

Read "History of the Peloponnesian War: Pericles' Funeral Oration." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. According to Pericles, how does Athens compare to other city-states? What information does he offer to support his comparisons? What inference can you make about Pericles' motivation for making this comparison? Cite textual evidence to support your answer.

2. Pericles claims that Athens' military is superior to that of its enemies and gives details to support this idea. What information does he use to support his argument? Do you think his claim is justified by this information? Cite textual evidence to support your answer.

3. What advice does Pericles give to the parents of the deceased soldiers? What is the purpose of his advice? Cite textual evidence to support your answer.

4. By what actions might a soldier demonstrate **steadfastness?** Base your answer on your knowledge of a soldier's life and on the word's context in the sixth paragraph of Pericles' Funeral Oration. Write your definition of "steadfastness," and explain how you figured out the meaning of the word. Then check your inferred meaning in a print or digital dictionary.

5. Note that *com* is a Latin prefix denoting "with," "together," or "in association," and *mensura* is a Latin root meaning "to measure." Use this information to determine what Pericles means when he says in the sixth paragraph that Athenian soldiers' fame is "only commensurate with their deserts." Check your inferred meaning in a print or online dictionary.

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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 speeches and essays from the classical period, note the following:

- ✓ the central idea(s) that the author develops throughout the text
- ✓ the key details, facts, or examples that develop the author's central idea
- ✓ the key details and support that explain or justify the author's point or message
- ✓ rhetorical appeals, such as:
  - **logos:** an appeal to logic, supported by evidence, facts, or statistics
  - **pathos:** an appeal to emotion by personalizing a situation or occurrence
  - **ethos:** an appeal to ethics and the establishment of the author's credibility
  - **kairos:** an appeal to timeliness; an argument which suits the moment it is made
- ✓ rhetorical devices, such as:
  - **antithesis:** a parallel construction that highlights contrast, such as "It was the best of times; it was the worst of times."

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

- ✓ What central idea is the author attempting to convey?
- ✓ What details and support from the text help you to identify the author's ideas?
- ✓ How effectively or ineffectively does the author employ rhetorical devices and appeals to develop the central idea and make it more persuasive?

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Reread paragraph 7 of "History of the Peloponnesian War: Pericles' Funeral Oration." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is the central idea of this passage?

   - A. Those who died in the war failed because they did not win the battle and so deprived Athens of a deserving victory.
   - B. Those who died in the war were honorable men, well loved by their families and will be greatly missed.
   - C. Athenians should pray for a successful resolution to the war and a happy afterlife for the soldiers who died defending Athens.
   - D. Athenians must make every effort and every sacrifice to live up to the ideal set by those who gave their lives in the war.

2. Which rhetorical appeal does Pericles use to express the central idea in this passage?

   - A. logos
   - B. pathos
   - C. ethos
   - D. kairos

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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 and audience
- ✓ figures of speech or sound devices including:
  - **metaphor:** an implied comparison between two unlike things
  - **simile:** a direct comparison of two unlike things, often introduced by *like* or *as*
  - **personification:** when something that nonhuman is given human characteristics
  - **hyperbole:** an exaggeration used for emphasis
  - **allusion:** a reference to someone or something of historical, cultural, literary, or political significance
  - **symbolism:** an object or image that stands for an idea
  - **alliteration:** a repetition of consonant sounds
- ✓ rhetorical devices that the author uses, including:
  - **antithesis:** a parallel construction that highlights contrast
  - **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
  - **chiasmus:** a device that balances two or more clauses against each other by the reversal of their structures
- ✓ how the author's use of rhetorical devices advances his or her purpose

STEP 2: To evaluate an author's use of rhetorical devices, 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? In what ways are the rhetorical devices particularly effective or ineffective?
- ✓ How does the use of rhetorical devices affect your understanding of the text?

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Reread paragraph 5 of "History of the Peloponnesian War: Pericles' Funeral Oration." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What figure(s) of speech does Pericles use in the last sentence of paragraph 5?

   - A. He uses alliteration and an allusion to Athens.
   - B. He personifies Athens using the pronoun "her."
   - C. He contrasts the men who died with their survivors using chiasmus.
   - D. He uses hyperbole to exaggerate how nobly the men fought and died.

2. Which best explains the effectiveness of this figurative language?

   - A. Alliteration and allusion highlight the virtues of those who fought and died for Athens.
   - B. Personifying Athens as a loved one who might die inspires survivors to support the war.
   - C. Chiasmus effectively connects the Athenians who survived with those who died in the war.
   - D. Hyperbole exaggerates the men's resolve to inspire Pericles' audience to support the war.

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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 choices in speeches and essays from the classical period, note the following:

- ✓ the context in which the classical text was written
- ✓ the subject of the speech or essay and the intended audience
- ✓ diction, or word choice
- ✓ length and structure of sentences
- ✓ rhetorical appeals (such as ***logos,*** an appeal to logic, supported by evidence, facts, or statistics)
- ✓ use of rhetorical devices, such as:
  - **antithesis:** a parallel construction that highlights contrast, such as "It was the best of times; it was the worst of times."
- ✓ use of figurative language, such as:
  - **personification:** when something that is not human is given human characteristics
  - **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"
  - **symbolism:** an object or image that stands for an idea, such as a red rose symbolizing love

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

- ✓ What is the context in which the text was written?
- ✓ What is the author's purpose for writing or speaking?
- ✓ What is the author's perspective on the subject?
- ✓ What choices does the author make to help establish and achieve his or her purpose?

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Reread paragraph 9 of "History of the Peloponnesian War: Pericles' Funeral Oration." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

Based on the information in this excerpt, which sentence best describes Pericles's perspective regarding sacrifices during wartime?

- A. He expects many more young men to die fighting for their country.
- B. He thinks that the families of war dead have already suffered enough.
- C. He believes grief is a struggle that must be overcome to achieve glory.
- D. He feels that women are more naturally suited to make sacrifices than men.

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Close Read

Reread "History of the Peloponnesian War: Pericles' Funeral Oration." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify an example of how Pericles uses rhetoric in paragraph 1. Evaluate the effectiveness of his use of rhetoric in getting the audience to accept his argument.

2. Find details in the text that reveal the speaker's purpose or perspective in paragraph 2. Analyze the choices Pericles makes to establish and achieve this purpose in the text.

3. Locate a rhetorical appeal in paragraph 5 that addresses the idea of making sacrifices. Analyze how Pericles uses this appeal to develop a central idea about what Athenians must do.

4. Examine Pericles' use of rhetorical appeals and figurative language in paragraph 6. Analyze how his use of language helps to develop his central idea.

5. Find evidence in the speech that reveals what Pericles thinks it means to win. Analyze the evidence and explain why winning is important to Pericles and the people of Athens.

RHETORICAL ANALYSIS

WRITE

The great rival city-states of Athens and Sparta harbored ill-will, which led to the bloodshed of the Peloponnesian War. It was during this turbulent time that Pericles delivered this oration. Analyze the central ideas of his speech, as well as the choices Pericles makes to establish and achieve his purpose. What message at this critical point in history is Pericles attempting to convey? What purpose does this message serve? What choices does he make to achieve this purpose? For example, evaluate his use of rhetorical devices and appeals to rouse the Athenian citizens. Are his appeals appropriate? Is his use of rhetorical devices effective? Use evidence from the text to explain and justify your response.

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The Immortal Horizon

INFORMATIONAL TEXT
Leslie Jamison
2011

Introduction

studysync tv

Leslie Jamison (b. 1983) is a writer known best for her 2014 essay collection *The Empathy Exams*. In this long-form piece for the *Believer* magazine, Jamison explores the origins, motivations, and idiosyncrasies of the Barkley Marathons, an extremely brutal race that spans over 100 miles of rugged terrain in Tennessee. Through the specificity of the anecdotes that Jamison has assembled, she seeks to answer the question of what drives people to seek out seemingly impossible challenges and push their bodies to the limits—in the face of long odds and extreme discomfort.

"The event is considered extreme even by those who specialize in extremity."

NOTES

1 On the western edge of Frozen Head State Park, just before dawn, a man in a rust brown trench coat blows a giant conch shell.[1] Runners stir in their tents. They fill their water pouches. They tape their blisters. They eat thousand-calorie breakfasts: Pop-Tarts and candy bars and geriatric energy drinks. Some of them pray. Others ready their fanny packs. The man in the trench coat sits in an ergonomic lawn chair beside a famous yellow gate, holding a cigarette. He calls the two-minute warning.

2 The runners gather in front of him, stretching. They are about to travel more than a hundred miles through the wilderness—if they are strong and lucky enough to make it that far, which they probably aren't. They wait anxiously. We, the watchers, wait anxiously. A pale wash of light is barely visible in the sky. Next to me, a skinny girl holds a skinny dog. She has come all the way from Iowa to watch her father disappear into this gray dawn.

3 All eyes are on the man in the trench coat. At precisely 7:12, he rises from his lawn chair and lights his cigarette. Once the tip glows red, the race known as Barkley Marathons has begun.

I.

4 The first race was a prison break. On June 10, 1977, James Earl Ray, the man who shot Martin Luther King Jr., escaped from Brushy Mountain State Penitentiary and fled across the briar-bearded hills of northern Tennessee. Fifty-four hours later he was found. He'd gone about eight miles. Some might hear this and wonder how he managed to squander his escape. One man heard this and thought: I need to see that terrain!

5 Over twenty years later, that man, the man in the trench coat—Gary Cantrell by birth, self-dubbed Lazarus Lake—has turned this terrain into the stage for a legendary ritual: the Barkley Marathons, held yearly (traditionally on Lazarus Friday or April Fool's Day) outside Wartburg, Tennessee. Lake (known as Laz) calls it "The Race That Eats Its Young." The runners' bibs say something

1. **conch shell** the shell of a large sea snail which can be made into a horn

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NOTES

different each year: SUFFERING WITHOUT A POINT; NOT ALL PAIN IS GAIN. Only eight men have ever finished. The event is considered extreme even by those who specialize in extremity.

II.

6 What makes it so bad? No trail, for one. A cumulative elevation gain that's nearly twice the height of Everest.[2] Native flora called saw briars[3] that can turn a man's leg to raw meat in meters. The tough hills have names like Rat Jaw, Little Hell, Big Hell—not to mention Stallion Mountain, Bird Mountain, Coffin Springs, Zip Line, and an uphill stretch, new this year, known simply as "the Bad Thing."

7 The race consists of five loops on a course that's been officially listed at twenty miles, but is probably more like twenty-six. The moral of this slanted truth is that standard metrics are irrelevant. The moral of a lot of Barkley's slanted truths is that standard metrics are **irrelevant**. The laws of physics and human tolerance have been replaced by Laz's personal whims. Even if the race was really "only" a hundred miles, these would still be "Barkley miles." Guys who could typically finish a hundred miles in twenty hours might not finish a single loop here. If you finish three, you've completed what's known as the Fun Run. If you happen not to finish—and, let's face it, you probably won't—Laz will play taps to commemorate your quitting. The whole camp, shifting and dirty and tired, will listen, except for those who are asleep or too weak to notice, who won't.

• • •

IV.

8 The day before the race, runners start arriving at camp like rainbow seals, sleekly gliding through the air in multi-colored bodysuits. They come in pickup trucks and rental cars, rusty vans and camper trailers. Their license plates say 100 RUNNR, ULT MAN, CRZY RUN. They bring camouflage tents and orange hunting vests and **skeptical** girlfriends and acclimated wives and tiny travel towels and tiny dogs. Laz himself brings a little dog (named "Little Dog") with a black spot like a pirate's patch over one eye. Little Dog almost loses her name this year, after encountering and trying to eat an even smaller dog, the skinny one from Iowa, who turns out to be two dogs rather than just one.

9 It's a male scene. There are a few female regulars, I learn, but they rarely manage more than a loop. Most of the women in sight, like me, are part of someone's support crew. I help sort Julian's supplies in the back of the car.

2. **Everest** Mount Everest, the tallest mountain on Earth (29,029 feet) on the border between Nepal and China in the Himalayan range
3. **saw briars** thorny vines of the genus Smilax known for their sawlike appearance and effect on anyone who might brush past them

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10 He needs a compass. He needs pain pills and NO-DOZ pills and electrolyte pills and Ginger Chews for when he gets sleepy and a "kit" for popping blisters that basically includes a needle and Band-Aids. He needs tape for when his toenails start falling off. He needs batteries. We pay special attention to the batteries. Running out of batteries is the *must-avoid-at-all-costs worst possible thing that could happen*. But it has happened. It happened to Rich Limacher, whose night spent under a huge buckeye tree earned it the name "Limacher Hilton." Julian's coup de grâce[4] is a pair of duct-tape pants that we've fashioned in the manner of cowboy chaps. They will fend off saw briars, is the idea, and earn Julian the envy of the other runners.

11 Traditionally, the epicenter of camp is a chicken fire kindled on the afternoon before the race begins. This year's fire is blazing by four p.m. It's manned by someone name Doc Joe. Julian tells me Doc Joe's been wait-listed for several years and (Julian speculates) has offered himself as a helper in order to secure a spot for 2011. We arrive just as he's spearing the first thighs from the grill. He's got a two-foot can of beans in the fire pit, already bubbling, but the clear stars of this show are the birds, skin-blackened and smothered in red sauce. The chicken here (as legend has it) is served partway thawed, with only skins and "a bit more" cooked.

12 I ask Doc Joe how he plans to find the sweet spot between cooked and frozen. He looks at me like I'm stupid. That frozen chicken thing is just a myth, he says. This will not be the last time, I suspect, that I catch Barkley at the game of crafting its own legend.

13 At this particular potluck, small talk rarely stays banal for long. I fall into conversation with John Price, a bearded veteran who tells me he's sitting out the race this year, wait-listed, but has driven hundreds of miles just to be "a part of the action." Our conversation starts predictably. He asks where I'm from. I say Los Angeles. He says he loves Venice Beach. I say I love Venice Beach, too. Then he says: "Next fall I'm running from Venice Beach to Virginia Beach to celebrate my retirement."

14 I've learned not to pause at this kind of declaration. I've learned to proceed with practical questions. I ask, "Where will you sleep?"

15 "Mainly camping," he says. "A few motels."

16 "You'll carry the tent in a backpack?"

17 "God, no," he laughs. "I'll be pulling a small cart harnessed to my waist."

4. **coup de grâce** a final action or event which results in death or destruction (Origin: French)

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18 I find myself at the picnic table, which has become a veritable bulimic's buffet, spread with store-bought cakes and sprinkle cookies and brownies. It's designed to feed men who will do little for the next few days besides burn an incredible number of calories.

19 The tall man next to me is tearing into a massive chicken thigh. His third, I've noticed. Its steam rises softly into the twilight.

20 "So that whole frozen thing?" I ask him. "It's really just a myth?"

21 "It *was* one year," he says. "It was honest-to-god frozen." He pauses. "Man! That year was a great race."

22 This guy introduces himself as Carl. Broad and good-looking, he's a bit less sinewy than many of his fellow runners. He tells me he runs a machine shop down in Atlanta. As best as I can gather, this means he uses his machines to build things that aren't machines—like bicycle parts or flyswatters. He works on commission. "The people who ask for crazy inventions," he says, sighing, "are never the ones who can afford them."

23 Carl tells me that he's got an ax to grind this time around. He's got a strong history at Barkley—one of the few runners who has finished a Fun Run under official time—but his performance last year was dismal. "I barely left camp," he says. Translated, this means he ran only thirty-five miles. But it was genuinely disappointing: he didn't even finish a second loop. He tells me he was dead-tired and heartbroken. He'd just gone through a nasty breakup.

24 But now he's back. He looks pumped. I ask him who he thinks the major contenders are to complete a hundred.

25 "Well," he says, "there's always Blake and A.T."

26 He means two of the "alumni" (former finishers) who are running this year: Blake Wood, class of 2001, and "A.T.", Andrew Thompson, class of 2009. Finishing the hundred twice would make history. Two years *in a row* is the stuff of fantasy.

27 Blake is a nuclear engineer at Los Alamos with a doctorate from Berkeley and an incredible Barkley record: six for six Fun Run completions, one finish, another near finish that was blocked only by a flooded creek. In person, he's just a friendly middle-aged dad with a salt-and-pepper mustache, eager to talk about his daughter's bid to qualify for the Olympic Marathon Trials, and about the new pair of checkered clown pants he'll wear this year to boost his spirits on the trail.

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28 Andrew Thompson is a youngish guy from New Hampshire famous for a near finish in 2005, when he was strong heading into his fifth loop but literally lost his mind when he was out there—battered from fifty hours of sleep deprivation and physical strain. He completely forgot about the race. He spent an hour squishing mud in his shoes. He came back four more times until he finally finished the thing, in 2009.

29 There's "J.B.," Jonathan Basham, A.T.'s best support crew for years, at Barkley for his own race this time around. He's a strong runner, though I mainly hear him mentioned in the context of his relationship to A.T., who calls him "Jonboy."

30 Though Carl doesn't say it, I learn from others that he's a strong contender, too. He's one of the toughest runners in the pack, a D.N.F. (Did Not Finish) veteran hungry for a win. I picture him out there on the trails, a mud-splattered machinist, with mechanical claws picking granola bars from his pockets and bringing them to his mouth.

31 There are some strong newbies in the pack, including Charlie Engle, already an accomplished ultra-runner (he's "done" the Sahara) and inspirational speaker. Like many ultra-runners, he's a former addict. He's been sober for nearly twenty years, and many describe his recovery as the switch from one addiction to another—drugs for adrenaline, trading that extreme for this one.

32 If there's such a thing as the opposite of a newbie, it's probably John DeWalt. He's an old man in a black ski cap, seventy-three and wrinkled, with a gruff voice that sounds like it should belong to a smoker or a cartoon grizzly bear. He tells me that his nine-year-old grandson recently beat him in a 5K. Later, I will hear him described as an animal. He's been running the race for twenty years—never managing a finish or even a Fun Run.

33 I watch Laz from across the campfire. He's darkly regal in his trench coat, warming his hands over the flames. I want to meet him, but haven't yet summoned the courage to introduce myself. When I look at him I can't help thinking of *Heart of Darkness.* Like Kurtz, Laz is bald and charismatic, leader of a minor empire, trafficker in human pain. He's like a cross between the Colonel and your grandpa. There's certainly an Inner Station splendor to his orchestration of this whole hormone extravaganza, testosterone spread like fertilizer across miles of barren and brambled wilderness.

34 He speaks to "his runners" with comfort and fondness, as if they are a batch of wayward sons turned **feral** for each year at the flick of his lighter. Most have been running "for him" (their phrase) for years. All of them bring offerings. Everyone pays a $1.60 entry fee. Alumni bring Laz a pack of his favorite

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cigarettes (Camel Filters), veterans bring a new pair of socks, and newbies are responsible for a license plate. These license plates hang like laundry at the edge of camp, a wall of clattering metal flaps. Julian has brought one from Liberia, where—in his non-superhero incarnation as a development economist—he is working on a microfinance project. I asked him how one manages to procure a spare license plate in Liberia. He tells me he asked a guy on the street and the guy said, "Ten dollars," and Julian gave him five and then it appeared. Laz immediately strings it in a place of honor, near the center, and I can tell Julian is pleased.

35 All through the potluck, runners pore over their instructions, five single-spaced pages that tell them "exactly where to go"—though every single runner, even those who've run the course for years, will probably get lost at least once, many of them for hours at a time. It's hard for me to understand this—*can't you just do what they say?*—until I look at the instructions themselves. They range from surprising ("the coal pond beavers have been very active this year, be careful not to fall on one of the sharpened stumps they have left") to self-evident ("all you have to do is keep choosing the steepest path up the mountain"). But the instructions tend to cite landmarks like "the ridge" or "the rock" that seem less than useful, considering. And then there's the issue of the night.

36 The official Barkley requirements read like a treasure hunt: there are ten books placed at various points along the course, and runners are responsible for ripping out pages that match their race number. Laz is playful in his book choices: *The Most Dangerous Game, Death by Misadventure, A Time to Die*—even *Heart of Darkness,* a choice that seems to vindicate my associative impulses.

37 The big talk this year is about Laz's latest addition to the course: a quarter-mile cement tunnel that runs directly under the grounds of the old penitentiary. There's a drop through a narrow concrete shaft to get in, a fifteen-foot climb to get out, and "plenty of" standing water once you're inside. There are also, rumor has it, rats the size of possums and—when it gets warmer—snakes the size of arms. Whose arms? I wonder. Most of the guys are pretty wiry.

38 The seventh course book has been hung between two poles next to the old penitentiary walls. "This is almost exactly the same place James Earl Ray went over," the instructions say. "Thanks a lot, James."

39 *Thanks a lot, James*—for getting all this business started.

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IX.

40 Why this sense of stakes and heroism? Of course, I have been wondering the whole time: why do people *do* this, anyway? Whenever I pose the question directly, runners reply ironically: I'm a masochist; I need somewhere to put my craziness; type A from birth; etc. I begin to understand that joking about this question is not an evasion but rather an intrinsic part of answering it. Nobody has to answer this question seriously, because they are *already* answering it seriously—with their bodies and their willpower and their pain. The body submits itself in utter earnest, in degradation and commitment, to what words can speak of only lightly. Maybe this is why so many ultra-runners are former addicts: they want to redeem the bodies they once punished, master the physical selves whose cravings they once served.

41 There is a gracefully frustrating tautology[5] to this embodied testimony: Why do I do it? I do it because it hurts so much and I'm still willing to do it. The **sheer** ferocity of the effort implies that the effort is somehow worth it. This is purpose by implication rather than direct articulation. Laz says, "No one has to ask them why they're out here; they all know."

42 It would be easy to fix upon any number of possible purposes—conquering the body, fellowship in pain—but it *feels* more like significance dwells in concentric circles of labor around an empty center: commitment to an impetus that resists fixity or labels. The persistence of "why" is the point: the elusive horizon of an unanswerable question, the conceptual equivalent of an un-runnable race.

• • •

XI.

43 One of the most compelling inquiries into the question of why—to my mind, at least—is really an inquiry *around* the question, and it lies in a tale of temporary madness: A.T.'s frightening account of his fifth-loop "crisis of purpose" back in 2004.

44 By "crisis of purpose," he means "losing my mind in the full definition of the phrase," a relatively unsurprising condition, given the circumstances. He's not alone in this experience. Another ultra-runner named Brett Maune describes hallucinating a band of helpful Indians at the end of his three-day run of the John Muir trail:

45 They watched over me while I slept and I would chat with them briefly every time I awoke. They were very considerate and even helped me pack everything when I was ready to resume hiking. I hope this does not count as aid!

5. **tautology** something that expresses the same thing twice

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46 A.T. describes wandering without any clear sense of how he'd gotten to the trail or what he was meant to be doing there: "The Barkley would be forgotten for minutes on end although the premise lingered. I had to get to the Garden Spot, for . . . *why?* Was there someone there?" His amnesia captures the endeavor in its starkest terms: premise without motivation, hardship without context. But his account offers flashes of wonder:

47 I stood in a shin-deep puddle for about an hour—squishing the mud in and out of my shoes. . . . I walked down to Coffin Springs (the first water drop). I sat and poured gallon after gallon of fresh water into my shoes. . . . I inspected the painted trees, marking the park boundary; sometimes walking well into the woods just to look at some paint on a tree.

48 In a sense, Barkley does precisely this: forces its runners into an appreciation of what they might not otherwise have known or noticed—the ache in their quads when they have been punished beyond all reasonable measure, fatigue pulling the body's puppet strings inexorably downward, the mind gone numb and glassy from pain.

49 By the end of A.T.'s account, the facet of Barkley deemed most brutally taxing, that sinister and sacred "self-sufficiency," has become an inexplicable miracle: "When it cooled off, I had a long-sleeve shirt. When I got hungry, I had food. When it got dark, I had a light. I thought: *Wow, isn't it strange that I have all this perfect stuff, just when I need it?*"

50 This is **benevolence** as surprise, evidence of a grace beyond the self that has, of course, come *from* the self—the same self that loaded the fanny pack hours before, whose role has been obscured by bone-weary delusion, turned other by the sheer fact of the body losing its own mind. So it goes. One morning a man blows a conch shell, and two days later—still answering the call of that conch—another man finds all he needs strapped to his own body, where he can neither expect nor explain it.

Leslie Jamison, "The Immortal Horizon" from *The Empathy Exams: Essays*. Copyright ©2014 by Leslie Jamison. Used with the permission of The Permissions Company, Inc., on behalf of Graywolf Press, www.graywolfpress.org.

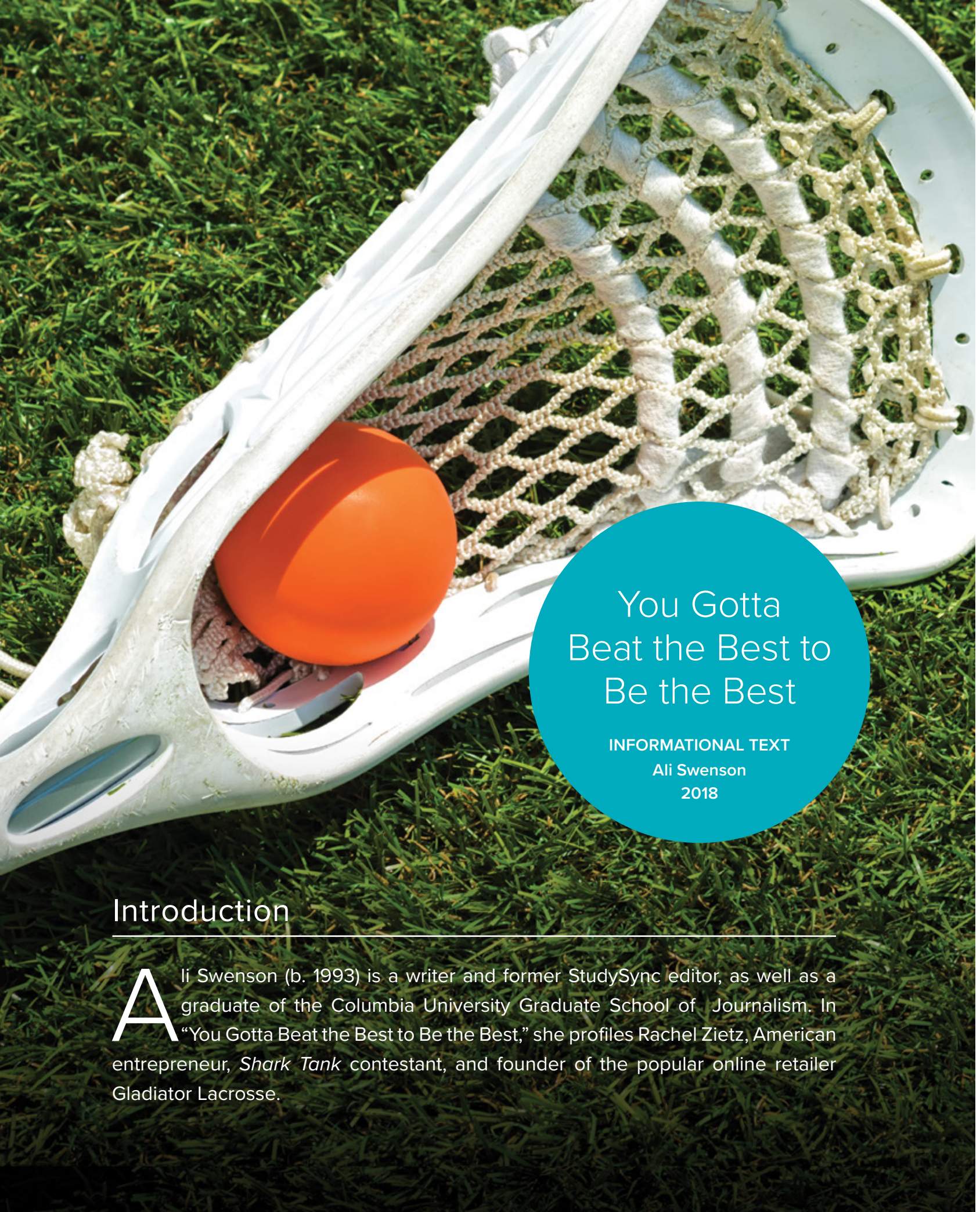
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CORRESPONDENCE

WRITE

This text details the blunt hardships of a race—win or lose. Think about a significant victory or loss in your own life. Then write a letter to a friend, mentor, or confidante relating what you experienced and how it made you feel.

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You Gotta Beat the Best to Be the Best

INFORMATIONAL TEXT
Ali Swenson
2018

Introduction

Ali Swenson (b. 1993) is a writer and former StudySync editor, as well as a graduate of the Columbia University Graduate School of Journalism. In "You Gotta Beat the Best to Be the Best," she profiles Rachel Zietz, American entrepreneur, *Shark Tank* contestant, and founder of the popular online retailer Gladiator Lacrosse.

"[Rachel] realized she didn't have to settle for low-quality lacrosse practice equipment."

NOTES

1 Rachel Zietz lined her feet up in the middle of the center circle, poised and ready for the draw. She glanced at her much-taller opponent, channeling her fear into intense focus. Her team was counting on her to win this possession.

2 The referee blew the whistle, starting the play. Rachel acted fast, pushing forward with her right arm and pulling back with her left. She threw her body weight behind her stick, which collided with her opponent's. Rachel's charge was equal parts aggressive and **precise**, and the ball flew where she'd hoped it would go—downfield to her teammate, who sprinted to the goal and scored.

'There's Got to Be a Better Way'

3 That was last fall. Rachel was the senior varsity lacrosse captain for Pine Crest High School in Boca Raton, Florida, then. Now, as a freshman at Princeton University in New Jersey, she reminisces with pride.



Rachel played on Pine Crest High School's varsity women's lacrosse team from freshman year through senior year. (Photo courtesy of Rachel Zietz)

4 Growing up in Florida, Rachel was no stranger to competitive sports—she tried basketball, soccer, and flag football. Lacrosse, though, hooked her in fourth grade when she started playing for her local community team, the Boca Raton Jets. After a few weeks of playing, she knew she'd found her passion, and she told her family she was going to devote herself to the sport.

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5 "I knew what I wanted to do with the ball, but I couldn't do it because I didn't have the skills," Rachel said. "So, my dad bought me my first lacrosse rebounder and we set it up in our backyard. I would just go back and forth passing until I could make sure I caught it every single time." Rachel's dad, a lawyer-turned-**entrepreneur** who founded the tech company TouchSuite, always wanted his daughter to achieve her very best, and then surpass it. So, he bought her a backyard goal too.

6 A few months later, however, the rebounder rusted and the netting on the goal began to tear. Rachel was dumbfounded by how quickly hundreds of dollars' worth of equipment had fallen apart. "I was like, 'There's got to be a better way,'" she said.

7 This idea was still percolating in Rachel's head two years later, when she enrolled in the Young Entrepreneurs Academy, a 33-week course for young people who want to immerse themselves in business. During a speaker's talk about how problems can beget valuable opportunities, something clicked. She realized she didn't have to settle for low-quality lacrosse practice equipment. She could manufacture her own. So, as a 12-year-old seventh grader and one of the youngest students in the Young Entrepreneurs Academy, Rachel purchased a domain name[1] for $9.99 and started Gladiator Lacrosse.

8 In high school, Rachel landed a coveted spot on the varsity team at Pine Crest as a freshman, and, as a sophomore, she played for her All-District Team and the Florida National Lacrosse team. All the while, though, her triumphs on the lacrosse field occurred in parallel with another achievement: growing and managing a successful multimillion-dollar business. Because since age 12, when she founded Gladiator Lacrosse, Rachel has juggled being a student, an athlete, and a CEO.[2]

From Classes to Conference Calls

9 Through the Young Entrepreneurs Academy, Rachel collaborated with Florida Atlantic University students to transform Gladiator Lacrosse from an idea into a brand, developing a logo and a website. At the end of the program, she pitched the product line to investors and received $2,700 of seed money[3] to produce merchandise. Rachel insisted that Gladiator Lacrosse should sell low-cost, high-quality lacrosse goals and rebounders first, because these had been essential to honing her own skills.

1. **domain name** a unique name in an internet URL that identifies a website
2. **CEO** Chief Executive Officer, the head of a company
3. **seed money** money invested in a startup company usually in exchange for a stake in the company's future success

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10 Designing equipment that would be both more durable and less expensive than the best products on the market was daunting, and Rachel credits her success to being unafraid to ask for help. "I email people that I've met briefly if I remember that they have some sort of connection to something else," Rachel said. "I ask my parents for help all the time. I'm probably the least afraid to ask for help of anyone."

11 With the guidance of her dad and mentors from the academy, Rachel figured out that she could work directly with a factory manufacturer, cutting out middlemen and thus generating enough savings to upgrade the products and slash the prices. In a series of painstaking negotiations and **adjustments**, Rachel devised equipment with thicker netting, superior steel, and cheaper prices than existing lacrosse products. She got the notification for her first sale while in class as a freshman in high school. "We'd started using our laptops in class, and mine dinged," she said. "I was so excited."



The first products Rachel developed for Gladiator Lacrosse were a rebounder and a goal, pictured above. (Photo courtesy of Rachel Zietz)

12 What Rachel didn't know then was just how quickly her business would multiply. What started with mostly local sales to teammates attracted national attention as Rachel expanded her distribution to Amazon, eBay, and specialty lacrosse stores. Articles in the *South Florida Business Journal* and *Entrepreneur* magazine further showcased her business. "It became almost like my child," Rachel said. "I was constantly working on this. Like 24/7."

13 As a result, Rachel learned the importance of time management. If she wanted to attend school events, like homecoming, or keep up good grades, she had to work efficiently. "I'm a very organized person because of it," Rachel said. "I'm just planning schedules by the minute for everything I do."

Swimming with Sharks

14 Rachel didn't spend her fifteenth birthday celebrating with friends and family in Boca Raton. Instead, she stood on a turf rug in a brightly-lit TV studio in Los

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Angeles, dressed in her Pine Crest lacrosse jersey, and explained her company's story to a panel of millionaires on the popular TV show *Shark Tank*.

15 "I knew I wasn't the only lacrosse player out there who was let down by the available equipment," Rachel told the panel. "So, I decided to design and manufacture my own—and thus, Gladiator Lacrosse was born."

16 *Shark Tank* gives **nascent** entrepreneurs a chance to pitch their business ideas to venture capitalists in hopes of obtaining new investments. At 14, an executive producer for the show invited Rachel to apply for the show. A fan of *Shark Tank* since its first season, she jumped at the opportunity, and they flew her out to film.

17 As the investors listened to Rachel's pitch, smiles crept across their faces. Her voice was clear and unwavering. "I practiced my pitch maybe 1,000 times. Not exaggerating," Rachel said. "I knew it inside and out. I could say it backwards."

18 But one by one, the investors chose not to take a stake in the company. Rachel's mouth quivered as she politely thanked each investor and left the stage, disappointed. "I was like, 'Why wouldn't anyone see the value in this company?'" she said. "I've worked so hard, I've put all my time and energy into what I call my baby, and they didn't like it."

19 But when Rachel took time to analyze the investors' comments, she realized they'd opted out because she didn't need their help. She began to recognize the value of owning 100 percent of the company she had built. She used the rejection as motivation to work even harder.

20 By 2016, Gladiator Lacrosse was bringing in over $1 million in **revenue** annually, prompting Florida's governor to recognize Rachel in his 2016 State of the State Address. The press her appearance on *Shark Tank* generated also helped Rachel secure a distribution deal with a national sporting goods retail chain, and a brand partnership with well-known professional lacrosse player Casey Powell. The company expanded to offer additional products, including shooting targets and clothing.



Rachel was thrilled when famous lacrosse player Casey Powell (left), became a brand ambassador for Gladiator Lacrosse. (Photo courtesy of Rachel Zietz)

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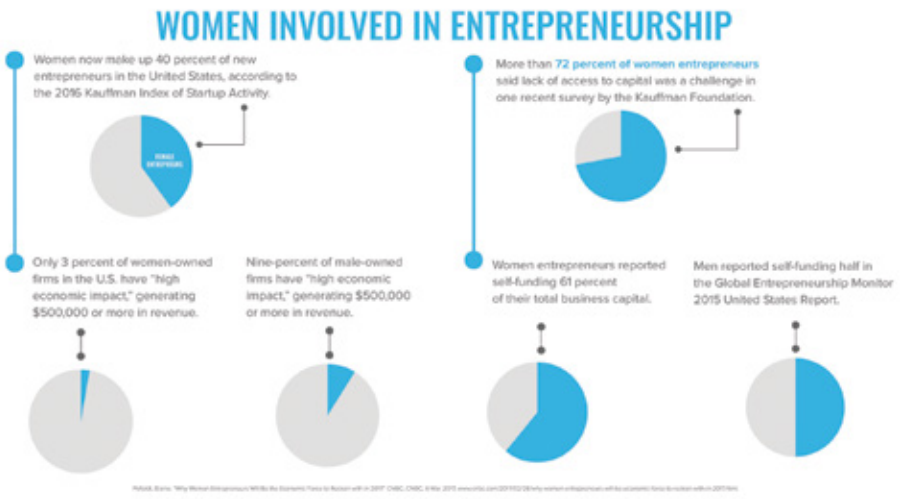
NOTES

21 In 2018, Gladiator Lacrosse is projected to reach $2– to $3 million in sales, far surpassing the highest hopes Rachel had six years ago. “I thought that the first container I ordered was going to sell out in like two to three years,” Rachel said. “Now, that container goes out like in a month.”

Onward and Upward

22 Today, Rachel still leads Gladiator Lacrosse. She’s hired four employees over the last few years, and though the company has already exceeded her expectations, her sights are set on expansion. “I want to get into more lacrosse stores nationwide, but also, I want to go global,” Rachel said. “This past year, the World Lacrosse Cup was held in Israel and we were the official goal. There were over 46 different countries playing, and so now I want to start selling to those 46 different countries.”

23 As a female CEO, Rachel also takes seriously the duty to embolden and empower others. Fewer than 30 percent of businesses making at least $1 million in revenue are owned by women, according to research by the Kauffman Foundation. To inspire more women to chase their passions, Rachel regularly volunteers to speak about her business journey.



24 Meanwhile, as Gladiator Lacrosse grows, Rachel is embarking on an entirely new journey: studying economics and playing club lacrosse at Princeton. For Rachel, who spent her teenage years shaping an idea into a multi-million-dollar enterprise, it’s a welcome challenge. “There are some people here that are stressed out about the amount of work we have, but I’ve been managing my time since high school,” Rachel said. “It’s nothing that I haven’t done before.”

ALI SWENSON is a freelance journalist from Seattle, Washington. Her stories have appeared in the Los Angeles Times, TakePart, the Brooklyn Ink and Uptown Radio.

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EXPOSITORY

WRITE

In the above article, the author lays out how Rachel Zietz executed her idea by turning her dream of owning a lacrosse equipment company into a reality. Evaluate the text structure and features used to communicate Zietz's journey. Pay particular attention to the way in which the author presents the information, as well as the way text features (such as headings, graphs, photographs) are used to emphasize certain ideas. What is effective about the author's use of text structure and features? What changes might make the article more effective?

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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 words in the context of slam poetry. With a group, generate a topic and take turns creating a short slam poem using words in the list. Look up examples of slam poetry online, if needed. Using words in a new context can help you learn to use words with intention. (ex., The problems of the world, ***diffuse*** and exploding, / Call me to ***launch*** some new ideas.)
2. Create a drawing inspired by the word. Write a caption that includes the word to reinforce the drawing. Using a word in conjunction with a drawing can help you remember the word. (ex., A drawing of dogs hidden in a shelter might include the caption, "The shelter harbors mistreated dogs until someone can adopt them.")
3. Create an analogy using the word. Making associations with a word can help you remember a word's meaning. (ex., ***sheer*** : cliff : grassy : meadow)

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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 American modernism and some of the literature that movement produced. Since that movement was a product of a terrible war, think about how war has spurred other movements throughout the past two centuries. What is the meaning of protest, waging war, and "winning" in contemporary culture? How do the texts from this unit and any other texts, works or art, or personal experiences you have had influence or shape your perspective on war? Use as many Literary Focus and Academic Vocabulary words in your discussion as you can.

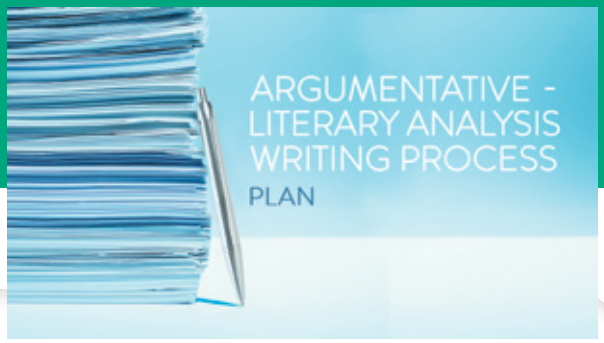
After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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Extended Writing Project and Grammar





Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

John Green once said that he defines success by asking himself, "What did I learn?" and "Who did it help?" The authors in this unit each argue what success, or winning, means to them—on the basketball court, in the workplace, or even in life itself. For some, winning means achieving a hard-earned victory or achieving a certain economic or social status. For others, winning carries an altruistic meaning, achieving equity for others or having the courage to stand up for their beliefs.

Writing Prompt

How do we define success?

In literary argumentation, writers create claims in which they evaluate the meaning or significance of literary texts. Throughout this unit, you have analyzed and evaluated texts about success. Now, write an argumentative literary analysis in which you make a claim about the true meaning of winning, using your evaluation of at least two texts in the unit and evidence from credible sources to support your claim. What does it mean to "win"? What are the benefits of winning? What are the costs? How do your chosen texts add value or meaning to the way we define success? Your essay should demonstrate an understanding of literary elements and use logical reasoning in order to create a compelling and well-reasoned argument. Be sure your argumentative literary analysis includes the following:

- ✓ an arguable claim
- ✓ valid, logical reasoning
- ✓ relevant evidence from the texts and from credible sources
- ✓ elaboration
- ✓ a counterclaim
- ✓ an evaluation of the texts in order to demonstrate your understanding of literary elements
- ✓ an appropriate tone
- ✓ standard English grammar, punctuation, capitalization, and spelling

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Introduction to Argumentative – Literary Analysis Writing

Throughout the year you have studied how authors use key literary elements and style techniques to create layers of style and meaning in texts. You have delved past the literal level to explore how these elements create mood and tone and help authors achieve their purposes for writing. As a reader, you have learned to evaluate how authors use these elements and techniques to convey meaning to readers. As a writer, you have also learned how to identify evidence from credible sources, use elaborative techniques, make valid claims, and use logical reasoning to create an effective argument. Now, you will draw on what you have learned throughout the year to create an argumentative literary analysis about how select texts add meaning or value to how we define success.

In an argumentative literary analysis, a writer makes a claim based on an in-depth analysis of a text, or texts, in order to evaluate the value or meaning of the work. The writer makes a valid claim and then provides relevant evidence from credible primary and secondary sources to support it. The writer draws on his or her understanding of literary elements in order to create a compelling argument about a text's meaning or merit. Effective literary analyses demonstrate an understanding of both style and literary elements.

This form of argumentative writing also uses genre characteristics and craft such as a strong claim, logical reasoning, relevant evidence from credible sources, and a clear organizational structure to persuade readers to accept and agree with the writer's claim. These characteristics include the following:

- an arguable claim
- a logical organizational structure
- valid, logical reasoning
- relevant and credible evidence
- a formal tone
- a persuasive, thought-provoking conclusion

In addition to these characteristics, argumentative writers incorporate the techniques of narrative, expository, and research writing to carefully craft their work and give it credibility. They use elaboration, by paraphrasing the text and using quotations, examples, facts, anecdotes, definitions, explanations, statistics, and data, to support their claims. A writer can also enhance his or her argument by incorporating description, juxtaposition, narration, and other narrative techniques. Effective argumentative writing combines these genre characteristics and craft to engage and persuade the reader.

As you continue with this Extended Writing Project, you'll receive more instruction and practice in crafting each of the characteristics of argumentative literary analysis writing to create your own argumentative literary analysis essay.

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

NOTES

STUDENT MODEL

READ AND ANNOTATE

Champions of Change

1 When you envision "winning," you might see a runner crossing a finish line with his or her arms extended into the air. Perhaps you visualize the first-place winner of a science fair holding a gold medal with a confident smile. Wins such as these are isolated achievements. Individual wins are certainly worthy of praise, but they do not embody what success really means. A true winner takes courageous action and, through his or her fortitude, inspires a series of incremental achievements toward a future goal. This courageous act can take many forms. The decision in the Supreme Court case *Brown v. Board of Education,* Lucy Stanton's "A Plea for the Oppressed," and Alice Duer Miller's satirical poem "Are Women People?" demonstrate how speakers and writers use words to publicly express ideals. These texts show that winning can mean the courageous act of publicly declaring a need for change in society.

2 In 1951, Oliver Brown's daughter, Linda, was denied entry into Topeka, Kansas's all-white elementary schools on the basis of the "separate but equal" doctrine. The doctrine was set in place in 1896 after the verdict in *Plessy v. Ferguson* legalized racial segregation of public facilities ("Documents Related to Brown v. Board of Education"). In practice, the separate facilities were not actually equal. Schools for African American students received significantly less funding than white schools did ("Brown v. Board at Fifty"). After decades of mandated segregation, Oliver Brown, along with others seeking justice, filed a class action suit against the city's board of education. They claimed that segregated schools violated the Fourteenth Amendment, or the right to equal protection under the law ("Documents Related to Brown v. Board of Education"). The children and families who risked their lives to go to school and the lawyers who stuck with the case combined their efforts in defense of African Americans' access to education and, more broadly, their civil rights.

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3 The case made it to the Supreme Court of the United States, and in 1952 the justices unanimously ruled that segregation in schools was unconstitutional. Chief Justice Warren opens the decision by stating, "We cannot turn the clock back" and "We must consider public education in the light of its full development and its present place in American life throughout the Nation." Warren's references to time serve multiple purposes. First, he states the simple truth that the past cannot be changed. Then, by saying, "in the light of its full development," he implies that public education has transformed over time. Life in mid-twentieth-century America differed from how it was in "1868, when the [Fourteenth] Amendment was adopted." Yet, by 1952, many people had grown accustomed to segregational practices. The Supreme Court justices challenge this way of thinking by acknowledging that change in this country is inevitable. Thus, it was necessary to honor this inevitability by re-evaluating public education and the laws that regulate it in the present.

4 The decision of the court goes on to demonstrate that the doctrine of "separate but equal" is unequal because it "generates a feeling of inferiority" in African American students. The laws mandated by *Plessy v. Ferguson* had great influence over American life. By declaring "separate but equal" as "inherently unequal," the court risked inciting outrage. Many of those who benefited from segregation did not want it to change. Nonetheless, the justices fulfilled their role of interpreting the law through the Constitution. With this landmark case, the Supreme Court reminded citizens that their way of life can and will evolve. The language in the Supreme Court's verdict encouraged people to question the legality of segregation in general. The court's bold decision was a win because it motivated more people to continue to fight for civil rights and greater equality on a larger scale. As the ACLU stated upon the 50th anniversary of the decision, *Brown v. Board of Education* changed America "as a nation, and for the better, and as a result African Americans made tremendous gains in access to education, income, and civic participation, out of which grew a generation of black middle-class leaders in all spheres of our nation's life."

5 Lucy Stanton also uses the power of words to inspire change. Stanton employs emotional appeals to generate meaning, make a point, and persuade her audience in her speech about abolition.

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Stanton, the first African American woman to receive a four-year college degree, wrote "A Plea for the Oppressed" in reaction to a piece of legislation called the Fugitive Slave Act of 1850 (StudySync). At the time, 3.2 million people were brutally enslaved, and while the abolitionist movement was slowly growing, the cruelty of the Fugitive Slave Act was a harsh blow to the cause (Cobb). In the speech's first sentences, Stanton says, "The Anti-Slavery pulse beats faintly," which fuels her purpose to publicly persuade "all the friends of humanity" to "plead for those who may not plead their own cause."

6 Stanton then sets out to address various subsets of the population to appeal to them to support the cause of abolition. She calls on reformers, statesmen, women, mothers, sisters, and finally Christians in a pattern of emotional appeals for why each group should specifically support the cause of abolition. The speaker cites the brutalities of slavery in very graphic terms. The members of each group called out in the speech must grapple with how slavery would specifically affect them. For example, speaking to mothers, Stanton writes, "Now thou canst feel for the slave-mother who has bent with the same interest over her child, whose heart is entwined around it even more firmly than thine own around thine, for to her it is the only ray of joy in a dreary world." The use of a series of emotional appeals throughout the speech challenges the complacency of allies in the fight for abolition and encourages listeners to adopt a more critical point of view.

7 Stanton had a long history of advocacy before she gave this speech. Stanton was the stepdaughter of notable abolitionist John Brown and was heavily involved in The Ladies' Literary Society. Her activism focused on ending the inhumane institution of slavery and creating opportunities for previously enslaved Africans. After marrying, she moved to Canada and taught formerly enslaved people who were fleeing the South. In addition to her activism, Stanton was an active writer and was the first African American to have a short story published, showing that she defied boundaries in more ways than one (Garner). Her activism is heralded as an example of how people use speeches to inspire positive change. She is a winner because she demonstrates courage by sharing her opinions and motivating her audience to amend their way of thinking.

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8 In "Are Women People?," Alice Duer Miller employs sharp-witted language and literary elements to highlight injustice and promote change. The poem opens with an epigraph, or a quotation that reveals a theme of a literary work, from an anti-suffrage speech, which says, "Look at the hazards, the risks, the physical dangers that ladies would be / exposed to at the polls." The epigraph, however, is used ironically. While Miller uses a similarly paternalistic style, her purpose is to convey a theme that is the exact opposite sentiment of the quote. The poem's opening lines establish particular literary elements, such as a first-person point of view and the characterization of the speaker as a protective and doting mother, which help reveal Miller's satirical paternalistic tone. The poem begins with words of gentle caution, but quickly twists them into satire. At the beginning of the second stanza, Miller uses hyperbole when the speaker says, "Never go to the polls, / They're dark and dreadful places / Where many lose their souls." These lines draw attention to the absurdity of the anti-suffrage argument. Later in the poem, Miller uses the language of the protective mother again when she claims to be guarding her son's "faith and honor," "innocence and charm." Then, in the last two lines, the speaker delivers a powerful rhetorical question—"Do you think I'd send my only son / Where I would not go myself?"—which reveals Miller's ultimate purpose of exposing her opponent's emotional appeal for what it really is: hypocrisy.

9 In her personal life and in her work, Miller actively advocated for women's rights. Her column "Are Women People?" ran in the *New York Tribune* from 1914 through 1917 and publicly championed women's suffrage, primarily through poetry (Bird). Miller worked for the Empire State Suffrage Campaign and led an important committee in the National American Woman Suffrage Association (Chapman). She was also a member of the Algonquin Round Table, a group of writers known for their biting wit. In this poem, she combines her advocacy, sharp-edged insight, and talent for language to boldly deconstruct her opponents' arguments and change the way people thought about women's rights.

10 Some might say that the mere act of expressing ideals publicly hardly constitutes winning, particularly if those words do not incite immediate change. For example, Lucy Stanton gave her speech "A Plea for the Oppressed" in 1850; however, slavery was not abolished

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until 1865, a full 15 years later. One may also argue that there is no win gained from a poem and that, ultimately, it was other circumstances that eventually led to women achieving the right to vote in 1920. It is important to consider, though, that lasting change rarely happens overnight. Instead, as the brave actions of the justices of the Supreme Court, Lucy Stanton, Alice Duer Miller, and many other civil rights activists have shown, "Social change is the product of deliberate, incremental action whereby we join together to try to shape a better world" (Loeb). Winning comes not just from the final outcome but from the small victories along the way.

11 When writers make a declaration that challenges the status quo, they put their reputations on the line. They make themselves a target for ridicule and risk alienation. The Supreme Court knew the implications of their verdict. They knew that their decision went against many people's core beliefs. Nevertheless, they made a choice in support of those fighting for civil rights and kick-started a series of changes to American life. Lucy Stanton was well aware of the fact that her speech about abolition might be met with resistance, but she continued to share her opinions through her activism, garnering national attention and acclaim. Likewise, Alice Duer Miller was clear-eyed about the arguments of powerful men who did not want to dilute their power by granting their wives, mothers, sisters, and daughters the right to vote. When writers go against the grain, they can influence more people to share their opinions. Like these individuals, we should all strive, by our declarations, to exhibit the fortitude required to enact change.

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PLAN YOUR ARGUMENTATIVE LITERARY ANALYSIS

WRITE

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

- **Purpose:** What does it mean to win? How do the texts support your argument?
- **Audience:** Who is your audience? How do you want them to view the texts differently?
- **Literary Elements:** How will you use your understanding of literary elements to make a claim about the value or meaning of your chosen texts?
- **Central Claim:** What is your claim about the topic? How can you word your claim so it is clear to readers?
- **Credible Evidence and Elaboration:** What evidence will you use to support your claim? What facts, details, examples, and quotations will persuade your audience to agree with your claim?
- **Valid, Logical Reasoning:** What type of logical reasoning is most appropriate to support your claim and develop your argument?
- **Transitions:** How will you smoothly transition from one idea to another within and across paragraphs?
- **Conclusion:** How will you wrap up your argument? How can you rephrase the central ideas in your argument without being redundant?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should explain what you will argue in your argumentative literary analysis essay.

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 argumentative 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 kinds of evidence can I find that would support my claim(s)?
- Which specific literary elements from this text should I address in my analysis in order to support my claim(s)?
- How am I going to distinguish my claim(s) from any alternate or opposing claims?
- What type of organizational structure should I use to establish clear relationships between claims, counterclaims, reasoning, and evidence?

Follow these steps to plan out the organization of your argumentative literary analysis, including organizing your reasons and evidence clearly:

- Identify your specific claim(s) and the reasoning and evidence that support it.
- Identify relevant literary elements that need to be included in your analysis.
- Distinguish the claim(s) from alternate or opposing counterclaims.
- Choose an organizational structure that helps you establish logical reasoning to support your claims, rebut counterclaims, and provide relevant evidence.

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YOUR TURN

PRACTICE

Read the following descriptions from a student's argumentative literary analysis essay outline. Then, complete the chart by matching each description with the correct part of the outline. Write the corresponding letter for each description in the appropriate row.

	Descriptions
A	I will look at how Gay's use of figurative language shapes my idea of what it means to win.
B	I will use quotations, paraphrased material, definitions, explanations, statistics, and data from primary and secondary sources to elaborate on my claim and on my topic sentences, as well as to provide relevant background information.
C	I want to discuss how winning is not just about the end result, but the determination to stick to a goal for a long time and not give up when times get tough. I will use inductive reasoning in my essay.
D	This is an important essay for school, so I will use a formal tone.
E	I will use primary evidence from *Hunger: A Memoir of (My) Body* and "You Gotta Beat the Best to be the Best." This evidence demonstrates Rachel Zietz's determination, and how she persevered even after she got rejected from *Shark Tank*. *Hunger: A Memoir of (My) Body* shows Gay's determination to keep trying to understand her feelings about her body for over twenty years.
F	I will use description, narration, and juxtaposition in my essay.

Outline	Description
Claim and Valid, Logical Reasoning	
Credible and Relevant Evidence from Sources	
Elaboration	
Tone	
Rhetoric, Figurative Language, and Literary Elements	
Narrative Techniques	

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YOUR TURN

PRACTICE

Complete the chart by explaining how you will include each aspect of literary argumentation in your essay.

Outline	Description
Claim and Valid, Logical Reasoning	
Credible and Relevant Evidence from Sources	
Elaboration	
Tone	
Rhetoric, Figurative Language, and Literary Elements	
Narrative Techniques	

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Writing Skill: Claims and Reasoning

Before you begin writing your claim, ask yourself the following questions:

- What is the prompt asking me to write about?
- What position about the meaning or value of my chosen texts will I take?
- How will I demonstrate my understanding of literary elements to support my claim?
- How can I make my argument clear to my reader in my claim?
- Where should I introduce supporting claims in the form of topic sentences?
- 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?

Here are some methods you can use to write and introduce your claims:

- Take brief notes about your topic and the texts you will be analyzing:
  - > Note similarities between the texts relating to your topic.
  - > Consider how you can synthesize these similarities into an arguable claim.
  - > Note the ways in which the authors use literary elements to create meaning or add value to the topic.
- Write a thesis statement to introduce your overall claim:
  - > Write a clear statement of your overall claim.
  - > Draft a thesis statement that will guide how you analyze and support your claim.
- Establish the type of logical reasoning you will use to support your claim:
  - > **deductive:** general principles lead to specific conclusions
  - > **inductive:** specific observations lead to a general conclusion
  - > **abductive:** observed patterns lead to a general conclusion
- Draft topic sentences for any additional supporting claims that will help structure the body of your argument.
- Identify a counterclaim and plan how you will refute it.

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YOUR TURN

PRACTICE

Read the descriptions below. Then, complete the chart by putting each description in the correct place in the outline. Write the corresponding letter for each description in the appropriate row.

Descriptions	
A	Inductive
B	More than anything, winning is about determination. We can never know if we are going to succeed or fail, but, through trial and error, building the fortitude to grapple with life's challenges is itself a kind of winning.
C	The texts "You Gotta Beat the Best to be the Best" and *Hunger: A Memoir of (My) Body* demonstrate that winning can mean having the strength and fortitude to carry on with something even if you don't know what the end result will be.
D	I will make a series of observations, one about how Rachel Zietz kept thinking about her idea for two years before she did anything about it, another about Zietz's rejection on *Shark Tank,* and finally about Gay's twenty year effort to understand her body even though she doesn't know how it will be resolved.

Outline	Description
Claim	
Type of Reasoning	
Summary of Reasoning	
Conclusion	

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YOUR TURN

PRACTICE

Complete the chart by writing a claim for your argumentative literary analysis, the type of reasoning you will use, a summary of your reasoning, and your conclusion.

Outline	Description
Claim	
Type of Reasoning	
Summary of Reasoning	
Conclusion	

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Writing Skill: Evaluating Sources

Here are some suggestions that will help you improve your 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 your 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 information from sources below. Then, complete the chart by placing the information into two categories: information that is relevant to Alex's essay and information that is not relevant. Write the corresponding letter for each piece of information in the appropriate column.

Information from Sources	
A	Before 1920, Miller used biting satire to promote women's suffrage, but even after the 19th amendment was passed, she continued to fight for women's rights more broadly through her stories, plays, and poetry.
B	Some of Miller's books, such as *Come Out of the Kitchen,* were made into movies, and, later in her career, she consulted on Hollywood scripts.
C	When Lucy Stanton was growing up, her family was part of the Underground Railroad, helping people escape the brutal confines of slavery.
D	Lucy Stanton married her second husband, Levi Sessions, in 1878, and they moved first to Tennessee and later to Los Angeles, California.
E	Many Northern cities also had *de facto* segregation policies.
F	In the *Brown v. Board of Education case,* it was argued that "separate but equal" was "inherently unequal."

Relevant	Not Relevant

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YOUR TURN

PRACTICE

In order to ensure that your essay incorporates credible sources and reflects thorough research, complete the chart below by filling in the title and author of a source and answering the questions about it. As you continue to identify sources for your essay, consider returning to these questions as needed.

Source Questions	Answers
Source Title and Author: _____	
Reliability: Has the source material been published in a well-established book or periodical or on a well-established website? Is the source material up-to-date or based on the most current information?	
Accuracy: Is the source based on factual information that can be verified by another source?	
Credibility/Trustworthiness: Is the source material written by a recognized expert on the topic? Is the source material published by a well-respected author or organization?	
Bias: Is the source material objective and unbiased?	
Omission: Does the source contain omissions of important information that supports other viewpoints?	
Relevant: Does the source contain relevant anecdotes, examples, facts, and details that support my central idea?	
Decision: Should I use this source in my argumentative literary analysis essay? Is it effective in supporting my claim?	

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Writing Skill: Evidence and Elaboration

To write an argumentative literary analysis using credible evidence from sources and elaboration, do the following:

- Identify the overall claim you will make about a literary topic.
- Select credible evidence from multiple sources.
  - > Evidence may include facts, statistics and data, examples, quotes or citations from texts, paraphrases of texts, personal anecdotes, definitions, descriptions, and explanations.
  - > Identify credible primary and secondary sources of information, such as government or educational websites and print books by experts.
- Consider how you can synthesize, explain, or expand on the evidence through elaboration, making your understanding of the topic clear.
- Determine how you will explain the connections between your overall claim, supporting claims, and evidence.

To write an argumentative literary analysis using credible evidence from sources and elaboration, ask yourself the following questions:

- What is the overall claim that I am making?
- Does my evidence include facts, statistics, examples, quotes or citations, paraphrases, personal anecdotes, definitions, descriptions, and explanations that clarify my understanding of the topic?
- Is my evidence relevant to my overall claim and supporting claims?
- Have I synthesized and elaborated on evidence from credible primary and secondary 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 following quotations from Alex's final version of his essay below. Then, complete the chart by matching each quotation with the correct elaborative technique. Write the corresponding letter for each quotation in the appropriate row.

Quotations from Alex's Essay	
A	"We must consider public education in the light of its full development and its present place in American life throughout the Nation."
B	After decades of mandated segregation, Oliver Brown, along with others seeking justice, filed a class action suit against the city's board of education. They claimed that segregated schools violated the Fourteenth Amendment, or the right to equal protection under the law ("Documents Related to Brown v. Board of Education").
C	For example, speaking to mothers, Stanton writes, "Now thou canst feel for the slave-mother who has bent with the same interest over her child, whose heart is entwined around it even more firmly than thine own around thine, for to her it is the only ray of joy in a dreary world."
D	The language in the Supreme Court's verdict encouraged people to question the legality of segregation in general. The court's bold decision was a win because it motivated more people to continue to fight for civil rights and greater equality on a larger scale.
E	The case made it to the Supreme Court of the United States, and in 1952 the justices unanimously ruled that segregation in schools was unconstitutional.
F	The poem opens with an epigraph, or a quotation that reveals a theme of a literary work, from an anti-suffrage speech, which says, "Look at the hazards, the risks, the physical dangers that ladies would be/exposed to at the polls."

Elaborative Technique	Quotation from Alex's Essay
Quotation	
Paraphrase	
Definition	
Explanation	
Example	
Fact	

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YOUR TURN

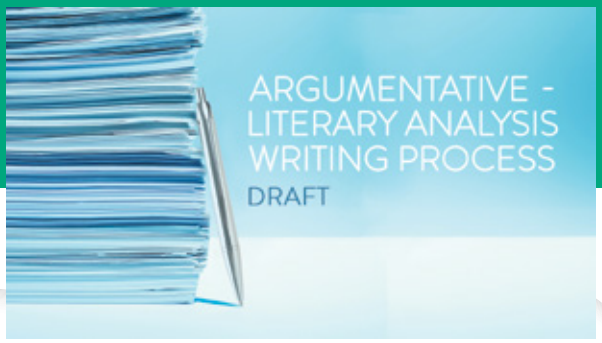
PRACTICE

Complete the chart by writing down some of your own ideas for using elaborative techniques in your draft.

Elaborative Technique	Ideas
Quotation	
Paraphrase	
Definition	
Explanation	
Example	
Fact	

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Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR ARGUMENTATIVE LITERARY ANALYSIS

WRITE

Use your plan and other responses in your Binder to draft your argumentative literary analysis 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 developed:

You have already made progress toward writing your argumentative literary analysis essay. 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? Have I established clear relationships among claims, reasoning and evidence?
- ☐ **Developed:** Have I clearly supported my claim? Have I identified counterclaims 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 Alex's argumentative literary analysis. You will see places where he has revised parts of his argumentative literary analysis as he's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Alex will revise as he works toward his final version.

STUDENT MODEL: FIRST DRAFT

READ

NOTES

Champions of Change

~~A true winner takes courageous action and, through his or her fortitude, inspires a series of incremental achievements toward a future goal. This courageous act can take many forms. The decision in the Supreme Court case *Brown v. Board of Education,* Lucy Stanton's "A Plea for the Oppressed," and Alice Duer Miller's satirical poem "Are Women People?" demonstrate how speakers and writers use words to publicly express ideals. These texts show that winning can mean the courageous act of publicly declaring a need for change in society.~~

When you envision "winning," you might see a runner crossing a finish line with his or her arms extended into the air. Perhaps you visualize the first-place winner of a science fair holding a gold medal with a confident smile. Wins such as these are isolated achievements. Individual wins are certainly worthy of praise, but they do not embody what success really means. A true winner takes courageous action and, through his or her fortitude, inspires a series of incremental achievements toward a future goal. This courageous act can take many forms. The decision in the Supreme Court case *Brown v. Board of Education,* Lucy Stanton's "A Plea for the Oppressed," and Alice Duer Miller's satirical poem "Are Women People?" demonstrate how speakers and writers use words to publicly express ideals. These texts show that winning can mean the courageous act of publicly declaring a need for change in society.

In 1951, Oliver Brown's daughter, Linda, was denyed entry into Topeka, Kansas's all-white elementary schools on the basis of the "separate but equal" doctrine. The doctrine was set in place in 1896 after the verdict in *Plessy v. Ferguson* legalized racial segregation of public facilities ("Documents Related to Brown v. Board of Education"). In practice, the separate facilities were not actually equal. Schools for African American students received significantly

Narrative Techniques

Alex uses narrative techniques to improve his introduction. He uses description to create a hook that challenges his readers' assumptions about what it means to win. He also uses the second person to address his readers and draw them in. By using these techniques, he engages his readers at the start of his essay.

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less funding than white schools did ("Brown v. Board at Fifty"). After decades of mandated segregation, Oliver Brown, along with others seeking justice, filed a class action suit against the city's board of education. They claimed that segregated schools violated the 14th Amendment, or the right to equal protection under the law ("Documents Related to Brown v. Board of Education"). The children and families who risked their lives to school and the lawyers who stuck with the case combined their efforts in defense of African Americans' access to education and, more broadly, their civil rights.

The case made it to the Supreme Court of the United States, and in 1952 the justices unanimously ruled that segregation in schools was unconstitutional. Chief Justice Warren opens the decision by stating, "we cannot turn the clocks back" and "We must consider public education in the light of its full development and its present place in America." Warren's references to time serve multiple purposes. He states the simple truth that the past cannot not be changed. By saying, "in the light of its full development," he implies that public education has transformed over time. Life in mid-twentieth century America differed from how it was in "1868, when the [Fourteenth] Amendment was adopted." Yet, by 1952, many people had grown accustomed to segregational practices. The Supreme Court justices challenge this way of thinking by acknowledging that change in this country is inevitable. Thus, it was necessary to honor this inevitability by re-evaluating public education and the laws that regulate it in the present.

~~The decision of the court go on to demonstate that the doctrine of "separate but equal" is unequal because it "generates a feeling of inferiority" in African American students. The court declared that "seperate but equal" was "inherently unequal." As the ACLU stated upon the 50th anniversary of the decision, *Brown v. Board of Education* changed America "as a nation, and for the better, and as a result African Americans made tremendous gains in assess to education, income, and civic participation, out of which grew a generation of black middle-class leaders in all spheres of our nation's life."~~

The decision of the court goes on to demonstrate that the doctrine of "separate but equal" is unequal because it "generates a feeling of inferiority" in African American students. The laws mandated by

Improving Writing

In response to his peer reviewers' feedback, Alex elaborates on his ideas in order to explain them more thoroughly. By elaborating, Alex connects his ideas in the paragraph and also provides a strong connection to and support for his overall claim.

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Plessy v. Ferguson had great influence over American life. By declaring "separate but equal" as "inherently unequal," the court risked inciting outrage. Many of those who benefited from segregation did not want it to change. Nonetheless, the justices fulfilled their role of interpreting the law through the Constitution. With this landmark case, the Supreme Court reminded citizens that their way of life can and will evolve. The language in the Supreme Court's verdict encouraged people to question the legality of segregation in general. The court's bold decision was a win because it motivated more people to continue to fight for civil rights and greater equality on a larger scale. As the ACLU stated upon the 50th anniversary of the decision, *Brown v. Board of Education* changed America "as a nation, and for the better, and as a result African Americans made tremendous gains in access to education, income, and civic participation, out of which grew a generation of black middle-class leaders in all spheres of our nation's life."

Lucy Stanton also uses the power of words to inspire change. Stanton employs emotional appeals to generate meaning, make a point, and persuade her audience in her speech about abolition. Stanton, the first African American woman to receive a four-year college degree, wrote "A Plea for the Oppressed" in reaction to a piece of legislation called the Fugitive Slave Act of 1850 (StudySync). At the time, 3.2 million people were brutally enslaved, and while the abolitionist movement was slowly growing, the cruelty of the Fugitive Slave Act was a harsh blow to the cause (Cobb). In the speech's first sentences, Stanton says, "The Anti-Slavery pulse beats faintly," which fuels her purpose to publicly persuade "all the friends of humanity" to "plead for those who may not plead their own cause."

Stanton then sets out to address various subsets of the population to appeal to them to support the cause of abolition. She calls on reformers, statesmen, women, mothers, sisters, and finally Christians in a pattern of emotional appeals for why each group should specifically support the cause of abolition. The speaker cites the negative aspects of slavery in very grafic terms. Each group called out in the speech must think about how slavery would specifically affect them as a member of that group. For example, speaking to mothers, Stanton writes, "Now thou canst feel for the slave-mother who has bent with the same interest over her child, whose heart is entwined around it even more firmly than thine own around thine,

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for to her it is the only ray of joy in a dreary world." The use of a series of emotional appeals throughout the speech challenges the complacency of allies in the fight for abolition and encourages listeners to adopt a more critical point of view.

Stanton had a long history of advocacy before she gave this speech. Stanton was the stepdaughter of notable abolitionist John Brown and was heavily involved in The Ladies' Literary Society. Her activism focused on ending the inhumane institution of slavery and creating opportunities for previously enslaved Africans. After marrying, she moved to Canada and taught formerly enslaved people who were fleeing the South. In addition to her activism, Stanton was an active writer and was the first African American to have a short story published. Showing that she defyed boundaries in more ways than one (Garner). Her activism is heralded. It is an example of how people use speeches to inspire positive change. She is a winner. She demonstrates courage by sharing her opinions and motivating her audience to amend their way of thinking.

~~In "Are Women People?," alice duer miller is super witty abt. how she addresses the anti-suffragists and to call for change. The poem has a line at the beginning from an anti-suffragist. But Miller uses it to turn the tables on him. Even though Miller uses the same kind of parental, superior tone of voice, she does it for a totally different reason. The poem's written from a personal voice and the speaker is a helicopter mom type figure, which helps show how Millers putting a twist on the anti-suffragist's words.~~ In "Are Women People?," Alice Duer Miller employs sharp-witted language and literary elements to highlight injustice and promote change. The poem opens with an epigraph, or a quotation that reveals a theme of a literary work, from an anti-suffrage speech, which says, "Look at the hazards, the risks, the physical dangers that ladies would be exposed to at the polls." The epigraph, however, is used ironically. While Miller uses a similarly paternalistic style, her purpose is to convey a theme that is the exact opposite sentiment of the quote. The poem's opening lines establish particular literary elements, such as a first-person point of view and the characterization of the speaker as a protective and doting mother, which help reveal Miller's satirical paternalistic tone. At the beginning of the second stanza Miller uses hyperbole when the speaker says, "Never go to the polls, / They're dark and dreadful

Style

Alex revises this paragraph to maintain a formal style. He replaces colloquialisms with formal language and academic terms that demonstrate his understanding of literary elements. As a result, Alex establishes a more authoritative tone, which boosts his credibility and helps him create a more persuasive argument.

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places / Where many lose their souls." These lines draw attention to the absurdity of the anti-suffrage argument. Later in the poem, Miller uses the language of the protective mother again when she claims to be guarding her son's "faith and honor," "innocence and charm." Then, in the last two lines, the speaker delivers a powerful rhetorical question, "Do you think I'd send my only son / Where I would not go myself?" which reveals Miller's ultimate purpose of exposing her opponent's emotional appeal for what it really is: hypocrisy.

In her personal life and in her work, Miller actively advocated for women's rights. Her column, "Are Women People?" ran in the *New York Tribune* from 1914 through 1917 and publicly championed women's suffrage, primarily through poetry (Bird). Miller worked for the Empire State Suffrage Campaign and led an important committee in the National American Woman Suffrage Association (Chapman). She was also a member of the Algonquin Round Table, a group of writers known for their biting wit. In this poem, she combines her advocacy, sharp-edged insight, and talent for language to boldly deconstruct her opponents' arguments and change the way people thought about women's rights.

Some might say that the mere act of expressing ideals publicly hardly constitutes winning, particularly if those words do not incite immediate change. For example, Lucy Stanton gave her speech, "A Plea for the Oppressed," in 1850; however, slavery was not abolished until 1865, a full 15 years later. One may also argue that there is no win gained from a poem and that, ultimately, it was other circumstances that eventually led to women achieving the right to vote in 1920. It is important to consider, though, that lasting change rarely happens overnight. Instead, as their brave actions have shown, "social change is the product of deliberate, incremental action whereby we join together to try to shape a better world" (Loeb). Winning comes not just from the final outcome but from the small victories along the way.

When writers make a declaration that challenges the status quo, they put their reputations on the line. They make themselves a target for ridicule and risk alienation. The Supreme Court knew the implications of their verdict. They knew that their decision went against many people's core beliefs. Nevertheless, they made a

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choice in support of those fighting for civil rights and kick-started a series of changes to American life. Lucy Stanton was well aware of the fact that her speech about abolition might be met with resistance, but she continued to share her opinions through her activism, garnering national attention and acclaim. Likewise, Alice Duer Miller, was clear-eyed about the arguments of powerful men who did not want to dilute their power by granting their wives, mothers, sisters, and daughters the right to vote. When writers go against the grain, they can influence more people to share their opinions. Like these individuals, we should all strive, by our declarations, to exhibit the fortitude required to enact change.

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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 you could improve the clarity, structure, and style of your writing
- where peers or teachers had difficulty understanding what you want to communicate because
  - > your claim is not clear
  - > your ideas and reasoning need more support or analysis
  - > your arguments could be ordered more logically
- where teachers, peers, or online editing tools indicated grammar, punctuation, or usage mistakes
- whether suggestions from reviewers and online editing tools are accurate and help meet your writing goals
- what type of revision would best address each piece of feedback, for example
  - > revising your claim or adding details to improve clarity
  - > explaining the connections between your evidence and your claim to add to and clarify your analysis
  - > editing word choice to improve the style of your writing

To improve your writing, consider your feedback and ask yourself the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- What seems clear to me but isn't to others?
- Do suggested changes, including those for spelling, grammar, or usage, achieve my intended meaning?
- What kinds of revisions are needed to address this feedback and improve the clarity, structure, and style of my writing?
- How should I prioritize my revisions to address the most serious issues affecting my writing?

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YOUR TURN

PRACTICE

Below is feedback Alex received from a peer on the draft of his essay. Choose the best answer to each question about this feedback.

> Your paper presents a persuasive analysis about the power of words and how declaring the need for change is a form of winning. In this paragraph, however, I think you could be more specific. Why did you choose to analyze this text? Your tone is formal and appropriate to your task and audience, but I feel like you could make a stronger point about how the court's action represents winning. I should have analyzed this text in my essay, too!

1. Which piece of feedback will help Alex address the biggest issue in his draft?

   - ○ A. Your paper presents a persuasive analysis about the power of words and how declaring the need for change is a form of winning.
   - ○ B. In this paragraph, however, I think you could be more specific.
   - ○ C. Why did you choose to analyze this text?
   - ○ D. Your tone is formal and appropriate to your task and audience, but I feel like you could make a stronger point about how the court's action represents winning.

2. Which piece of feedback is the least helpful and Alex should not use it?

   - ○ A. Your paper presents a persuasive analysis about the power of words and how declaring the need for change is a form of winning.
   - ○ B. In this paragraph, however, I think you could be more specific.
   - ○ C. Your tone is formal and appropriate to your task and audience, but I feel like you could make a stronger point about how the court's action represents winning.
   - ○ D. I should have analyzed this text in my essay, too!

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: 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)
  - > Use the appropriate vocabulary for your task and purpose. For example, an argumentative literary analysis should use academic language, such as *setting, plot, character, protagonist, point of view, perspective,* etc.
- sentence structure, especially areas where you could vary the type, length, and complexity of your sentences
  - > 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 techniques that are appropriate for 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 that my style is appropriate for the topic and purpose?
- Are my tone and voice appropriate for the task, purpose, and audience? For example, am I using an objective tone and a formal voice for academic writing?
- How can I ensure that I am using techniques appropriate for the writing type that strengthen my writing and are engaging for 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 am following the conventions of academic English?

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YOUR TURN

PRACTICE

Choose the best answer to the question.

Alex wants to improve the tone of a passage from an earlier draft of his essay. Which of the following edits to the first sentence uses the most appropriate tone for Alex's audience and purpose?

> The speaker is making a point by using the birthday of her kid to say something about the anti-suffragists' message. The speaker's voice is similar to a parent who treats their grown up, adult child like a toddler. The author uses this voice to reveal meaning in the poem. She is comparing the anti-suffragists to an unnecessarily overprotective parent.

- A. The author uses the setting of her son's twenty-first birthday—a birthday that marks a passage into adulthood—to reveal her purpose of challenging the infantilizing language of the anti-suffragists.
- B. The setting is important to the author's purpose because it helps her take down her opponent.
- C. The author is an amazing satirist; she's incredibly sharp witted and uses all of the weapons at her disposal, including point of view, character, and her own son's birthday (the setting) to make a really strong point about the weakness of the anti-suffragist argument.
- D. The author's purpose is to make her opponent look bad, she accomplishes this purpose by using literary elements like the setting of her son's birthday to get an upper hand on her opponent.

STYLE

WRITE

Use the questions on the previous page to revise a paragraph of your argumentative literary analysis to improve the style. Be sure to demonstrate your understanding of literary elements by using the appropriate terms and analyzing how writers use literary elements to create layers of meaning in the text.

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Writing Skill: Narrative Techniques

As you revise the draft of your argumentative literary analysis to incorporate narrative techniques that will strengthen your argument, ask yourself the following questions:

- Which narrative techniques can I use to strengthen my argument and better introduce and support my claim?
- Which narrative techniques are appropriate for emphasizing or clarifying my thinking?
- Which narrative techniques are appropriate for my task and purpose?
- Which narrative techniques will help me engage my audience?

Here are some types of narrative techniques you can use to strengthen your argument:

- To elaborate with anecdotes or recount events:
  - > **narration:** the method used to tell the story or relate ideas; most often in an argumentative literary analysis, you will use the third-person point of view, unless you are relating a personal anecdote
- To illustrate or emphasize ideas, anecdotes, facts, details, and literary elements you are analyzing:
  - > **description:** details such as sensory details and literal and figurative language
  - > **juxtaposition:** the side-by-side placement of two things to compare and contrast
- To engage your audience:
  - > **pacing:** You can adjust the pacing of your argument to communicate urgency or encourage contemplation.
  - > **perspective:** Consider using shifts in perspective to hook, persuade, include, or challenge your reader; for example, you could use a second-person *(you)* question as the hook in your introduction, or you could use the first-person-plural point of view *(we)* to make an inclusive generalization in your conclusion.

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YOUR TURN

PRACTICE

Read the excerpts from Alex's argumentative literary analysis. Then, complete the chart by writing the narrative technique that correctly matches each excerpt.

Narrative Techniques			
narration	juxtaposition	description	shift in perspective

Excerpts	Narrative Techniques
"In 1951, Oliver Brown's daughter, Linda, was denied entry into Topeka, Kansas's all-white elementary schools on the basis of the 'separate but equal' doctrine."	
"Stanton then sets out to address various subsets of the population to appeal to them to support the cause of abolition. She calls on reformers, statesmen, women, mothers, sisters, and finally Christians in a pattern of emotional appeals for why each group should specifically support the cause of abolition. The speaker cites the brutalities of slavery in very graphic terms."	
"By declaring 'separate but equal' as 'inherently unequal,' the court risked inciting outrage."	
"When writers go against the grain, they can influence more people to share their opinions. Like these individuals, we should all strive, by our declarations, to exhibit the fortitude required to enact change."	

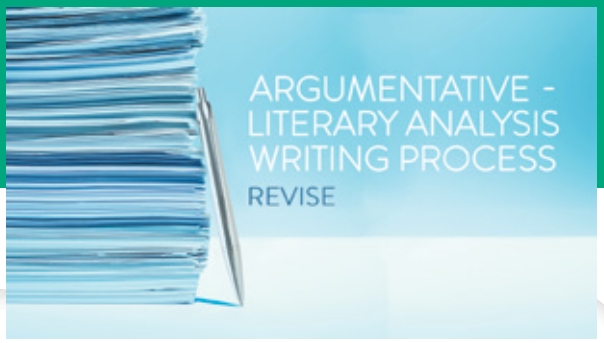
NARRATIVE TECHNIQUES

WRITE

Use the questions on the previous page to revise a paragraph of your argumentative literary analysis by using narrative techniques that will strengthen your argument and engage your audience.

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Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have written a draft of your argumentative literary analysis 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. Use the guide below to help you review.

Review	Revise	Example
Clarity		
Identify all pronouns, and determine if it is clear to whom you are referring.	Use the authors' or individuals' names to identify whom you are talking about.	Instead, as ~~their~~ the brave actions of the justices of the Supreme Court, Lucy Stanton, Alice Duer Miller, and many other civil rights activists have shown, "social change is the product of deliberate, incremental action whereby we join together to try to shape a better world" (Loeb).
Cohesiveness		
Identify sections in the essay that seem disconnected. Annotate places where you feel you might be able to make a more distinct link between pieces of information or sections of information.	Add in transitions that provide links between sentences to improve the logical flow of ideas.	Warren's references to time serve multiple purposes. ~~He~~ First, he states the simple truth that the past cannot be changed. ~~By~~ Then, by saying, "in the light of its full development," he implies that public education has transformed over time.

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Review	Revise	Example
Structure		
Review your body paragraphs. Are they coherent? Identify and annotate any sentences within and across paragraphs that don't flow in a clear and logical way.	Rewrite the sentences so they are clear and flow logically.	The children and families who risked their lives to go to school and the lawyers who stuck with the case combined their efforts in defense of African Americans' access to education and, more broadly, their civil rights. ~~In 1952, the justices unanimously ruled that segregation in schools was unconstitutional.~~ The case made it to the Supreme Court of the United States, and in 1952 the justices unanimously ruled that segregation in schools was unconstitutional. Chief Justice Warren opens the decision by stating, "we cannot turn the clocks back" and "We must consider public education in the light of its full development and its present place in America."
Style: Word Choice		
Identify any weak adjectives, nouns, or verbs.	Replace weak adjectives, nouns, or verbs with strong, descriptive, and precise language.	She calls on reformers, statesmen, women, mothers, sisters, and finally Christians in a pattern of emotional appeals for why each group should specifically support the cause of abolition. The speaker cites the ~~negative aspects~~ brutalities of slavery in very grafic terms. The members of each group called out in the speech must ~~think about~~ grapple with how slavery would specifically affect them.

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Review	Revise	Example
Style: Sentence Fluency		
Read aloud your writing and listen to the way the text sounds. Does it sound choppy? Or does it flow smoothly with rhythm, movement, and emphasis on important details and events?	Rewrite a key passage, making your sentences longer or shorter to achieve a better flow of writing and the effect you want your reader to feel.	Her activism is heralded~~. It is~~ as an example of how people use speeches to inspire positive change. She is a winner~~.~~ ~~She~~ because she demonstrates courage by sharing her opinions and motivating her audience to amend their way of thinking.

REVISE YOUR ARGUMENTATIVE LITERARY ANALYSIS

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your argumentative literary analysis essay to determine areas that should be revised.

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Grammar: Run-On Sentences

A run-on sentence is two or more sentences incorrectly written as one sentence. Correct a run-on sentence by doing one of the following:

- Change the independent clauses into two separate sentences with a period.
- Separate the independent clauses with a semicolon (;).
- Separate the independent clauses with a comma and a coordinating conjunction: *and, or, but.*
- Separate the independent clauses with a subordinating conjunction (*because, although,* etc.).
- Separate the independent clauses with a semicolon or period and then add a conjunctive adverb followed by a comma (*however, finally, therefore,* etc.).

Run-on Sentence	Strategy	Text
Scot has arrived, and brings news that he expected to find all peace and Quietness here as he left them at home, you will have more particulars than I am able to send you, from much better hands.	Change the comma after *home* to a period to separate the independent clauses into two separate sentences. Capitalize the word *you* after *home*.	Scot has arrived, and brings news that he expected to find all peace and Quietness here as he left them at **home. You** will have more particulars than I am able to send you, from much better hands. Letters to John Adams
They walked through the diningroom where the firebrick in the hearth was as yellow as the day it was laid, his mother could not bear to see it blackened.	Remove the comma and add a subordinating conjunction.	They walked through the diningroom where the firebrick in the hearth was as yellow as the day it was **laid because** his mother could not bear to see it blackened. The Road

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> It is smaller than the crane it has a longer neck.

- A. Add a comma after **crane**.
- B. Add a comma and *but* after **crane**.
- C. Put a period after **crane**.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> My Aunt Debra owns three dogs she wants to get another one.

- A. Add a comma after **dogs**.
- B. Add *big* before **dogs**.
- C. Add a comma and the word *but* after **dogs**.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> My jeans were hanging on the clothesline, and a wren tried to build a nest in them.

- A. Replace **and** with *therefore*.
- B. Delete the word **and**.
- C. Change the comma to a semicolon.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> Sharon brought cheesecake to the class reunion Marla brought brownies.

- A. Add a comma after **reunion.**
- B. Add a comma and the word *and* after **reunion.**
- C. Add a semicolon and the word *and* after **reunion.**
- D. No change needs to be made to this sentence.

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Grammar: Sentence Fragments

A sentence fragment is a group of words that lacks a subject, a predicate, or both. A fragment does not express a complete thought.

Every sentence must have a subject and a predicate to express a complete thought. The subject part of a sentence names whom or what the sentence is about. The predicate part tells what the subject does or has. It can also describe what the subject is or is like.

Term	Definition	Example
complete sentence	contains a subject and a predicate to express a complete thought	He objected to the T-shirt logo, calling it disgusting and vulgar. Catch the Moon
sentence fragment	a group of words that lacks a subject, a predicate, or both	Not too far. Call It Sleep

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YOUR TURN

PRACTICE

1. What change is needed to form a complete sentence?

> Barked continually from midnight until 4:00 A.M.

- A. Add the subject: *My neighbor's dog.*
- B. Remove the words **from midnight.**
- C. Change **continually** to *constantly.*
- D. No change needs to be made.

2. What change is needed to form a complete sentence?

> My older sister Becky, who had twins at the beginning of January.

- A. Add *healthy* before **twins.**
- B. Add the conjunction *but* after **twins.**
- C. Add the predicate: *decided to work from home.*
- D. No change needs to be made.

3. What change is needed to form a complete sentence?

> No one but Marella was in the car when the accident occurred.

- A. Add a detail about whose car it was.
- B. Add a colon after **Marella.**
- C. Remove the phrase **in the car.**
- D. No change needs to be made.

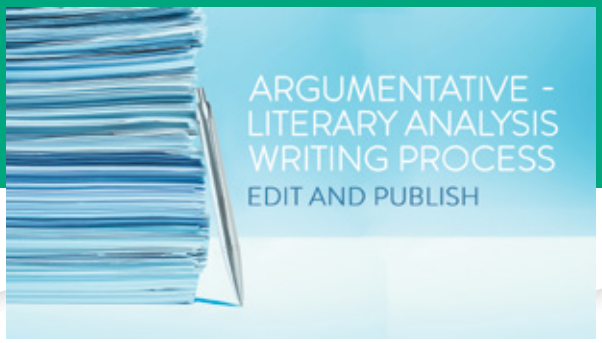
4. What change is needed to form a complete sentence?

> Walked along Sixth Street, looked up, and saw a hot-air balloon.

- A. Before **walked,** add the subject: *My friends and I.*
- B. Replace the period with a question mark.
- C. Add *Wandered and* in front of **walked.**
- D. No change needs to be made.

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Edit and Publish

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have revised your argumentative literary analysis essay based on your peer feedback and your own examination.

Now, it is time to edit your argumentative literary analysis essay. When you revised, you focused on the content of your essay. You probably looked at your essay's clarity and cohesiveness. 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:

- ☐ Does each sentence express a complete thought?
- ☐ Have I corrected run-on sentences?
- ☐ Have I spelled everything correctly?

Notice some edits Alex has made:

- corrected a sentence fragment
- corrected a spelling mistake
- corrected a run-on sentence

In addition to her activism, Stanton was an active writer and was the first African American to have a short story published,~~:~~ ~~Showing~~ showing that she ~~defyed~~ defied boundaries in more ways than one (Garner). Her activism is heralded as an example of how people use speeches to inspire positive change. ~~she~~ She is a winner because she demonstrates courage by sharing her opinions and motivating her audience to amend their way of thinking.

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EDIT AND PUBLISH YOUR ARGUMENTATIVE LITERARY ANALYSIS

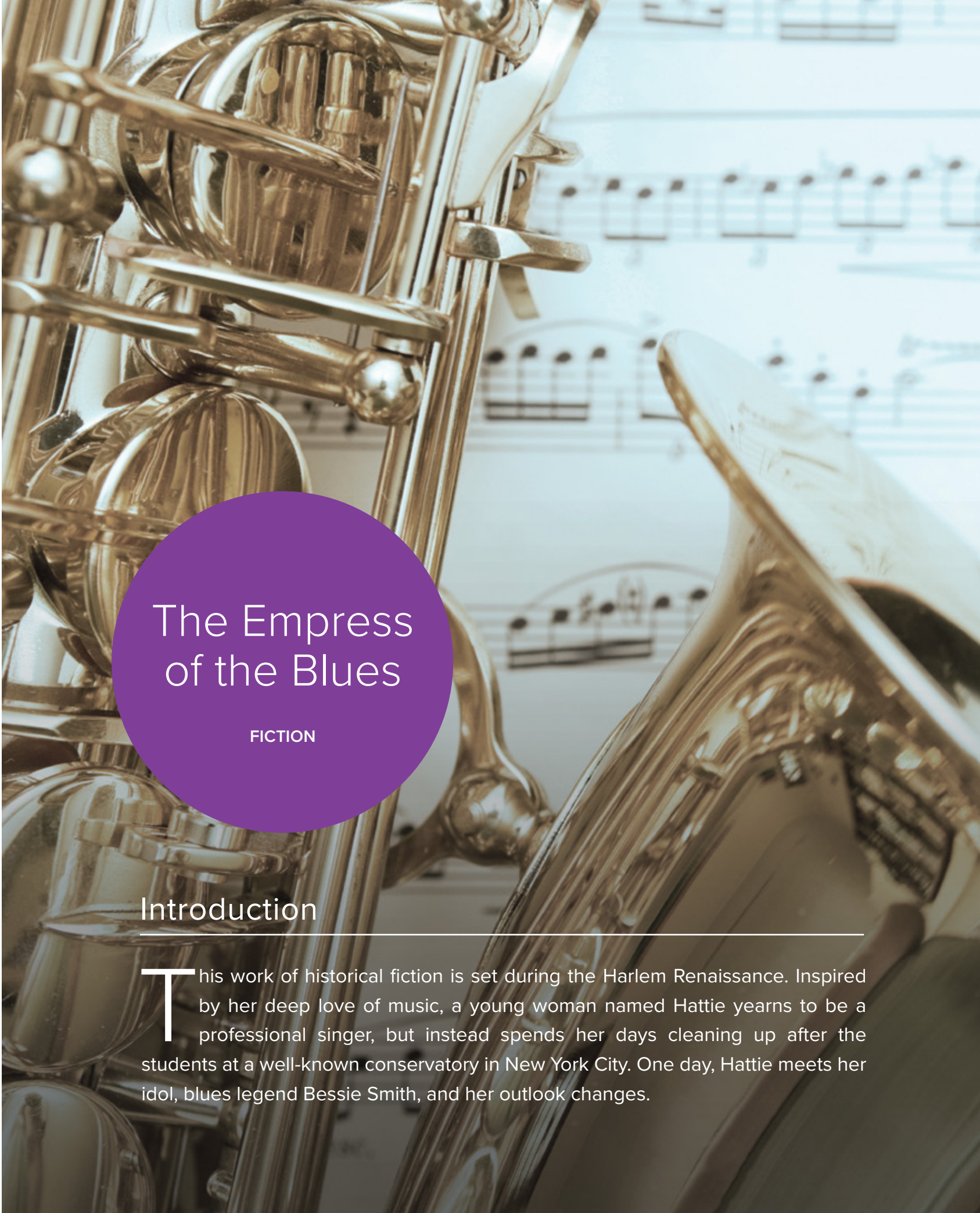
WRITE

Use the questions in the checklist, as well as your peer reviews, to help you evaluate your argumentative literary analysis essay to determine places 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 Empress of the Blues

FICTION

Introduction

This work of historical fiction is set during the Harlem Renaissance. Inspired by her deep love of music, a young woman named Hattie yearns to be a professional singer, but instead spends her days cleaning up after the students at a well-known conservatory in New York City. One day, Hattie meets her idol, blues legend Bessie Smith, and her outlook changes.

VOCABULARY

READ



loiter

to remain in an area for no clear reason



conservatory

a school that teaches music, theater, and dance



threshold

the bottom of a doorway



graciously

in a way that is courteous and kind



tantalizingly

in a way that is very tempting

NOTES

READ

READ AND ANNOTATE

1 On most nights, you could find me on the streets of Harlem, **loitering** outside the city's best jazz clubs. I hoped that the summer wind would carry a stray note to my hungry ears. Jazz music was my lifeblood. I wanted nothing more than to be inside those clubs not only as a patron, but also as a star. If I closed my eyes tight enough, I could see myself onstage. I'd stand in front of the best jazz quartet in the city, draped in a long gold sheath, with a song on my lips and a paying audience. The Whites Only sign kept me from entering the club. It couldn't stop me from imagining what it would be like.

2 The last time I could afford admission to one of the clubs that allowed African Americans, I let the velvety smooth notes of the music wrap themselves around me. Smoke billowed up from tables nearby. The way it shimmered in the lights made it look like the stage could not stop itself from swaying as Bessie Smith, the Empress of the Blues, sang her song. Ms. Smith was my hero. An orphan since the age of nine, she and her brother began to perform on the streets of Chattanooga to earn money. Twenty years later, she would

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NOTES

become the highest paid African American performer in the country. Not bad for a few decades of hard work. If she could do it, I could, too.

3 The long walk home afterward was like crossing a **threshold** from the world of fantasy back into my own dreary reality. I climbed the steps to my apartment and tucked myself in for a few precious hours of sleep before the next day began.

4 Music was **tantalizingly** close during the day as well. I was fortunate to secure a position working in the kitchen at The Juilliard School of Music. Mostly, I washed dishes and picked up trash that the students left behind in empty classrooms. Sometimes I caught a glimpse of a lesson or a performance. It was like spotting a bright diamond amid a pile of coal. I always hoped that one such encounter would change my life. But I never thought it would actually happen.

5 It was an ordinary Thursday. I had just finished washing and stacking the dishes from the students' lunch when my supervisor told me to go fetch the trays from one of the conference rooms. There had been a luncheon for a special guest of the school. Now that it was over, someone had to clean it up. I breezed through the unusually quiet hallway. All of the students in the **conservatory** must have gone to the special guest's performance. I turned the corner. I expected to find an empty room, but what I saw instead stopped my heart.

6 Bessie Smith was alone in the room, plucking forgotten sheet music from the table. Frozen to the spot by shock and nerves, all I could do was stare. I knew I should have left immediately. Clearly, Ms. Smith was the school's honored guest. I was nobody. After a moment, I squeaked, "Excuse me, Ms. Smith." I started to back out of the room, my red-hot face turned to the floor in embarrassment. Miraculously, the Empress of the Blues extended her hand and introduced herself.

7 "Hattie," I murmured with my eyes glued to the floor.

8 "It's a pleasure to meet you, Hattie." said Ms. Smith **graciously**. "Are you a singer, too?"

9 "Yes, ma'am," I said, daring to look up again. "Not here, of course, but I am, and I want to be just like you."

10 "Keep working at it, and you'll get there. You know, I didn't go to music school either." Ms. Smith winked and swept out of the room. As I watched her go, I felt a smile creep across my face and hope begin to blossom in my heart.

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First Read

Read "The Empress of the Blues." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is Hattie's dream?

   Hattie's dream is _____.

2. Who is Hattie's hero?

   Hattie's hero is _____.

3. Why does Hattie admire her hero? Use textual evidence from the story to support your inferences.

   Hattie admires her hero because _____

   _____.

4. Use context to determine the meaning of the word **loitering** as it is used in "The Empress of the Blues." Write your definition of *loitering* here.

   Loitering means _____.

   A context clue is _____.

5. What is another way to say that the most promising violinists study at a *conservatory*?

   The most promising violinists study _____.

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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 6–10 from "The Empress of the Blues." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "The Empress of the Blues"

Bessie Smith was alone in the room, plucking forgotten sheet music from the table. Frozen to the spot by shock and nerves, all I could do was stare. I knew I should have left immediately. Clearly, Ms. Smith was the school's honored guest. I was nobody. After a moment, I squeaked, "Excuse me, Ms. Smith." I started to back out of the room, my red-hot face turned to the floor in embarrassment. Miraculously, the Empress of the Blues extended her hand and introduced herself.

"Hattie," I murmured with my eyes glued to the floor.

"It's a pleasure to meet you, Hattie." said Ms. Smith graciously. "Are you a singer, too?"

"Yes, ma'am," I said, daring to look up again. "Not here, of course, but I am, and I want to be just like you."

"Keep working at it, and you'll get there. You know, I didn't go to music school either." Ms. Smith winked and swept out of the room. As I watched her go, I felt a smile creep across my face and hope begin to blossom in my heart.

1. As it is used in paragraph 6 of the story, the expression *frozen to the spot* means —

   - ○ A. slippery as ice.
   - ○ B. very cold.
   - ○ C. unable to move.
   - ○ D. looking at the ground.

2. As it is used in paragraph 7 of the story, the expression *eyes glued to the floor* means —

   - ○ A. unable to see.
   - ○ B. staring at the ground.
   - ○ C. needing glasses.
   - ○ D. eyes stuck on the floor with glue.

3. The expression from the story that makes a comparison to a flower in bloom is —

   - ○ A. "hope begin to blossom in my heart."
   - ○ B. "felt a smile creep across my face."
   - ○ C. "plucking forgotten sheet music."
   - ○ D. "my red-hot face."

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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 the following excerpt from the text. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "The Empress of the Blues"

On most nights, you could find me on the streets of Harlem, loitering outside the city's best jazz clubs. I hoped that the summer wind would carry a stray note to my hungry ears. Jazz music was my lifeblood. I wanted nothing more than to be inside those clubs not only as a patron, but also as a star. If I closed my eyes tight enough, I could see myself onstage. I'd stand in front of the best jazz quartet in the city, draped in a long gold sheath, with a song on my lips and a paying audience. The Whites Only sign kept me from entering the club. It couldn't stop me from imagining what it would be like.

1. Based on this excerpt, the reader can infer that —

   - A. the main character is lost.
   - B. the main character is not able to enter the city's best jazz clubs.
   - C. the main character is hungry and wants to find a restaurant.
   - D. the main character does not like jazz music.

2. A detail that best supports this inference is —

   - A. "If I closed my eyes tight enough, I could see myself onstage."
   - B. "I hoped that the summer wind would carry a stray note to my hungry ears."
   - C. "Jazz music was my lifeblood."
   - D. "The Whites Only sign kept me from entering the club."

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Close Read

NARRATIVE

WRITE

Hattie dreams of being a great jazz singer like her hero Bessie Smith. How do you think meeting Bessie Smith changes Hattie's life? Imagine you are Hattie and write a letter to Bessie Smith. In the letter, describe what you are doing now, 10 years after meeting your hero. Use specific details from the text and describe how meeting Ms. Smith changed your life. Pay attention to and edit for main and helping verbs.

Use the checklist below to guide you as you write.

- ☐ What do you imagine that Hattie is doing 10 years after meeting Bessie Smith?
- ☐ Why did meeting Bessie Smith change Hattie's life?
- ☐ How does Hattie feel about having met Bessie Smith?

Use the sentence frames to organize and write your narrative.

Dear Ms. Smith,

Ten years ago, I dreamed of being a jazz _____, but I was poor and had no training.

I had to work in a _____ to make money to live on.

Then, I met you one day. You told me "Keep working at it, and you'll get there." Now I'm a professional _____.

You have always been my _____.

Thank you for helping me see that I could realize my _____.

Sincerely,
Hattie

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My Dad's Dream

FICTION

Introduction

Every parent has a dream for a child, but what if the child does not share that dream? What if the child wants to explore something new, something his parents would find disagreeable? How should the child deal with that problem?

VOCABULARY

READ



competitive

having a strong desire to win



tragedy

a disastrous event



tackle

to stop by forcing an opponent to the ground



justify

to support with good reasons



competent

able to satisfactorily master and complete a task

READ

READ AND ANNOTATE

NOTES

1 My dad gave me my first football jersey. I don't remember the experience, but it was a defining moment in my life, even if I was only three days old and couldn't walk or talk. Mom took a picture of that important day, and she proudly displayed it to all her friends. I looked like a shriveled pink piglet stuck in a green and yellow shirt three times too big for me. Looking down at me in my crib, my parents were convinced that I would follow in my dad's footsteps. I would be the most **competitive** player on the Franklin High School football team, and, of course, I would become state champion, just like my dad. That conviction explains why I'm sitting here, on a hard bench, on a warm spring day, waiting to try out for the team. It doesn't explain, however, how I feel about where I am and what I have to do.

2 My first toy was, naturally, a baby-sized football. I gnawed on the ends as my teeth started coming in. I carried it everywhere, but I just couldn't understand that I was supposed to toss the ball to Dad. As I grew, the footballs got bigger, and my dad started teaching me about the game. We'd go in the backyard, he'd toss me the football, and sometimes I would actually catch it. With

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repetitive practice, after school and all day Saturday, I made some improvements and even started catching the ball sometimes. Mom would sit in a lawn chair watching us play and cheering when I managed to do something right. When we sat down to eat dinner, the conversation would revolve around game strategy, and Mom and Dad would relive Dad's glory days as a football player. Sometimes the conversation would turn to discussions about how we would celebrate when I was state champion.

3 As I grew up, football was my life. My family watched professional games on Sunday afternoons, and my dad would discuss each play, being sure to criticize all the mistakes. Mom would make comments about players not having enough motivation. Nothing was said, but I knew they hoped that someday they'd be watching me play professionally on Sundays.

4 As the practices continued, Dad quickly realized that I was no kicker. He'd hold the ball, and when I'd run up to kick it, one of three things always happened. I might completely miss the ball and give the air a good, solid kick. I might slip and end up on the ground while Dad shook his head sadly. And sometimes I would actually connect with the ball, sending it skittering across the lawn for approximately four feet, which wasn't the winning kick Dad had in mind.

5 The next obvious choice was to learn to be a quarterback. Unfortunately, that meant accurately throwing the ball. To help me, Dad hung an old tire on a tree in the yard. My job was to practice tossing the ball into the tire repeatedly. Truthfully, I did manage to hit the target once in a while, but my accuracy was pitiful. Half the time I tossed the ball over the fence into Mr. Fletcher's backyard; however, Dad was encouraged because I was "getting distance!" Eventually, he had to accept the idea that I was not quarterback material.

6 Next, he tried making me work out with weights to build muscle. Then I would be able to **tackle** other players. Mom did her part to help, too, and made me protein shakes every day. I have to admit, I did get much stronger. I also have to admit that by this time, I realized that there were other things in life besides football. When I was a little kid, I thought it was fun. When I was finishing middle school, the words "fun" and "football" didn't belong in the same sentence. I was a **competent** player, but I hadn't inherited my dad's skills or his interest in the game.

7 So there I was, sitting on the bench, waiting to try out and wondering how I could tell the truth. How could I let my family know that I really didn't want to play the game? I'd seen so many football games, but the part I always liked best was the marching band. I wanted to join the school band. Winning or losing would matter less than the fun of playing a trumpet. I knew my being in the band would be the worst **tragedy** that ever happened to my parents. It would be impossible to **justify** my choice and even harder to explain why I

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made it. I wasn't sure I even knew why, but I did know I just didn't want to play football. I would go through life knowing that I had failed my parents; I was an imperfect son and a bitter disappointment.

8 "McGinty, take the field, and show us what you can do!" Coach shouted.

9 I walked away.

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First Read

Read "My Dad's Dream." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Write two or three sentences telling who the main character is and where the main character is at the start of the story.

   The main character is _____

   At the start of the story, he _____

   _____.

2. What does the narrator's father want the narrator to become?

   The main character's father wants him to _____

3. At the end of the story, why is the narrator worried about telling his parents about his decision not to play football? Include a line from the text to support your response.

   At the end of the story, the narrator is worried _____

   _____.

4. Use context to determine the meaning of the word **justify** as it is used in "My Dad's Dream." Write your definition of *justify* here.

   Justify means _____

   A context clue is _____

5. What is another way to say that the hurricane was a *tragedy* for the island?

   The hurricane was _____

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Reading Skill: Language Structures

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 each phrase below. Then, using the boldface words in each phrase, complete the chart by writing the noun and adjective of each phrase. Finally, match the correct adjective type with each phrase.

Adjective Types
color
type
size
shape
quantity
opinion

Phrase	Adjective	Noun	Adjective Type
tying an **old tire** on a tree limb in the yard	old	tire	age
like a shriveled **pink piglet**			
throwing the ball approximately **four feet**			
holding a **baby-sized football**			
giving it a **good**, solid **kick**			
sitting in a **lawn chair**			
catching the **oblong ball**			

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Reading Skill: Main Ideas and Details

DEFINE

READ

The **main ideas** are the most important ideas of a paragraph, a section, or an entire text. The **supporting details** are details that describe or explain the main ideas.

To **distinguish** between the main ideas and the supporting details, you will need to decide what information is the most important and supports or explains the main ideas.

CHECKLIST

DISCUSS AND ANNOTATE

In order to distinguish between main ideas and supporting details, do the following:

- ✓ Preview the text. Look at headings, topic sentences, and boldface vocabulary.
  - Ask yourself: What seem to be the main ideas in this text?
- ✓ Read the text.
  - Ask yourself: What are the most important ideas? What details support or explain the most important ideas?
- ✓ Take notes or use a graphic organizer to distinguish between main ideas and supporting details.

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YOUR TURN

PRACTICE

Read the main ideas in the chart below. Then, complete the chart by matching the supporting detail that best supports each main idea.

	Supporting Details
A	I looked like a shriveled pink piglet stuck in a green and yellow shirt three times too big for me.
B	My job was to practice tossing the ball into the tire repeatedly.
C	I'd seen so many football games, but the part I always liked best was the marching band.
D	My family watched professional games on Sunday afternoons, and my dad would discuss each play, being sure to criticize all the mistakes.

Main Idea	Supporting Detail
My dad gave me my first football jersey.	
As I grew up, football was my life.	
The next obvious choice was to learn to be a quarterback.	
So there I was, sitting on the bench, waiting to try out and wondering how I could tell the truth.	

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Close Read

PERSONAL NARRATIVE

WRITE

"My Dad's Dream" explores the idea of choosing to live a dream that someone has for you or to live your own dream. Write a blog post describing your experience with this main idea from the story. Include specific details from your life to support your main idea. Pay attention to and edit for plural nouns.

Use the checklist below to guide you as you write.

- ☐ What was a dream someone had for you?
- ☐ What was a dream you had for yourself?
- ☐ Which dream did you choose?

Use the sentence frames to organize and write your personal narrative.

One time _____ wanted me to _____.

It was not my dream. I wanted to _____.

In the end, I chose _____.

It's important to _____.

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FLORIDA

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UNIT 6

With Malice Toward None

How can we attain justice for all?

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434 Civil Rights Act of 1964
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438 Second Inaugural Address
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Author Biographies



CHIMAMANDA NGOZI ADICHIE

Chimamanda Ngozi Adichie (b. 1977) grew up in Nigeria and studied medicine at the University of Nigeria before leaving for the United States to study communications and political science in Philadelphia at Drexel University. She later completed a master's degree from Johns Hopkins University and received a master of arts in African Studies from Yale University. Her novel *Americanah* (2013) was selected as one of "The 10 Best Books of 2013," and won the National Book Critics Circle Award for Fiction. She was awarded a MacArthur Fellowship in 2008.



CICERO

Marcus Tullius Cicero (106 BCE – 43 BCE) was a Roman politician, lawyer, philosopher, and life-long defender of the Republic. Cicero's time was marked by political intrigue and shifting alliances. Throughout this time, Cicero had a contentious relationship with Caesar and, after the Ides of March, regretted not being included in the conspiracy. After Caesar's political heir, Mark Antony gained political power, Cicero was executed—and his head and hands were displayed on the Rostra.



RITA DOVE

The youngest person and first African American appointed Poet Laureate Consultant by the Library of Congress, Rita Dove (b. 1952) was born in Akron, Ohio. She was a top student and was invited to the White House as a Presidential Scholar. Dove graduated from Miami University in Ohio and received a Fulbright Scholarship, which allowed her to study in Germany. She returned to the United States to earn her master of fine arts from the University of Iowa. Her book *Thomas and Beulah* won the Pulitzer Prize for Poetry in 1987.



RALPH ELLISON

Ralph Waldo Ellison (1914–1994) is best known for his novel *Invisible Man*, which won the National Book Award. He was born in Oklahoma City, Oklahoma, attended the Tuskegee Institute in Alabama, and then moved to New York City. There, he lived at a YMCA on 135th Street in Harlem and met Langston Hughes and Richard Wright. He was not drafted into World War II, but did enlist in the United States Merchant Marine. Later, he made money writing book reviews but focused on writing *Invisible Man*. He died of pancreatic cancer at the age of eighty-one.



LOUISE ERDRICH

Louise Erdrich (b. 1954) was born in Little Falls, Minnesota, and attended Dartmouth College, where she was one of the first women admitted to the school. In 1979, she earned a master of arts from Johns Hopkins University. She won numerous awards including the Pushcart Prize in Poetry, the National Book Award for Fiction (*The Round House*), and the Anisfield-Wolf Book Award (*The Plague of Doves*—which was also a finalist for the Pulitzer Prize for Fiction). She currently lives in Minnesota and owns a small independent bookstore.



MARTIN LUTHER KING JR.

Martin Luther King Jr. (1929–1968) entered college at the age of fifteen and received a BA from Morehouse College. After earning a bachelor of divinity degree and earning his doctorate, he moved to Montgomery, Alabama, in 1954 to become pastor of the Dexter Avenue Baptist Church. Known for his oratorical skills, he led numerous nonviolent protests, including the 1955 bus boycott, the 1963 Birmingham protests, and the March on Washington, where he gave his "I Have a Dream" speech. He was assassinated in Memphis, Tennessee, on April 4, 1968.

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CHRISTINE KITANO



Christine Kitano was raised in Los Angeles, California, by a first-generation immigrant mother from Korea, and a second-generation Japanese American father. She received her master of fine arts in creative writing from Syracuse University, and her Ph.D. in creative writing from Texas Tech University. She teaches at Ithaca College, where she serves as an assistant professor of creative writing, poetry, and Asian American literature. She is the author of the collections of poetry *Sky Country* and *Birds of Paradise*. She lives in Ithaca, New York.

ABRAHAM LINCOLN



The 16th president of the United States, the commander in chief of the Union Army during the Civil War, and the first president to be assassinated, Abraham Lincoln (1809–1865) was born in a one-room log cabin on a farm in Kentucky. He served as a captain in the Illinois Militia during the Black Hawk War, as New Salem's postmaster and county surveyor, and was admitted to the Illinois State Bar in 1836. He is best known for preserving the Union, as well as declaring and implementing the legal emancipation of enslaved people in America.

AIMEE NEZHUKUMATATHIL



Born in Chicago, Illinois, Aimee Nezhukumatathil (b. 1974) attended The Ohio State University where she received a bachelor's degree in English, and a master of fine arts in poetry and creative nonfiction. She received the Diane Middlebrook Poetry Fellowship at the Wisconsin Institute for Creative Writing at UW–Madison, and served as the writer-in-residence at the University of Mississippi MFA program from 2016–2017. She is the poetry editor of *Orion* magazine, and her poems have appeared in *Ploughshares*, *Tin House*, and the *Best American Poetry* series.

TOMÁS RIVERA



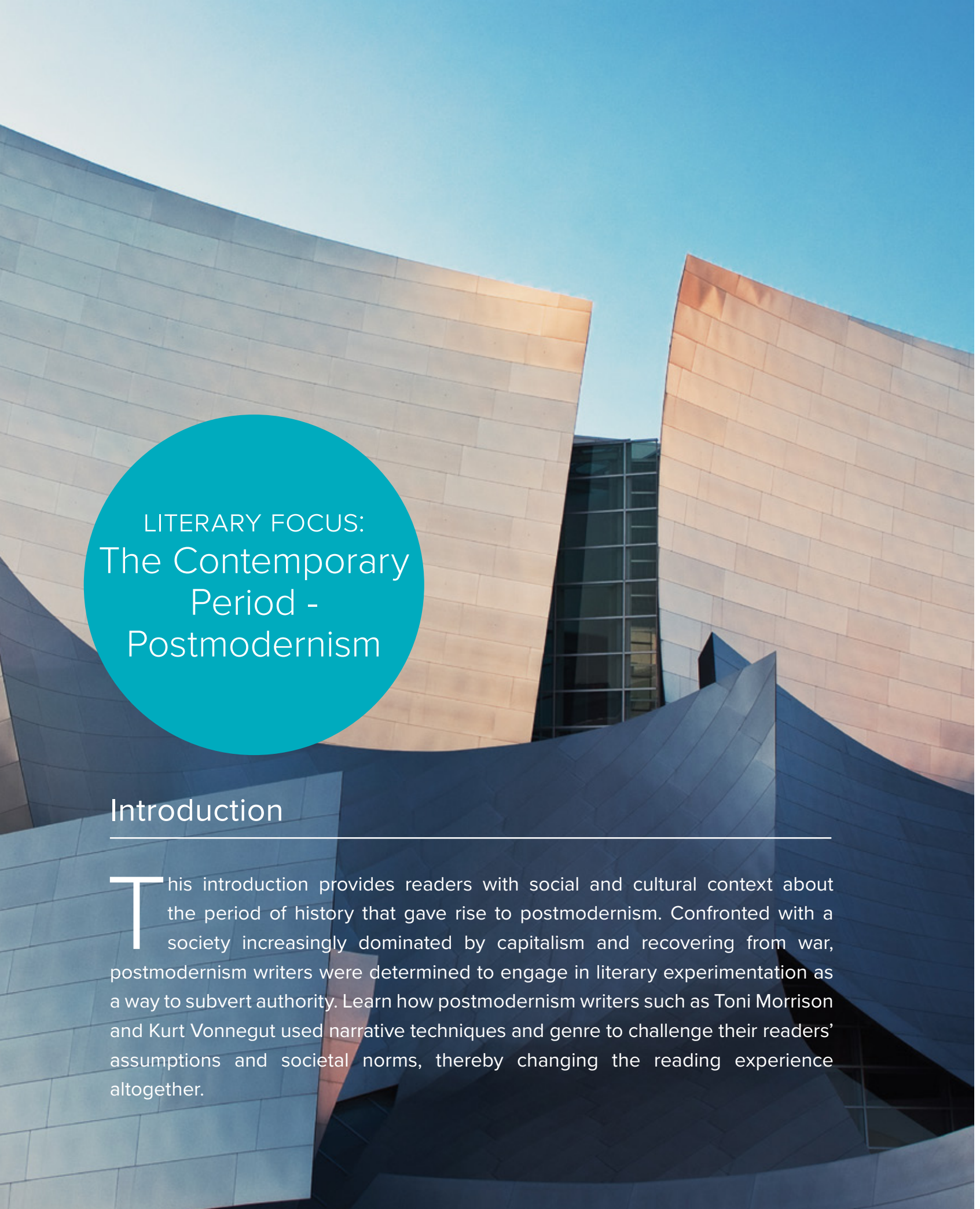
Tomás Rivera (1935–1984) was born to migrant farm workers who traveled across Texas and the Midwest following the annual harvest. The first in his family to go to college, Rivera would go on to graduate from Southwest Texas State University where he earned a bachelor's degree in English and a master's degree in education. He received his doctorate from the University of Oklahoma. The author of short stories, poetry, and academic works, Rivera may best be known for the novel *...y no se lo tragó la tierra* (*...And the Earth Did Not Devour Him*).

DALIA ROSENFELD



A graduate of the Iowa Writers' Workshop, a freelance journalist, and creative writing instructor at Bar Ilan University in Israel, Dalia Rosenfeld has appeared in *The Atlantic*, *Los Angeles Review*, *Mississippi Review*, *The Forward*, and the *Michigan Quarterly Review*. She received a Bachelor of Arts in Jewish studies from Oberlin College. Rosenfeld has won the Tobias Wolff Award for Fiction, and the Mississippi Review Prize. She is the author of the short story collection *The Worlds We Think We Know*, and lives in Tel Aviv with her three children.

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LITERARY FOCUS:

The Contemporary Period - Postmodernism

Introduction

This introduction provides readers with social and cultural context about the period of history that gave rise to postmodernism. Confronted with a society increasingly dominated by capitalism and recovering from war, postmodernism writers were determined to engage in literary experimentation as a way to subvert authority. Learn how postmodernism writers such as Toni Morrison and Kurt Vonnegut used narrative techniques and genre to challenge their readers' assumptions and societal norms, thereby changing the reading experience altogether.

"A single text can embody a multiplication of meanings."

NOTES

1 Have you ever read a text and struggled to figure out which character was the protagonist? Have you had difficulty recounting the plot of a film because it was not presented in chronological order? Perhaps in your inability to categorize such a text or film you simply described it as "experimental." It's possible that these representations of dismantled narrative techniques were examples of postmodernism, a trend that rejects universalities and embraces instability. Postmodernist writing can be difficult to identify because it is the nature of postmodernism to evade categorization. Much of today's popular media that seem to defy genre characteristics operate within the realm of postmodernism. Even these texts, however, have patterns and common characteristics. Learning the history of how postmodernist trends emerged and how they function in contemporary society will better prepare you to see the influence of postmodernism in your daily life.

Capitalism

2 Postmodernism is not a clear-cut movement with a definitive start and end date. As with other literary trends, many scholars choose to trace the development of postmodernism in relation to major events in history and their effect on the economy and patterns of cultural expression. For example, comparative literature professor and scholar Fredric Jameson outlines the evolution of realism, modernism, and postmodernism according to economist Ernest Mandel's three stages of capitalism:

- The first stage is free-market capitalism, a system in which goods and services are privately owned by individuals or businesses rather than controlled by an authority. In the eighteenth and late nineteenth centuries, Western Europe, England, and the United States witnessed fast-paced technological advancements, such as the growth of the steel industry and steam-driven motors, that made it possible to transport goods and people more efficiently. This period is associated with the development of literary realism and naturalism.

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- The next stage of capitalism is monopoly capitalism, a system from the late nineteenth century until the mid-1900s in which corporations became larger and more powerful and international markets were developed. This phase of capitalism is connected to literary modernism.
- The third stage, **late capitalism** started after World War II and is still happening now. Late capitalism is a post-industrial economic system characterized by globalization, mass media, and consumption. In this modern era of capitalism, the media, consumerism, mass communication, and computer technology are ingrained in everyday life.

3 Many critics agree that the development of postmodernism thought is concurrent with the emergence of late capitalism. Postmodernists respond to late capitalism with an anti-authoritarian attitude. They reject generalizing theories, universalities, all-encompassing narratives, and ideals constructed by authoritative entities. Early postmodern writers, such as Kurt Vonnegut, reacted to post-war, post-atomic America in their expressions of antiwar and anti-establishment feelings. Contemporary postmodern works such as the television series *Black Mirror* often express a distrust in society's reliance on digital networks and surveillance.

Beyond Modernism

4 The postmodern lens has been applied to such disciplines as philosophy, literature, art, and architecture. The "post" in postmodern does not identify a time period, but rather a departure from modernist principles. Modernist texts feature subversive techniques in an effort to demonstrate the inadequacy of outdated literary conventions and to make sense of the chaos in modern life. Modernist writers portray disorder to express their interest in overcoming their disillusionment through the use of new literary forms. Postmodernists engage in similar forms of literary experimentation. For example, **fragmentation**, or the breaking down of narrative conventions, is a common technique in both modern and postmodern literature. A text might employ fragmentation through non-linear storytelling to disrupt the audiences' reliance on chronology to make sense of events. Or, an author might incorporate an unreliable narrator or multiple narrators to discourage dependency on the experiences of a single character for understanding. However, modernists and postmodernists use similar techniques for different purposes. On the one hand, a modernist might use fragmentation to express a sense of meaninglessness and a desire to ultimately restore order and meaning through new forms. On the other hand, postmodernists might use fragmentation to underscore the incoherent nature of life and the world. They encourage readers to not only challenge conventions but also to deconstruct literature and to question how meaning is produced.

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NOTES



Hol en Bol by M.C. Escher, 1955. Displayed at the Escher Museum in The Hague, Netherlands.

5 Another key difference between the attitudes of modernism and postmodernism is how they conceptualize the roles of the author and the reader. Modernist texts call attention to the author and the control he or she exerts over the text. More emphasis is placed on the inherent subjectivity of a text and how it reflects the interiority of the author or characters. This is exemplified by modernism's use of interior monologue and stream-of-consciousness narration. Postmodernism is more concerned with how external forces shape what is perceived about a text. Postmodernists often abandon the practice of examining how the author crafted the text to produce a certain meaning and, instead, welcome a new objective purpose in which the meaning of language transforms depending on the perspective of the reader. They generally do not subscribe to the belief that there can be a singular truth or unified means of engagement. As a result, a single text can embody a **multiplication** of meanings.

Major Concepts

Traditions of Non-Tradition

6 Postmodern writers frequently reject overarching interpretations of events that provide a foundation for people's beliefs and give meaning to their experiences. For example, a postmodernist might respond with skepticism to the claim that anything can be accomplished through hard work and determination. The postmodernist might seek to point out that such generalizations fail to account for experiences that do not fit within the singular narrative presented.

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7 In their efforts to dismantle authority, postmodern narrators often have a self-reflexive voice that draws attention to the text's status as a written work. Self-reflexivity is a characteristic of **metafiction**, or fiction in which the author self-consciously references the fact that the work presented is a literary construction. Examples of postmodern metafiction include the novel and film *Atonement* which is a story about an author writing a story. The cult classic *The Princess Bride* is a story about a reader reading a story. Lemony Snicket's *A Series of Unfortunate Events* and Roald Dahl's *James and the Giant Peach* both have a narrator who purposefully reveals himself as the author. A metafictional work might also feature a story within a story such as in *The Fault in Our Stars*.

Heterogenous Storytelling

8 Postmodernist literature places an emphasis on a multiplicity of voices and experiences. As such, postmodernism rejects homogenous storytelling and embraces difference by demanding more visibility for people of color, women, and LGBTQ communities.

9 Some postmodern authors have engaged with the question of multiplicity of experience with the genre of historiographic metafiction. A term coined by literary theorist Linda Hutcheon, historiographic metafiction is a type of postmodern literature which combines the techniques of metafiction and historical fiction. According to Hutcheon, such works "are both intensely self-reflexive and yet paradoxically lay claim to historical events." Works of historiographic metafiction, such as Toni Morrison's Pulitzer Prize–winning novel *Beloved,* blend elements of fiction and history to reconsider the past. Historiographic metafiction is just one example of how postmodern thinking can be used to re-evaluate history and prioritize voices that may have been marginalized in other narratives for a more nuanced view of society.

Adaptation and Amalgamation

10 **Pastiche** is the practice of combining elements of previous works to create something new. This is a common element in postmodern texts, which tend to imitate the style of, make reference to, or adapt texts from the past. Pastiche can be used to honor the ideas from a previous text or to reinvent them with a unique representation. Stephen Sondheim's musical *Into the Woods* uses pastiche to weave the characters and plots of fairy tales such as "Little Red Riding Hood," "Cinderella," "Rapunzel," and "Jack and the Beanstalk" into one story.

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NOTES



American actor Gene Wilder (1933–2016) stars as the grandson of the original Frankenstein, with Peter Boyle (1935–2006) as the new monster in the Mel Brooks film *Young Frankenstein*, 1974.

11 Postmodern works also make use of **parody**, or work that mimics a style of a work, artist or genre in an exaggerated manner for comedic effect. *Young Frankenstein* (1974), directed by Mel brooks and starring Gene Wilder, adapts Mary Shelley's novel *Frankenstein* in a parody of the horror film genre. The film, shot entirely in black and white, borrows from the style of classic 1930's horror films. Postmodern works can also employ a playful or critical tone through a mixture of highbrow and lowbrow genres that question the value of such distinctions. Highbrow genres are generally considered to be intellectual, sophisticated and serious. Lowbrow genres are regarded as easily accessible and sometimes unrefined. *Young Frankenstein* plays with this hierarchy by repositioning a "classic" text in a new popular culture context. Postmodernists also blend highbrow and lowbrow genres when they play with low and high register vocabularies and grammatical structures; through mixing characteristics and structures of screenwriting, literature, poems, music, ads, news, comics, lists, text messages, etc.; through the use of slang; and by incorporating pop-culture and Americana.

12 Postmodernists encourage audiences to doubt the notion that any text can exist in isolation. They embrace intertextuality, or the references, allusions, and relationships to other texts, to demonstrate how our conceptions of who we are and the world we live in are subject to an endless array of influences.

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13 Postmodern texts also encourage their audience to take themselves less seriously by denying the existence of set rules or principles and blurring the boundaries between genres.



A piece of graffiti street art, claimed to be by Banksy, shows three stencil figures listening into a conversation in an existing telephone box.

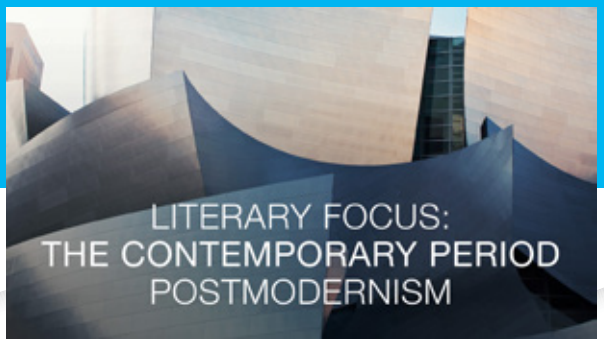
14 **Style and Form**

- Postmodern writing sometimes uses clear, everyday language, though the structure of the text might be very involved. Postmodern writing can include nontraditional or interwoven narratives.
- Popular postmodernist techniques include an unreliable narrator, ironic narrator, or multiple narrators.
- Postmodernist literature is often easily recognizable through a departure from genre structures, with the incorporation and intermixing of multiple genres.

15 Postmodernism is a far-reaching term that can be applied to a wide range of disciplines. In theory, any text can be read from a postmodern perspective regardless of whether or not the creator intended it to be ambiguous. Postmodern thinkers interrogate objective proclamations of truth, embracing the echo of interpretation. Where do you draw the line between what is meaningful and what is meaningless? What is purposeful and what is coincidence?

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First Read

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

THINK QUESTIONS

WRITE

1. What is the relationship between late capitalism and postmodernism? Cite evidence from the text to support your answers.

2. Postmodernists reject overarching concepts about how the world works. How does the use of fragmentation in narratives reflect this purpose? Cite evidence from the text to support your answers.

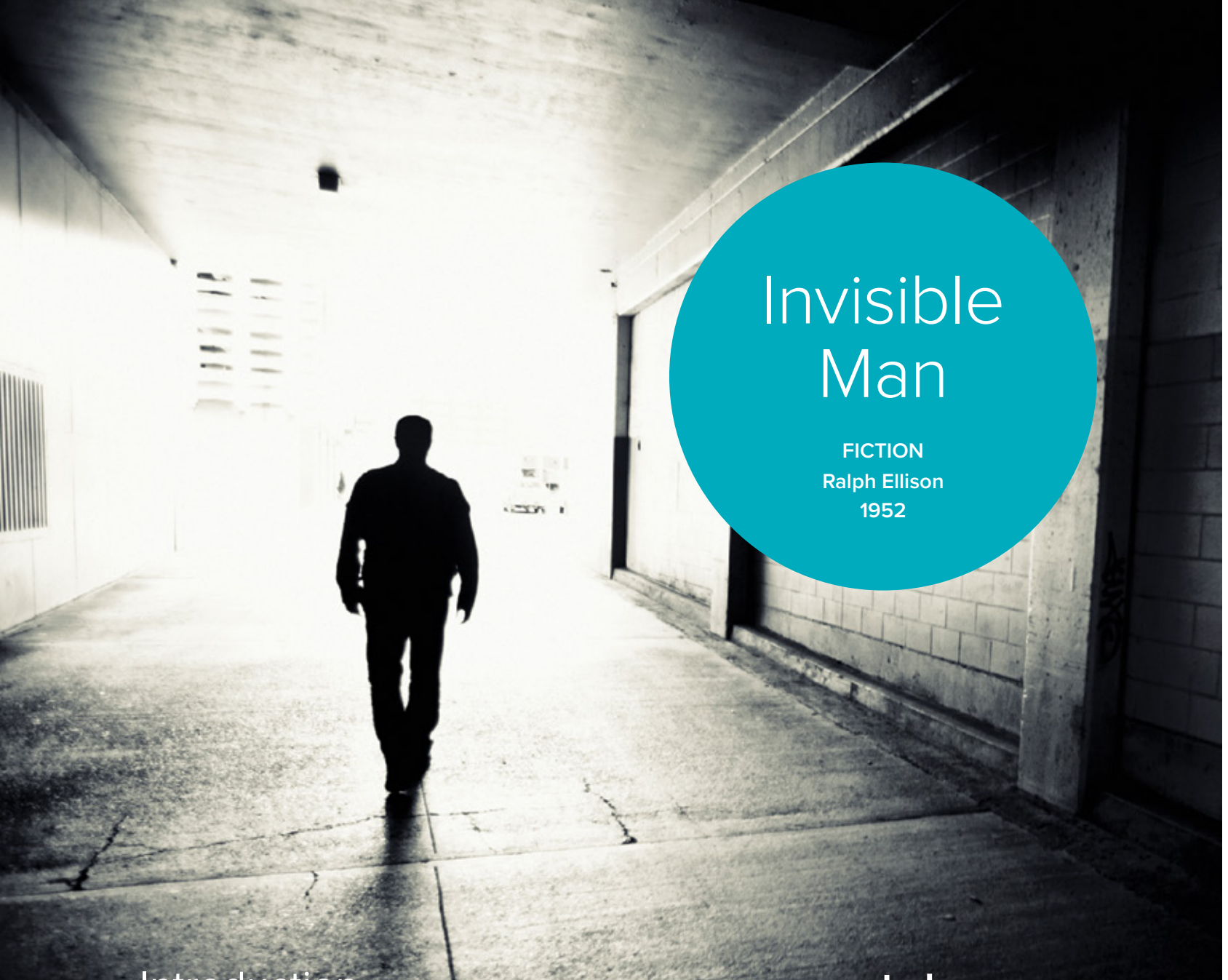
3. How do modernist and postmodernists interpret the roles of the author and the reader differently? Cite evidence from the text to support your answers.

4. The word *multiplication* likely stems from the Latin *multiplico*, meaning "to increase." With this information in mind and using context clues, write your best definition of the word **multiplication** 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 **pastiche.** Write your best definition here, 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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Invisible Man

FICTION
Ralph Ellison
1952

Introduction

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Winner of the 1953 National Book Award, *Invisible Man* by Ralph Ellison (1914–1994) confronts the social, intellectual, and psychological consequences of living as a black man in America. The unnamed protagonist, who lives rent-free in the forgotten basement of a whites-only apartment on the outskirts of Harlem, tells his life story including his education at Tuskegee, his employment at Liberty Paints in Harlem, and his involvement in a Marxist interracial organization called The Brotherhood. *Invisible Man* is noteworthy not only for its commentary on American race relations but also for its experimental structure, modernist use of symbolism, stream-of-consciousness narration, and biting satire.

". . . and I might even be said to possess a mind."

NOTES

Note: Content Advisory: Please be advised that the following text contains graphic descriptions of violence.

From The Prologue

1 I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie **ectoplasms**. I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows,[1] it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination—indeed, everything and anything except me.

2 Nor is my invisibility exactly a matter of a bio-chemical accident to my **epidermis**. That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those with whom I come in contact. A matter of the construction of their inner eyes, those eyes with which they look through their physical eyes upon reality. I am not complaining, nor am I protesting either. It is sometimes advantageous to be unseen, although it is most often rather wearing on the nerves. Then too, you're constantly being bumped against by those of poor vision. Or again, you often doubt if you really exist. You wonder whether you aren't simply a phantom in other people's minds. Say, a figure in a nightmare which the sleeper tries with all his strength to destroy. It's when you feel like this that, out of resentment, you begin to bump people back. And, let me confess, you feel that way most of the time. You ache with the need to convince yourself that you do exist in the real world, that you're a part of all the sound and anguish, and you strike out with your fists, you curse and you swear to make them recognize you. And, alas, it's seldom successful.

3 One night I accidentally bumped into a man, and perhaps because of the near darkness he saw me and called me an insulting name. I sprang at him,

1. **sideshow** an old-fashioned traveling circus featuring games and sensationalized attractions

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seized his coat lapels and demanded that he apologize. He was a tall blond man, and as my face came close to his he looked **insolently** out of his blue eyes and cursed me, his breath hot in my face as he struggled. I pulled his chin down sharp upon the crown of my head, butting him as I had seen the West Indians do, and I felt his flesh tear and the blood gush out, and I yelled, "Apologize! Apologize!" But he continued to curse and struggle, and I butted him again and again until he went down heavily, on his knees, **profusely** bleeding. I kicked him repeatedly, in a frenzy because he still uttered insults though his lips were frothy with blood. Oh yes, I kicked him! And in my outrage I got out my knife and prepared to slit his throat, right there beneath the lamplight in the deserted street, holding him by the collar with one hand, and opening the knife with my teeth—when it occurred to me that the man had not seen me, actually; that he, as far as he knew, was in the midst of a walking nightmare! And I stopped the blade, slicing the air as I pushed him away, letting him fall back to the street. I stared at him hard as the lights of a car stabbed through the darkness. He lay there, moaning on the asphalt; a man almost killed by a phantom. It unnerved me. I was both disgusted and ashamed. I was like a drunken man myself, wavering about on weakened legs. Then I was amused. Something in this man's thick head had sprung out and beaten him within an inch of his life. I began to laugh at this crazy discovery. Would he have awakened at the point of death? Would Death himself have freed him for wakeful living? But I didn't linger. I ran away into the dark, laughing so hard I feared I might rupture myself. The next day I saw his picture in the Daily News, beneath a caption stating that he had been "mugged." Poor fool, poor blind fool, I thought with sincere compassion, mugged by an invisible man!

4 Most of the time (although I do not choose as I once did to deny the violence of my days by ignoring it) I am not so overtly violent. I remember that I am invisible and walk softly so as not to awaken the sleeping ones. Sometimes it is best not to awaken them; there are few things in the world as dangerous as sleepwalkers. I learned in time though that it is possible to carry on a fight against them without their realizing it. For instance, I have been carrying on a fight with Monopolated Light & Power for some time now. I use their service and pay them nothing at all, and they don't know it. Oh, they suspect that power is being drained off, but they don't know where. All they know is that according to the master meter back there in their power station a hell of a lot of free current is disappearing somewhere into the jungle of Harlem. The joke, of course, is that I don't live in Harlem but in a border area. Several years ago (before I discovered the advantage of being invisible) I went through the routine process of buying service and paying their outrageous rates. But no more. I gave up all that, along with my apartment, and my old way of life: That way based upon the **fallacious** assumption that I, like other men, was visible. Now, aware of my invisibility, I live rent-free in a building rented strictly to whites, in a section of the basement that was shut off and forgotten during the

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nineteenth century, which I discovered when I was trying to escape in the night from Ras the Destroyer. But that's getting too far ahead of the story, almost to the end, although the end is in the beginning and lies far ahead.

5 The point now is that I found a home—or a hole in the ground, as you will. Now don't jump to the conclusion that because I call my home a "hole" it is damp and cold like a grave; there are cold holes and warm holes. Mine is a warm hole. And remember, a bear retires to his hole for the winter and lives until spring; then he comes strolling out like the Easter chick breaking from its shell. I say all this to assure you that it is incorrect to assume that, because I'm invisible and live in a hole, I am dead. I am neither dead nor in a state of suspended animation. Call me Jack-the-Bear,[2] for I am in a state of hibernation.

6 My hole is warm and full of light. Yes, full of light. I doubt if there is a brighter spot in all New York than this hole of mine, and I do not exclude Broadway. Or the Empire State Building on a photographer's dream night. But that is taking advantage of you. Those two spots are among the darkest of our whole civilization—pardon me, our whole culture (an important distinction, I've heard)—which might sound like a hoax, or a contradiction, but that (by contradiction, I mean) is how the world moves: Not like an arrow, but a boomerang. (Beware of those who speak of the spiral of history; they are preparing a boomerang. Keep a steel helmet handy.)

7 I know; I have been boomeranged across my head so much that I now can see the darkness of lightness. And I love light. Perhaps you'll think it strange that an invisible man should need light, desire light, love light. But maybe it is exactly because I am invisible. Light confirms my reality, gives birth to my form.

Excerpted from *Invisible Man* by Ralph Ellison, published by Vintage International.

2. **Jack-the-Bear** a trickster figure from Southern folk stories of anthropomorphized animals

DISCUSSION

WRITE

Ellison writes "I am invisible, understand, simply because people refuse to see me." Analyze the choices in using juxtaposition to define the narrator's perspective. Then, analyze the ways in which the author uses figurative language, including the metaphor of invisibility. Explain how this use of figurative language and the narrator's perspective help to create an allegorical meaning. To prepare for your discussion, write down at least one example of juxtaposition you have identified in the text, as well as your interpretation of the text's allegorical meaning.

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American Horse

FICTION
Louise Erdrich
1991

Introduction

A National Book Award winner, bookstore owner, and member of the Turtle Mountain Band of Chippewa Indians, Louise Erdrich (b. 1954) explores themes of poverty, family, and Native American intercultural dynamics in “American Horse.” In this nuanced and empathic work, Erdrich tells the story of Buddy American Horse, a boy torn between the conflicting beliefs of a social worker and the family he loves dearly.

"'It doesn't make any difference,' she said. 'None of it makes any difference.'"

NOTES

Note: Content Advisory: Please be advised that this text contains mature themes, violence, and mildly explicit language.

1 The woman sleeping on the cot in the woodshed was Albertine American Horse. The name was left over from her mother's short marriage. The boy was the son of a man she had loved and let go. Buddy was on the cot too, sitting on the edge because he'd been awake three hours watching out for his mother and besides, she took up the whole cot. Her feet hung over the edge, limp and brown as two trout. Her long arms reached out and slapped at things she saw in her dreams.

2 Buddy had been knocked awake out of hiding in a washing machine while herds of policemen with dogs searched through the large building with many tiny rooms. When the arm came down, Buddy screamed because it had a blue cuff and sharp silver buttons. "Tss," his mother mumbled, half awake, "wasn't nothing." But Buddy sat up after her breathing went deep again, and he watched.

3 There was something coming and he knew it.

4 It was coming from very far off but he had a picture of it in his mind. It was a large thing made of metal with many barbed hooks, points, and drag chains[1] on it, something like a giant potato peeler that rolled out of the sky, scraping clouds down with it and jabbing or crushing everything that lay in its path on the ground.

5 Buddy watched his mother. If he woke her up, she would know what to do about the thing, but he thought he'd wait until he saw it for sure before he shook her. She was pretty, sleeping, and he liked knowing he could look at her as long and close up as he wanted. He took a strand of her hair and held it in his hands as if it was the rein to a delicate beast. She was strong enough and could pull him along like the horse their name was.

SAMPLE ANNOTATION

Literary Elements

The story is told from the third-person point of view. Buddy is afraid and having a nightmare. This sets up a theme of the individual vs society. The tension in the exposition of the plot casts a frightening mood and an intense tone.

1. **drag chains** chains put on a horse to attach to a harrow rake, used to smooth ground after planting

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6 Buddy had his mother's and his grandmother's name because his father had been a big mistake.

7 "They're all mistakes, even your father. But *you* are the best thing that ever happened to me."

8 That was what she said when he asked.

9 Even Kadie, the boyfriend crippled from being in a car wreck, was not as good a thing that happened to his mother as Buddy was. "He was a medium-sized mistake," she said. "He's hurt and I shouldn't even say that, but it's the truth." At the moment, Buddy knew that being the best thing in his mother's life, he was also the reason they were hiding from the cops.

10 He wanted to touch the satin roses sewed on her pink T-shirt, but he knew he shouldn't do that even in her sleep. If she woke up and found him touching the roses, she would say, "Quit that, Buddy." Sometimes she told him to stop hugging her like a gorilla. She never said that in the mean voice she used when he oppressed her, but when she said that he loosened up anyway.

SAMPLE ANNOTATION

Perspective and Point of View

The author uses juxtaposition to define Buddy's intense and complicated feelings about his mother. This reveals an inner conflict in Buddy and is a clue that one of the author's themes may be about complex familial bonds.

11 There were times he felt like hugging her so hard and in such a special way that she would say to him, "Let's get married." There were also times he closed his eyes and wished that she would die, only a few times, but still it haunted him that his wish might come true. He and Uncle Lawrence would be left alone. Buddy wasn't worried, though, about his mother getting married to somebody else. She had said to her friend, Madonna, "All men suck," when she thought Buddy wasn't listening. He made an uncertain sound, and when they heard him they took him in their arms.

12 "Except for you, Buddy," his mother said. "All except for you and maybe Uncle Lawrence, although he's pushing it."

13 "The cops suck the worst, though," Buddy whispered to his mother's sleeping face, "because they're after us." He felt tired again, slumped down, and put his legs beneath the blanket. He closed his eyes and got the feeling that the cot was lifting up beneath him, that it was arching its canvas back and then traveling, traveling very fast and in the wrong direction for when he looked up he saw three of them were advancing to meet the great metal thing with hooks and barbs and all sorts of sharp equipment to catch their bodies and draw their blood. He heard its insides as it rushed toward them, purring softly like a powerful motor and then they were right in its shadow. He pulled the reins as hard as he could and the beast reared, lifting him. His mother clapped her hand across his mouth.

14 "Okay," she said. "Lay low. They're outside and they're gonna hunt."

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15 She touched his shoulder and Buddy leaned over with her to look through the cracks in the boards.

16 They were out there all right, Albertine saw them. Two officers and that social worker woman. Vicki Koob. There had been no whistle, no dream, no voice to warn her that they were coming. There was only the crunching sound of cinders in the yard, the engine purring, the dust sifting off their car in a fine light brownish cloud and settling around them.

17 The three people came to a halt in their husk of metal—the car emblazoned with the North Dakota State Highway Patrol emblem which is the glowing profile of the Sioux policeman, Red Tomahawk, the one who killed Sitting Bull. Albertine gave Buddy the blanket and told him that he might have to wrap it around him and hide underneath the cot. “We’re gonna wait and see what they do.” She took him in her lap and hunched her arms around him. “Don’t you worry,”she whispered against his ear. “Lawrence knows how to fool them.”

18 Buddy didn’t want to look at the car and the people. He felt his mother’s heart beating beneath his ear so fast it seemed to push the satin roses in and out. He put his face to them carefully and breathed the deep, soft powdery woman smell of her. That smell was also in her little face cream bottles, in her brushes, and around the washbowl after she used it. The satin felt so unbearably smooth against his cheek that he had to press closer. She didn’t push him away, like he expected, but hugged him still tighter until he felt as close as he had ever been to back inside her again where she said he came from. Within the smells of her things, her soft skin, and the satin of her roses, he closed his eyes then, and took his breaths softly and quickly with her heart.

19 They were out there, but they didn’t dare get out of the car yet because of Lawrence’s big, ragged dogs. Three of these dogs had loped up the dirt driveway with the car. They were **rangy**, alert, and bounced up and down on their cushioned paws like wolves. They didn’t waste their energy barking, but positioned themselves quietly, one at either car door and the third in front of the bellied-out screen door to Uncle Lawrence’s house. It was six in the morning but the wind was up already, blowing dust, ruffling their short moth-eaten coats. The big brown one on Vicki Koob’s side had unusual black and white markings, stripes almost, like a hyena and he grinned at her, tongue out and teeth showing.

20 “Shoo!” Miss Koob opened her door with a quick jerk.

21 The brown dog sidestepped the door and jumped before her, tiptoeing. Its dirty white muzzle curled and its eyes crossed suddenly as if it were zeroing its cross-hair sights in on the exact place it would bite her. She ducked back and slammed the door.

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22 "It's mean," she told Officer Brackett. He was printing out some type of form. The other officer, Harmony, a slow man, had not yet reacted to the car's halt. He had been sitting quietly in the back seat, but now he rolled down his window and with no change in expression unsnapped his holster and drew his pistol out and pointed it at the dog on his side. The dog smacked down on its belly, wiggled under the car and was out and around the back of the house before Harmony drew his gun back. The other dogs vanished with him. From wherever they had disappeared to they began to yap and howl, and the door to the low shoebox-style house fell open.

23 "Heya, what's going on?"

24 Uncle Lawrence put his head out the door and opened wide the one eye he had in working order. The eye bulged impossibly wider in outrage when he saw the police car. But the eyes of the two officers and Miss Vicki Koob were wide open too because they had never seen Uncle Lawrence in his sleeping get-up or, indeed, witnessed anything like it. For his ribs, which were cracked from a bad fall and still mending, Uncle Lawrence wore a thick white corset laced up the front with a striped sneakers' lace. His glass eye and his set of dentures were still out for the night so his face puckered here and there, around its absences and scars, like a damaged but fierce little cake. Although he had a few gray streaks now, Uncle Lawrence's hair was still thick, and because he wore a special contraption of elastic straps around his head every night, two oiled waves always crested on either side of his middle part. All of this would have been sufficient to astonish, even without the most striking part of his outfit—the smoking jacket. It was made of black satin and hung open around his corset, dragging a tasseled belt. Gold thread dragons struggled up the lapels and blasted their furry red breath around his neck. As Lawrence walked down the steps, he put his arms up in surrender and the gold tassels in the inner seams of his sleeves dropped into view.

SAMPLE ANNOTATION

Perspective and Point of View

The author sets the ideas of the tribal police and the State Patrol side by side to show that Harmony's perspective is shaped by both cultures. A second juxtaposition shows that he is both reserved and perceptive.

25 "My heavens, what a sight." Vicki Koob was impressed.

26 "A character," apologized Officer Harmony.

27 As a tribal police officer who could be counted on to help out the State Patrol, Harmony thought he always had to explain about Indians or get twice as tough to show he did not favor them. He was slow-moving and shy but two jumps ahead of other people all the same, and now, as he watched Uncle Lawrence's splendid approach, he gazed speculatively at the torn and bulging pocket of the smoking jacket. Harmony had been inside Uncle Lawrence's house before and knew that above his draped orange-crate shelf of war medals a blue-black German luger was hung carefully in a net of flat-headed nails and fishing line. Thinking of this deadly exhibition, he got out of the car and shambled toward Lawrence with a dreamy little smile of

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welcome on his face. But when he searched Lawrence, he found that the bulging pocket held only the lonesome-looking dentures from Lawrence's empty jaw. They were still dripping denture polish.

28 "I had been cleaning them when you arrived," Uncle Lawrence explained with acid dignity.

29 He took the toothbrush from his other pocket and aimed it like a rifle.

30 "Quit that, you old idiot." Harmony tossed the toothbrush away. "For once you ain't done nothing. We came for your nephew."

31 Lawrence looked at Harmony with a faint air of puzzlement.

32 "Ma Frere, listen," threatened Harmony **amiably**, "those two white people in the car came to get him for the welfare. They got papers on your nephew that give them the right to take him."

33 "Papers?" Uncle Lawrence puffed out his deeply pitted cheeks. "Let me see them papers."

34 The two of them walked over to Vicki's side of the car and she pulled a copy of the court order from her purse. Lawrence put his teeth back in and adjusted them with busy workings of his jaw.

35 "Just a minute," he reached into his breast pocket as he bent close to Miss Vicki Koob. "I can't read these without I have in my eye." He took the eye from his breast pocket delicately, and as he popped it into his face the social worker's mouth fell open in a **consternated** O.

36 "What is this," she cried in a little voice.

37 Uncle Lawrence looked at her mildly. The white glass of the eye was cold as lard. The black iris was strangely charged and menacing.

38 "He's nuts," Brackett huffed along the side of Vicki's neck. "Never mind him."

39 Vicki's hair had sweated down her nape in tiny corkscrews and some of the hairs were so long and dangly now that they disappeared into the zippered back of her dress. Brackett noticed this as he spoke into her ear. His face grew red and the backs of his hands prickled. He slid under the steering wheel and got out of the car. He walked around the hood to stand with Leo Harmony.

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40 "We could take you in too," said Brackett roughly. Lawrence eyed the officers in what was taken as defiance. "If you don't cooperate, we'll get out the handcuffs," they warned.

41 One of Lawrence's arms was stiff and would not move until he'd rubbed it with witch hazel in the morning. His other arm worked fine though, and he stuck it out in front of Brackett.

42 "Get them handcuffs," he urged them. "Put me in a welfare home." Brackett snapped one side of the handcuffs on Lawrence's good arm and the other to the handle of the police car.

43 "That's to hold you," he said. "We're wasting our time. Harmony, you search that little shed over by the tall grass and Miss Koob and myself will search the house."

44 "My rights is violated!" Lawrence shrieked suddenly. They ignored him. He tugged at the handcuff and thought of the good heavy file he kept in his tool box and the German luger oiled and ready but never loaded, because of Buddy, over his shelf. He should have used it on these bad ones, even Harmony in his big-time white man job. He wouldn't last long in that job anyway before somebody gave him what for.

45 "It's a damn scheme," said Uncle Lawrence, rattling his chains against the car. He looked over at the shed and thought maybe Albertine and Buddy had sneaked away before the car pulled into the yard. But he sagged, seeing Albertine move like a shadow within the boards. "Oh, it's all a damn scheme" he muttered again.

46 "I want to find that boy and salvage him," Vicki Koob explained to Officer Brackett as they walked into the house. "Look at his family life—the old man crazy as a bedbug, the mother intoxicated somewhere."

47 Brackett nodded, energetic, eager. He was a short hopeful redhead who failed consistently to win the hearts of women. Vicki Koob intrigued him. Now, as he watched, she pulled a tiny pen out of an ornamental clip on her blouse. It was attached to a retractable line that would suck the pen back, like a child eating one strand of spaghetti. Something about the pen on its line excited Brackett to the point of discomfort. His hand shook as he opened the screen door and stepped in, beckoning Miss Koob to follow.

48 They could see the house was empty at first glance. It was only one rectangular room with whitewashed walls and a little gas stove in the middle. They had already come through the cooking lean-to with the other stove and washstand and rusty old refrigerator. That refrigerator had nothing in it but

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some wrinkled potatoes and a package of turkey necks. Vicki Koob noted that in her perfect-bound notebook. The beds along the walls of the big room were covered with quilts that Albertine's mother, Sophie, had made from bits of old wool coats and pants that the Sisters sold in bundles at the mission. There was no one hiding beneath the beds. No one was under the little aluminum dinette table covered with a green oilcloth, or the soft brown wood chairs tucked up to it. One wall of the big room was filled with neatly stacked crates of things—old tools and springs and small half-dismantled appliances. Five or six television sets were stacked against the walls. Their control panels spewed colored wires and at least one was cracked all the way across. Only the topmost set, with coathanger antenna angled sensitively to catch the bounding signals around Little Shell, looked like it could possibly work.

49 Not one thing escaped Vicki Koob's trained and cataloguing gaze. She made note of the cupboard that held only commodity flour and coffee. The unsanitary tin oil drum beneath the kitchen window, full of empty surplus pork cans and beer bottles, caught her eye as did Uncle Lawrence's physical and mental deteriorations. She quickly described these "benchmarks of alcoholic dependency within the extended family of Woodrow (Buddy) American Horse" as she walked around the room with the little notebook open, pushed against her belly to steady it. Although Vicki had been there before, Albertine's presence had always made it difficult for her to take notes.

50 "Twice the maximum allowable space between door and threshold," she wrote now. "Probably no insulation. Two three-inch cracks in walls inadequately sealed with whitewashed mud." She made a mental note but could see no point in describing Lawrence's stuffed reclining chair that only reclined, the shadeless lamp with its plastic orchid in the bubble glass base, or the three-dimensional picture of Jesus that Lawrence had once demonstrated to her. When plugged in, lights rolled behind the water the Lord stood on so that he seemed to be strolling although he never actually went forward, of course, but only pushed the glowing waves behind him forever like a poor tame rat in a treadmill.

51 Brackett cleared his throat with a nervous rasp and touched Vicki's shoulder.

52 "What are you writing?"

53 She moved away and continued to scribble as if thoroughly absorbed in her work. "Officer Brackett displays an undue amount of interest in my person," she wrote. "Perhaps?"

54 He snatched playfully at the book, but she hugged it to her chest and moved off smiling. More curls had fallen, wetted to the base of her neck. Looking out the window, she sighed long and loud. "All night on brush rollers for this.

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What a joke." Brackett shoved his hands in his pockets. His mouth opened slightly, then shut with a small throttled cluck.

55 When Albertine saw Harmony ambling across the yard with his big brown thumbs in his belt, his placid smile, and his tiny black eyes moving back and forth, she put Buddy under the cot. Harmony stopped at the shed and stood quietly. He spread his arms to show her he hadn't drawn his big police gun.

56 "Ma Cousin," he said in the Michif dialect[2] that people used if they were relatives or sometimes if they needed gas or a couple of dollars, "why don't you come out here and stop this foolishness?"

57 "I ain't your cousin," Albertine said. Anger boiled up in her suddenly. "I ain't related to no pigs."

58 She bit her lip and watched him through the cracks, circling, a big tan punching dummy with his boots full of sand so he never stayed down once he fell. He was empty inside, all stale air. But he knew how to get to her so much better than a white cop could. And now he was circling because he wasn't sure she didn't have a weapon, maybe a knife or the German luger that was the only thing that her father, Albert American Horse, had left his wife and daughter besides his name. Harmony knew that Albertine was a tall strong woman who took two big men to subdue when she didn't want to go in the drunk tank. She had hard hips, broad shoulders, and stood tall like her Sioux father, the American Horse who was killed threshing in Belle Prairie.

59 "I feel bad to have to do this," Harmony said to Albertine. "But for godsakes, let's nobody get hurt. Come on out with the boy, why don't you? I know you got him in there."

60 Albertine did not give herself away this time. She let him wonder. Slowly and quietly she pulled her belt through its loops and wrapped it around and around her hand until only the big oval buckle with turquoise chunks shaped into a butterfly stuck out over her knuckles. Harmony was talking but she wasn't listening to what he said. She was listening to the pitch of his voice, the tone of it that would tighten or tremble at a certain moment when he decided to rush the shed. He kept talking slowly and reasonably, flexing the dialect from time to time, even mentioning her father.

61 "He was a damn good man. I don't care what they say, Albertine, I knew him."

2. **Michif dialect** also known as French Cree, spoken generally by older descendents of indigenous people and European fur trappers on the central plains of Canada and in the upper central continental United States

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62 Albertine looked at the stone butterfly that spread its wings across her fist. The wings looked light and cool, not heavy. It almost looked like it was ready to fly. Harmony wanted to get to Albertine through her father but she would not think about American Horse. She concentrated on the sky blue stone.

63 Yet the shape of the stone, the color, betrayed her.

64 She saw her father suddenly, bending at the grille of their old gray car. She was small then. The memory came from so long ago it seemed like a dream—narrowly focused, snapshot-clear. He was bending by the grille in the sun. It was hot summer. Wings of sweat, dark blue, spread across the back of his work shirt. He always wore soft blue shirts, the color of shade cloudier than this stone. His stiff hair had grown out of its short haircut and flopped over his forehead. When he stood up and turned away from the car, Albertine saw that he had a butterfly.

65 "It's dead," he told her. "Broke its wings and died on the grille." She must have been five, maybe six, wearing one of the boy's tee-shirts Mama bleached in hilex-water.[3] American Horse took the butterfly, a black and yellow one, and rubbed it on Albertine's collarbone and chest and arms until the color and the powder of it were blended into her skin.

66 "For grace," he said.

67 And Albertine had felt a strange lightening in her arms, in her chest, when he did this and said, "For grace." The way he said it, grace meant everything the butterfly was. The sharp delicate wings. The way it floated over grass. The way its wings seemed to breathe fanning in the sun. The wisdom of the way it blended into the flowers or changed into a leaf. In herself she felt the same kind of possibilities and closed her eyes almost in shock or pain, she felt so light and powerful at that moment.

68 Then her father had caught her and thrown her high into the air. She could not remember landing in his arms or landing at all. She only remembered the sun filling her eyes and the world tipping crazily behind her, out of sight.

69 "He was a damn good man," Harmony said again.

70 Albertine heard his starched uniform gathering before his boots hit the ground. Once, twice, three times. It took him four solid jumps to get right where she wanted him. She kicked the plank door open when he reached for the handle and the corner caught him on the jaw. He faltered, and Albertine hit him flat on the chin with the butterfly. She hit him so hard the

3. **hilex-water** referring to Hilex, a brand of bleach

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shock of it went up her arm like a string pulled taut. Her fist opened, numb, and she let the belt unloop before she closed her hand on the tip end of it and sent the stone butterfly swooping out in a wide circle around her as if it was on the end of a leash. Harmony reeled backward as she walked toward him swinging the belt. She expected him to fall but he just stumbled. And then he took the gun from his hip.

71 Albertine let the belt go limp. She and Harmony stood within feet of each other, breathing. Each heard the human sound of air going in and out of the other person's lungs. Each read the face of the other as if **deciphering** letters carved into softly eroding veins of stone. Albertine saw the pattern of tiny arteries that age, drink, and hard living had blown to the surface of the man's face. She saw the spoked wheels of his iris and the arteries like tangled threads that sewed him up. She saw the living net of springs and tissue that held him together, and trapped him. She saw the random, intimate plan of his person. She took a quick shallow breath and her face went strange and tight. She saw the black veins in the wings of the butterfly, roads burnt into a map, and then she was located somewhere in the net of veins and **sinew** that was the tragic complexity of the world so she did not see Officer Brackett and Vicki Koob rushing toward her, but felt them instead like flies caught in the same web, rocking it.

72 "Albertine!" Vicki Koob had stopped in the grass. Her voice was shrill and tight. "It's better this way, Albertine. We're going to help you." Albertine straightened, threw her shoulders back. Her father's hand was on her chest and shoulders lightening her wonderfully. Then on wings of her father's hands, on dead butterfly wings, Albertine lifted into the air and flew toward the others. The light powerful feeling swept her up the way she had floated higher, seeing the grass below. It was her father throwing her up into the air and out of danger. Her arms opened for bullets but no bullets came. Harmony did not shoot. Instead, he raised his fist and brought it down hard on her head.

73 Albertine did not fall immediately, but stood in his arms a moment. Perhaps she gazed still farther back behind the covering of his face. Perhaps she was completely stunned and did not think as she sagged and fell. Her face rolled forward and hair covered her features, so it was impossible for Harmony to see with just what particular expression she gazed into the head-splitting wheel of light, or blackness, that overcame her.

74 Harmony turned the vehicle onto the gravel road that led back to town. He had convinced the other two that Albertine was more trouble than she was worth, and so they left her behind, and Lawrence too. He stood swearing in his cinder driveway as the car rolled out of sight. Buddy sat between the social worker and Officer Brackett. Vicki tried to hold Buddy fast and keep her arm down at the same time, for the words she'd screamed at Albertine

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had broken the seal of antiperspirant beneath her arms. She was sweating now as though she'd stored up an ocean inside of her. Sweat rolled down her back in a shallow river and pooled at her waist and between her breasts. A thin sheen of water came out on her forearms, her face. Vicki gave an irritated moan but Brackett seemed not to take notice, or take offense at least. Air-conditioned breezes were sweeping over the seat anyway, and very soon they would be comfortable. She smiled at Brackett over Buddy's head. The man grinned back. Buddy stirred. Vicki remembered the emergency chocolate bar she kept in her purse, fished it out, and offered it to Buddy. He did not react, so she closed his fingers over the package and peeled the paper off one end.

75 The car accelerated. Buddy felt the road and wheels pummeling each other and the rush of the heavy motor purring in high gear. Buddy knew that what he'd seen in his mind that morning, the thing coming out of the sky with barbs and chains, had hooked him. Somehow he was caught and held in the sour tin smell of the pale woman's armpit. Somehow he was pinned between their pounds of breathless flesh. He looked at the chocolate in his hand. He was squeezing the bar so hard that a thin brown trickle had melted down his arm. Automatically he put the bar in his mouth.

76 As he bit down he saw his mother very clearly, just as she had been when she carried him from the shed. She was stretched flat on the ground, on her stomach, and her arms were curled around her head as if in sleep. One leg was drawn up and it looked for all the world like she was running full tilt into the ground, as though she had been trying to pass into the earth, to bury herself, but at the last moment something had stopped her.

77 There was no blood on Albertine, but Buddy tasted blood now at the sight of her, for he bit down hard and cut his own lip. He ate the chocolate, every bit of it, tasting his mother's blood. And when he had the chocolate down inside him and all licked off his hands, he opened his mouth to say thank you to the woman, as his mother had taught him. But instead of thank you coming out he was astonished to hear a great rattling scream, and then another, rip out of him like pieces of his own body and whirl onto the sharp things all around him.

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NOTES

SAMPLE ANNOTATION

Theme

The story slowly develops a theme of loss of innocence. Earlier, there are things that chip away at Buddy's innocence, particularly his nightmares. In this scene, he innocently eats chocolate, but when he starts to politely say, "Thank you," all innocence is lost, and he is overwhelmed by the horror of what has been done to him.

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First Read

Read "American Horse" After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What do we learn about Vicki Koob from the details she notices about Lawrence's home? Explain, supporting your answer with evidence from the text.

2. What does the memory of the butterfly in the grille add to the arc of the story? Cite evidence from the text to support your response.

3. At the end of the story, what attitude does Buddy have toward Vicki Koob? Provide evidence from the text to support your response.

4. The Latin word *consternare* means "to terrify." Keeping this in mind and using context from the story, what do you think the word **consternated** means? Write your best answer here.

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

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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 the author's choices in using juxtaposition to define character perspective, note the following:

- ✓ what the narrator knows and reveals or does not reveal
- ✓ the narrator's attitude regarding other characters and events
- ✓ how the author represents different characters' perspectives through dialogue or events
- ✓ how the author chooses to use **juxtaposition**, or the technique of putting two or more elements side by side, to invite comparison or contrast
- ✓ how the perspective of the character(s) compares and contrasts with the perspectives of other characters in the text

STEP 2: To analyze the author's choices in using juxtaposition to define character perspective, consider the following questions:

- ✓ Which perspectives are represented in the text? Which are not?
- ✓ How does the author's choice in perspective reveal characters' attitudes toward other characters, events, or ideas?
- ✓ How do the characters' perspectives compare and contrast with each other? What effect does this create?
- ✓ How does it shape your understanding of the characters and the text as a whole?

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Reread paragraph 55–58 of "American Horse." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. In which of the following sentences from the story is the author using juxtaposition to define Albertine's perspective?

   - A. When Albertine saw Harmony ambling across the yard with his big brown thumbs in his belt, his placid smile, and his tiny black eyes moving back and forth, she put Buddy under the cot.
   - B. "I ain't your cousin," Albertine said. Anger boiled up in her suddenly. "I ain't related to no pigs."
   - C. She bit her lip and watched him through the cracks, circling, a big tan punching dummy with his boots full of sand so he never stayed down once he fell.
   - D. He was empty inside, all stale air.

2. How does the juxtaposition in the correct answer to question 1 define Albertine's perspective?

   - A. Her words reveal her attitude about Officer Harmony and the police.
   - B. Her observations reveal her perspective that Harmony is projecting an attitude of calm, while keeping a quick and predatory eye out for any sign of her and her son.
   - C. Her observations reveal that Albertine does not consider herself Harmony's cousin.
   - D. Her observations reveal her attitude that Harmony doesn't have any real feelings of his own and that he is morally bankrupt.

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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 universal themes in literary texts from different times and places, note the following:

- ✓ background knowledge and evidence from the texts that help you identify when and where each text was written
- ✓ how this context influences each text's themes
- ✓ details that help to develop universal themes, such as:
  - details about the setting
  - images that are particularly strong or vivid
  - characters' thoughts, actions, and dialogue
  - the central conflict in the plot, and how that conflict is resolved
  - messages about life that seem universal, or applicable to all people
- ✓ how the themes are universal and relatable across time and place

STEP 2: To track and analyze universal themes in literary texts from different times and places, consider the following questions:

- ✓ When and where was the text written? How does this context relate to its themes?
- ✓ What details in the texts help to develop the universal themes?
- ✓ What makes these themes universal?
- ✓ How does analyzing universal themes in texts from different times and places help you gain a deeper understanding of each text and its message?

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Reread paragraph 77 of "American Horse." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which theme does the passage **best** develop?

   - A. Even young children can join the struggle for equality.
   - B. Change can be frightening but ultimately makes a person stronger.
   - C. Matriarchal cultures are strong and continue to flourish.
   - D. Familial love is deep, complex, and manifests itself uniquely in each family.

2. Which of these phrases from the text **most strongly** supports the answer to Question 1?

   - A. "Buddy watched his mother."
   - B. "If he woke her up, she would know what to do about the thing, but he thought he'd wait until he saw it for sure before he shook her."
   - C. "'They're all mistakes, even your father. But *you* are the best thing that ever happened to me.'"
   - D. "That was what she said when he asked."

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CHECKLIST

DISCUSS AND ANNOTATE

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

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

STEP 2: To evaluate how key elements enhance or add layers of meaning and style in a literary text, consider the following questions:

- ✓ What literary elements does the author use in the text? What is their literal meaning? What is their symbolic meaning, or deeper significance?
- ✓ Is the author's use of literary elements effective or ineffective at adding or enhancing meaning? Why or why not?
- ✓ What is the mood, or the emotional atmosphere, of the story?
- ✓ What is the tone, or the author's attitude, toward the subject?
- ✓ How significantly does the author's use of literary elements and language engage the reader, enhance or add layers of meaning, and convey the author's purpose?

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Reread paragraph 62–69 of "American Horse." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. As the story builds directly into the climax in the plot, the author uses a flashback to describe a memory that Albertine has about her father. What layers of meaning does this plot device add to the story?

   - ○ A. The flashback reveals a memory of Albertine's father that helps the reader better understand their relationship and shows how she is like her father.
   - ○ B. The flashback reveals a memory of a dead butterfly that helps the reader better understand how Albertine feels about death.
   - ○ C. The flashback reveals an intimate experience between Albertine and her father that creates a mood of sympathy.
   - ○ D. The flashback reveals a loving experience between Albertine and her father that reveals the author's purpose to show that Albertine is like a butterfly.

2. As the story builds directly into the climax in the plot, the author uses a flashback to describe a memory that Albertine has about her father. What layers of meaning does this plot device add to the story?

   - ○ A. The flashback captures the author's purpose to show Albertine's flawlessness and strength.
   - ○ B. The flashback captures the power of fathers, as well as the importance of the past.
   - ○ C. The flashback captures the author's purpose to show the impact of memories on who we are, as well as the beauty of butterflies.
   - ○ D. The flashback captures the author's purpose to inform her readers about memories, human connections, and the power of familial love in the Native American community.

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Close Read

Reread "American Horse." 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. Using details about Albertine from paragraph 1 of "American Horse," identify and analyze a universal theme. How does this theme add layers of meaning to the text?

2. The setting of "American Horse" is revealed in pieces throughout the story. Find the first description of Lawrence's house. Evaluate the author's use of setting to enhance or add layers of meaning. Consider how the description of the setting changes over the course of the text, and what purpose that might serve.

3. Locate the passage in the story when Harmony explains to Lawrence why he is there with Officer Brackett and Vicki Koob. Analyze the author's use of juxtaposition to define Harmony's perspective. Evaluate whether or not point-of-view and perspective in this scene enhance or add to the meaning of the story.

4. Identify a passage that describes Officer Brackett's thoughts about Vicki Koob. Evaluate how aspects of the plot in this scene enhance or add layers of meaning in the story.

5. Each of the adults in this story believes he or she is doing what is right in the name of justice. Which adult do you believe is most motivated by justice and why? Support your answer with evidence from the text.

EXPOSITORY

WRITE

Universal themes transcend specific times, places, and cultures and give insight into shared human experiences; yet, the ways in which authors use literary elements to develop shared themes can differ. Track and analyze how a universal theme is developed in "American Horse." Analyze the author's choices in using juxtaposition to define the characters' perspectives. How does each character's unique viewpoint help to develop a theme? Do the author's choices regarding plot, setting, and other literary elements help to convey this universal message? Do these elements help to create meaning for readers? Support your response with evidence from the text.

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The Color of an Awkward Conversation

ARGUMENTATIVE TEXT
Chimamanda Ngozi Adichie
2008

Introduction

A bestselling author and winner of the National Book Critics Circle Award for her novel *Americanah*, Chimamanda Ngozi Adichie (b. 1977) has been described by *The New Yorker* as "a keen observer of American attitudes about race." The Nigerian native pursues her unique, humorous perspective on race in America in this essay.

"Still, what is most striking to me are the strange ways in which blackness is talked about."

NOTES

1 I was annoyed the first time an African American man called me "sister." It was in a Brooklyn store, and I had recently arrived from Nigeria, a country where, thanks to the mosquitoes that kept British colonizers from settling, my skin color did not determine my identity, did not limit my dreams or my confidence. And so, although I grew up reading books about the **baffling** places where black people were treated badly for being black, race remained an exotic abstraction: It was Kunta Kinte.[1]

2 Until that day in Brooklyn. To be called "sister" was to be black, and blackness was the very bottom of America's pecking order. I did not want to be black.

3 In college I babysat for a Jewish family, and once I went to pick up first-grader Stephen from his play date's home. The lovely house had an American flag hanging from a colonnade. The mother of Stephen's play date greeted me warmly. Stephen hugged me and went to look for his shoes. His play date ran down the stairs and stopped halfway. "She's black," he said to his mother and stared silently at me before going back upstairs. I laughed stupidly, perhaps to deflate the tension, but I was angry.

4 I was angry that this child did not merely think that black was different but had been taught that black was not a good thing. I was angry that his behavior left Stephen bewildered, and for a long time I half-expected something **similar** to happen in other homes that displayed American flags.

5 "That kid's mother is so ignorant," one friend said. "Ignorant" suggested that an **affluent**, educated American living in a Philadelphia suburb in 1999 did not realize that black people are human beings. "It was just a kid being a kid. It wasn't racist," another said. "Racist" suggested it was no big deal, since neither the child nor his mother had burned a cross in my yard. I called the first friend a Diminisher and the second a Denier and came to discover that both represented how mainstream America talks about blackness.

1. **Kunta Kinte** protagonist of Alex Haley's 1976 novel *Roots: The Saga of an American Family*, Kunta Kinte is captured and transported from Africa into slavery in the American colonies

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NOTES

6 Diminishers have a subtle intellectual superiority and depend on the word "ignorant." They believe that black people still encounter unpleasantness related to blackness but in **benign** forms and from unhappy people or crazy people or people with good intentions that are bungled in execution. Diminishers think that people can be "ignorant" but not "racist" because these people have black friends, supported the civil rights movements or had abolitionist forebears.

7 Deniers believe that black people stopped encountering unpleasantness related to their blackness when Martin Luther King Jr. died. They are "colorblind" and use expressions like "white, black or purple, we're all the same" — as though race were a biological rather than a social identity. Incidents that black people attribute to blackness are really about other factors, such as having too many children or driving too fast, but if deniers are compelled to accept that an incident was indeed about blackness, they launch into stories of Irish or Native American oppression, as though to deny the legitimacy of one story by generalizing about others. Deniers use "racist" as one would use "dinosaur," to refer to a phenomenon that no longer exists.

8 Although the way that blackness **manifests** itself in America has changed since 1965, the way that it is talked about has not. I have a great and complicated affection for this country — America is like my distant uncle who does not always remember my name but occasionally gives me pocket money — and what I admire most is its ability to create enduring myths. The myth of blackness is this: "Once upon a time, black towns were destroyed, black Americans were massacred and barred from voting, etc. All this happened because of racists. Today, these things no longer happen, and therefore racists no longer exist."

9 The word "racist" should be banned. It is like a sweater wrung completely out of shape; it has lost its usefulness. It makes honest debate impossible, whether about small realities such as little boys who won't say hello to black babysitters or large realities such as who is more likely to get the death penalty. In place of "racist," descriptive, albeit unwieldy, expressions might be used, such as "incidents that negatively affect black people, which, although possibly complicated by class and other factors, would not have occurred if the affected people were not black." Perhaps qualifiers would be added: "These incidents do not implicate all non-black people."

10 There are many stories like mine of Africans discovering blackness in America; of people who are consequently amused, resentful or puzzled by Americans being afraid of them or assuming they play sports or reacting to their intelligence with surprise. Still, what is most striking to me are the strange ways in which blackness is talked about. Ten years after first being called a "sister," I think of Don Cheadle as a talented brother, but I have never stopped

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being aware of the relative privilege of having had those West African mosquitoes.

NOTES

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EXPOSITORY

WRITE

In this essay, Adichie uses a memory from her past in order to relate a broader message concerning race. Analyze Adichie's use of figurative language and evaluate the text structure she uses to convey her message. For example, what purpose do the allusions in the text serve? How does her use of text structure help the reader to understand her perspective?

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Civil Rights Act of 1964

INFORMATIONAL TEXT

Lyndon B. Johnson with U.S. Congress

1964

Introduction

studysync tv

Easily the most memorable achievement of United States President Lyndon B. Johnson (1908–1973) was his role in the Civil Rights Act of 1964. Johnson famously signed the act into law, which banned discrimination based on race, national origin, religion, and gender in public places. The signing of this act also paved the way for Congress to pass the Voting Rights Act in 1965. Although the Civil Rights Act of 1964 was initially introduced during the presidency of Johnson's predecessor, John F. Kennedy, Johnson continued the fight against segregation in America in the wake of Kennedy's assassination. The following text includes the sections of the legislation that address the banning of discrimination in public places.

"All persons shall be entitled to be free, at any establishment or place, from discrimination . . ."

NOTES

1 **SEC. 201.** (a) All persons shall be entitled to the full and equal enjoyment of the goods, services, facilities, and privileges, advantages, and accommodations of any place of public accommodation, as defined in this section, without **discrimination** or segregation on the ground of race, color, religion, or national origin.



Civil Rights Protest Clergy members stand in front as a crowd protesting for civil rights moves toward the Boston Common in Boston, April 23, 1965.

2 (b) Each of the following establishments which serves the public is a place of public accommodation within the meaning of this title if its operations affect commerce, or if discrimination or segregation by it is supported by State action:

3 (1) any inn, hotel, motel, or other establishment which provides lodging to **transient** guests, other than an establishment located within a building which contains not more than five rooms for rent or hire and which is actually occupied by the proprietor of such establishment as his residence;

4 (2) any restaurant, cafeteria, lunchroom, lunch counter, soda fountain, or other facility principally engaged in selling food for consumption on the premises, including, but not limited to, any such facility located on the premises of any retail establishment; or any gasoline station;

5 (3) any motion picture house,[1] theater, concert hall, sports arena, stadium or other place of exhibition or entertainment; and

6 (4) any establishment (A)(i) which is physically located within the premises of any establishment otherwise covered by this subsection, or (ii) within the premises of which is physically located any such covered establishment, and (B) which holds itself out as serving patrons of such covered establishment.

1. **motion picture house** a single-screen movie theater

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7 (c) The operations of an establishment affect commerce within the meaning of this title if (1) it is one of the establishments described in paragraph (1) of subsection (b); (2) in the case of an establishment described in paragraph (2) of subsection (b), it serves or offers to serve interstate travelers or a **substantial** portion of the food which it serves, or gasoline or other products which it sells, has moved in commerce; (3) in the case of an establishment described in paragraph (3) of subsection (b), it customarily presents films, performances, athletic teams, exhibitions, or other sources of entertainment which move in commerce; and (4) in the case of an establishment described in paragraph (4) of subsection (b), it is physically located within the premises of, or there is physically located within its premises, an establishment the operations of which affect commerce within the meaning of this subsection. For purposes of this section, "commerce" means travel, trade, traffic, commerce, transportation, or communication among the several States, or between the District of Columbia and any State, or between any foreign country or any territory or possession and any State or the District of Columbia, or between points in the same State but through any other State or the District of Columbia or a foreign country.

8 (d) Discrimination or segregation by an establishment is supported by State action within the meaning of this title if such discrimination or segregation (1) is carried on under color of any law,[2] statute, ordinance, or regulation; or (2) is carried on under color of any custom or usage required or enforced by officials of the State or political subdivision thereof; or (3) is required by action of the State or political subdivision thereof.

9 (e) The provisions of this title shall not apply to a private club or other establishment not in fact open to the public, except to the extent that the facilities of such establishment are made available to the customers or patrons of an establishment within the **scope** of subsection (b).

10 **SEC. 202.** All persons shall be entitled to be free, at any establishment or place, from discrimination or segregation of any kind on the ground of race, color, religion, or national origin, if such discrimination or segregation is or purports to be required by any law, statute, ordinance, regulation, rule, or order of a State or any agency or political subdivision thereof.

11 **SEC. 203.** No person shall (a) withhold, deny, or attempt to withhold or deny, or deprive or attempt to deprive, any person of any right or privilege secured by section 201 or 202, or (b) intimidate, threaten, or coerce, or attempt to intimidate, threaten, or coerce any person with the purpose of interfering

2. **under color of any law** with the appearance of legal power where it doesn't exist

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with any right or privilege secured by section 201 or 202, or (c) punish or attempt to punish any person for exercising or attempting to exercise any right or privilege secured by section 201 or 202.

NOTES

https://www.eeoc.gov/eeoc/history/35th/thelaw/civil_rights_act.html

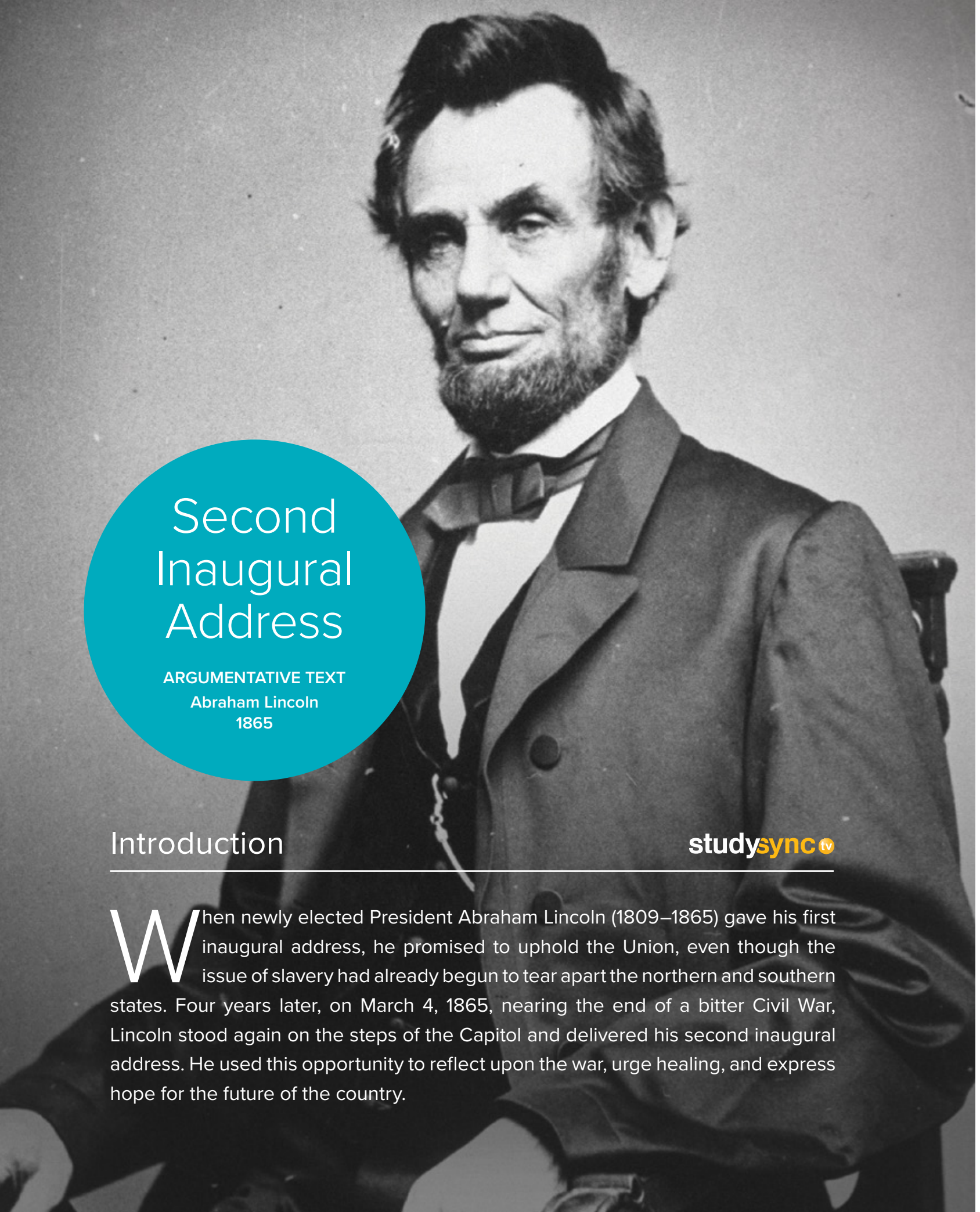
RESEARCH

WRITE

The scope and specificity of the places named in this excerpt of the Civil Rights Act of 1964 serve not only to define the broad reach of the new law but also to recognize the particular battlegrounds where the fight for civil rights occurred. Research an event that took place in one of the locations mentioned in this portion of the Civil Rights Act of 1964. Then, write about how your research impacts your understanding of the text and the civil rights movement as a whole. Use evidence from the text and your research in your response.

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Second Inaugural Address

ARGUMENTATIVE TEXT
Abraham Lincoln
1865

Introduction

When newly elected President Abraham Lincoln (1809–1865) gave his first inaugural address, he promised to uphold the Union, even though the issue of slavery had already begun to tear apart the northern and southern states. Four years later, on March 4, 1865, nearing the end of a bitter Civil War, Lincoln stood again on the steps of the Capitol and delivered his second inaugural address. He used this opportunity to reflect upon the war, urge healing, and express hope for the future of the country.

"Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away."

NOTES

Fellow-Countrymen:



Civil War Soldiers Photograph of line of black civil war soldiers holding their rifles circa 1860.

1 At this second appearing to take the oath of the Presidential office there is less occasion for an extended address than there was at the first. Then a statement somewhat in detail of a course to be **pursued** seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself, and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is **ventured**.

2 On the occasion corresponding to this four years ago all thoughts were anxiously directed to an impending civil war. All dreaded it, all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it without war—seeking to dissolve the Union and divide effects by negotiation. Both parties deprecated war, but one of them would make war rather than let the nation survive, and the other would accept war rather than let it perish, and the war came.

3 One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the southern part of it. These slaves **constituted** a peculiar and powerful interest. All knew that this interest was somehow the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union even

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

Lincoln uses meiosis when he calls the inevitable union victory "reasonably satisfactory." Understatement is effective because Lincoln has been re-elected to save the country, not divide it further. This speech is not the time to gloat or brag.

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NOTES

by war, while the Government claimed no right to do more than to restrict the territorial enlargement of it. Neither party expected for the war the magnitude or the duration which it has already **attained**. Neither anticipated that the cause of the conflict might cease with or even before the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible and pray to the same God, and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces, but let us judge not, that we be not judged. The prayers of both could not be answered. That of neither has been answered fully. The Almighty has His own purposes. "Woe unto the world because of offenses; for it must needs be that offenses come, but woe to that man by whom the offense cometh." If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through His appointed time, He now wills to remove, and that He gives to both North and South this terrible war as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to Him? Fondly do we hope, fervently do we pray, that this mighty **scourge** of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman's[1] two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash[2] shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said "the judgments of the Lord are true and righteous altogether."

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeal

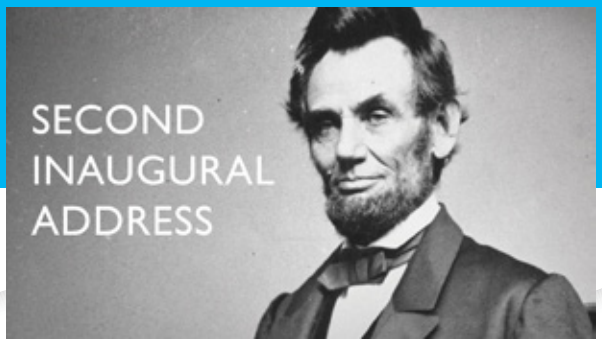
Lincoln uses kairos to inspire the nation to do what he feels is right for all. He wants the nation to heal, to care for all Americans who are suffering, and do everything possible to promote ongoing peace.

4 With **malice** toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation's wounds, to care for him who shall have borne the battle and for his widow and his orphan, to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

1. **bondsman** indentured servant or enslaved person
2. **lash** a whip, a means of intimidation or punishment against people who were indentured or enslaved

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First Read

Read "Second Inaugural Address." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What do you think was Lincoln's main message in this inaugural address? Cite evidence from the text to support your response.

2. In the fourth paragraph, the word *interest* appears three times. What does *interest* refer to? Cite evidence from the text to support your response.

3. Lincoln mentions God and the Almighty a great deal toward the end of his speech. Does he believe that God is on the side of the North, the South, both, or neither? Cite evidence from the text to support your response.

4. Keeping in mind that the Latin root *-vent-* means "come," use context from the text to determine the meaning of the word **ventured** as it is used in paragraph 1. Write your definition of *venture* here and explain which clues helped you figure it out.

5. Use context clues to determine the meaning of the word **scourge** as it is used in paragraph 3. Write your definition of *scourge* here and explain which clues helped you figure it out.

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Reading Skill: Understanding Rhetoric – Rhetorical Appeals

CHECKLIST

DISCUSS AND ANNOTATE

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

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

- ✓ details and statements that identify the author's purpose and perspective
- ✓ examples of **logos,** or logical reasoning supported by evidence, facts, or statistics
- ✓ examples of **pathos,** or emotional pleas made by personalizing a situation or occurrence
- ✓ examples of **ethos,** or reminders that the author is credible and shares values and beliefs with the readers or listeners
- ✓ examples of **kairos,** or appeals to time or place

STEP 2: To evaluate an author's use of rhetorical appeals in a text, consider the following questions:

- ✓ What is the author's purpose and perspective in the text?
- ✓ What type of rhetorical appeals does the author use? Is the use of rhetorical appeals appropriate for his or her purpose?
- ✓ How effectively does the author use rhetorical appeals to support his or her purpose?

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Read paragraphs 2 and 3 of "Second Inaugural Address." Then, using the Checklist on the previous page, complete the chart by identifying the rhetorical appeal that correctly matches each evidence and writing a short summary evaluating the appropriateness and effectiveness of each appeal.

YOUR TURN

PRACTICE

Evidence	Rhetorical Appeal	Evaluation
"If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through His appointed time, He now wills to remove, and that He gives to both North and South this terrible war as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to Him?"		
"On the occasion corresponding to this four years ago all thoughts were anxiously directed to an impending civil war."		
"Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with or even before the conflict itself should cease."		
"Yet, if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said 'the judgments of the Lord are true and righteous altogether.'"		

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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 and audience
- ✓ figures of speech that the author uses, including:
  - **allusion:** a reference to a person, a place, a thing, or an idea of historical, cultural, literary, or political significance
  - **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
- ✓ rhetorical devices that the author uses, including:
  - **rhetorical question:** a question posed with no expected answer, used to draw the audience into the speaker's line of reasoning
  - **chiasmus:** a device that balances two or more clauses against each other by the reversal of their structures, such as "Do I love you because you're beautiful? Or are you beautiful because I love you?"
  - **antithesis:** a parallel construction that highlights contrast, such as "It was the best of times; it was the worst of times."
- ✓ how the author's use of rhetorical devices advances his or her purpose

STEP 2: To evaluate an author's use of rhetorical devices, 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 the use of rhetorical devices affect your understanding of the text?
- ✓ In what ways are the rhetorical devices particularly effective or ineffective?

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Reread paragraph 4 of "Second Inaugural Address." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. "With malice toward none, with charity for all" is an example of—

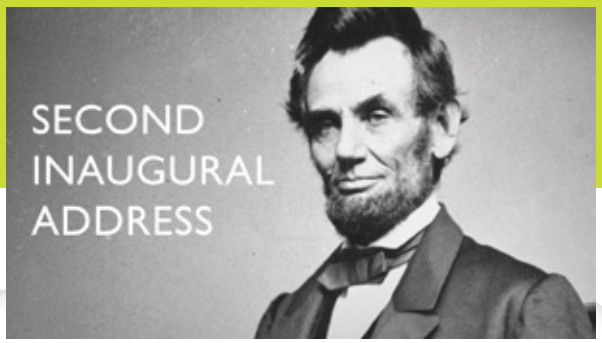
   - A. allusion
   - B. antithesis
   - C. meiosis
   - D. zeugma

2. The author's use of this rhetorical device is—

   - A. ineffective because the audience is unsure if the President is angry at the Confederacy.
   - B. ineffective because it refers to a Bible verse that the audience would not have understood.
   - C. effective because it minimizes the fact that the Union is the victor in the war.
   - D. effective because it resolves opposite ideas in the same sentence, echoing the author's purpose.

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Close Read

Reread "Second Inaugural 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 an example of ethos in paragraph 2. Evaluate the appropriateness of this rhetorical appeal.

2. Lincoln uses pathos in the conclusion of the speech in an attempt to move his audience's emotions. Evaluate whether or not this rhetorical appeal is effective at achieving his purpose.

3. Identify a chiasmus in paragraph 3. Evaluate the effectiveness of this device. Consider whether or not this use of rhetoric reminds the audience of shared values or beliefs.

4. Find an allusion at the end of paragraph 3. Evaluate the effectiveness of this allusion. Consider whether or not this use of allusion helps support Lincoln's credibility and provides evidence to support his argument.

5. To what extent does Lincoln believe that the Civil War was necessary in order to create a more just nation? Support your answer with evidence from the text.

RHETORICAL ANALYSIS

WRITE

Toward the end of the bitter and divisive Civil War, Lincoln gave his Second Inaugural Address. He urged the wounded nation to come together, arguing that hope and healing are integral to the nation's future success. In an effort to persuade his audience, Lincoln uses rhetorical devices, as well as the rhetorical appeals of pathos, ethos, and kairos. Evaluate Lincoln's use of rhetoric to convey this message and achieve his purpose. Is his use of rhetorical appeals appropriate? What is effective or ineffective about his use of rhetorical devices? Use evidence from the text to explain and justify your reasoning.

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I've Been to the Mountaintop

ARGUMENTATIVE TEXT
Martin Luther King Jr.
1968

Introduction

Dr. Martin Luther King Jr. (1929–1968) delivered "I've Been to the Mountaintop" at Mason Temple in Memphis, Tennessee on April 3, 1968. King had been to Memphis a number of times in the spring of 1968 to show his support for African American sanitation workers who were striking to protest unfair working conditions. On March 29, the situation in Memphis exploded when looters broke away from a protest march led by King and vandalized businesses on Beale Street. Chaos ensued, resulting in injuries, arrests, and the death of one man. Devastated by the violence, King returned to Memphis several days later to refocus the campaign on nonviolence and the plight of the sanitation workers. "I've Been to the Mountaintop" was King's last speech. He was assassinated on the evening of April 4, 1968, outside of his room at the Lorraine Motel in Memphis.

"We have an opportunity to make America a better nation."

NOTES

1 Thank you very kindly, my friends. As I listened to Ralph Abernathy[1] in his eloquent and generous introduction and then thought about myself, I wondered who he was talking about. It's always good to have your closest friend and associate to say something good about you. And Ralph Abernathy is the best friend that I have in the world.

2 I'm delighted to see each of you here tonight in spite of a storm warning. You reveal that you are determined to go on anyhow. Something is happening in Memphis; something is happening in our world.

3 And you know, if I were standing at the beginning of time, with the possibility of taking a kind of general and panoramic view of the whole of human history up to now, and the Almighty said to me, "Martin Luther King, which age would you like to live in?" I would take my mental flight by Egypt and I would watch God's children in their magnificent **trek** from the dark dungeons of Egypt through or rather across the Red Sea, through the wilderness on toward the promised land.[2] And in spite of its magnificence, I wouldn't stop there. I would move on by Greece and take my mind to Mount Olympus.[3] And I would see Plato, Aristotle, Socrates, Euripides and Aristophanes[4] assembled around the Parthenon, and I would watch them around the Parthenon,[5] as they discussed the great and eternal issues of reality.

4 But I wouldn't stop there. I would go on, even to the great hey-day of the Roman Empire. And I would see **developments** around there, through various emperors and leaders. But I wouldn't stop there. I would even come up to the

1. **Ralph Abernathy** Civil rights leader Ralph Abernathy (1926–1990) was a mentor to Dr. King, and his successor as president of the Southern Christian Leadership Conference.
2. **"through the wilderness on toward the promised land"** a reference to the Book of Numbers in the Old Testament, in which the Israelites are made to wander in the wilderness for forty years before reaching their destination
3. **Mount Olympus** the highest mountain in Greece and the mythical residence of the Greek gods
4. **Plato, Aristotle, Socrates, Euripides and Aristophanes** great ancient Greek philosophers and playwrights, and the founders of Western thought
5. **Parthenon** 5th century BCE temple on the Acropolis dedicated to the goddess Athena and dominating central Athens

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day of the Renaissance, and get a quick picture of all that the Renaissance did for the cultural and esthetic life of man. But I wouldn't stop there. I would even go by the way that the man for whom I am named had his habitat. And I would watch Martin Luther as he tacked his ninety-five theses[6] on the door at the church of Wittenberg.

5 But I wouldn't stop there. I would come on up even to 1863, and watch a **vacillating** President by the name of Abraham Lincoln finally come to the conclusion that he had to sign the Emancipation Proclamation. But I wouldn't stop there. I would even come up to the early thirties, and see a man grappling with the problems of the bankruptcy of his nation. And come with an eloquent cry that we have nothing to fear but fear itself.

6 But I wouldn't stop there. Strangely enough, I would turn to the Almighty, and say, "If you allow me to live just a few years in the second half of the Twentieth Century, I will be happy." Now that's a strange statement to make, because the world is all messed up. The nation is sick. Trouble is in the land. Confusion all around. That's a strange statement. But I know, somehow, that only when it is dark enough can you see the stars. And I see God working in this period of the Twentieth Century in a way that men, in some strange way, are responding—something is happening in our world. The masses of people are rising up. And wherever they are assembled today, whether they are in Johannesburg, South Africa; Nairobi, Kenya; Accra, Ghana; New York City; Atlanta, Georgia; Jackson, Mississippi; or Memphis, Tennessee—the cry is always the same—"We want to be free."

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

King continues by identifying additional challenges they are facing. Yet, he emphasizes that hard times are necessary. His reasoning uses antithesis; he suggests that it is only in dark moments that people can "see the stars."

7 Another reason that I'm happy to live in this period is that we have been forced to a point where we are going to have to grapple with the problems that men have been trying to grapple with through history, but the demands didn't force them to do it. Survival demands that we grapple with them. Men, for years now, have been talking about war and peace. But now, no longer can they just talk about it. It is no longer a choice between violence and nonviolence in this world, it's nonviolence or nonexistence.

8 That is where we are today. And also in the human rights revolution, if something isn't done, and done in a hurry, to bring the colored peoples of the world out of their long years of poverty, their long years of hurt and neglect, the whole world is doomed. Now, I'm just happy that God has allowed me to live in this period to see what is unfolding. And I'm happy that He's allowed me to be in Memphis.

6. **ninety-five theses** proposals by theologian Martin Luther (1483–1546) which began the Protestant split from the Catholic Church

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9 I can remember, I can remember when Negroes were just going around as Ralph has said so often, scratching where they didn't itch, and laughing when they were not tickled. But that day is all over. We mean business now, and we are determined to gain our rightful place in God's world.

10 And that's all this whole thing is about. We aren't engaged in any negative protest and in any negative arguments with anybody. We are saying that we are determined to be men. We are determined to be people. We are saying that we are God's children. And if we're God's children, we don't have to live like we are forced to live.

SAMPLE ANNOTATION

Structure – Informational Text Structure

Dr. King uses a sequential text structure to communicate the importance of unity and focus. This is effective because the audience members are the citizens of Memphis who will be fighting for the sanitation workers.

11 Now, what does all of this mean in this great period of history? It means that we've got to stay together. We've got to stay together and maintain unity. You know, whenever Pharaoh wanted to prolong the period of slavery in Egypt, he had a favorite, favorite formula for doing it. What was that? He kept the slaves fighting among themselves. But whenever the slaves get together, something happens in Pharaoh's court, and he cannot hold the slaves in slavery. When the slaves get together, that's the beginning of getting out of slavery. Now let us maintain unity.

12 Secondly, let us keep the issues where they are. The issue is injustice. The issue is the refusal of Memphis to be fair and honest in its dealings with its public servants, who happen to be sanitation workers. Now we've got to keep attention on that. That's always the problem with a little violence. You know what happened the other day, and the press dealt only with the window breaking. I read the articles. They very seldom got around to mentioning the fact that one thousand, three hundred sanitation workers are on strike, and that Memphis is not being fair to them, and that Mayor Loeb is in dire need of a doctor. They didn't get around to that.

13 Now we're going to march again, and we've got to march again, in order to put the issue where it is supposed to be. And force everybody to see that there are thirteen hundred of God's children here suffering, sometimes going hungry, going through dark and dreary nights wondering how this thing is going to come out. That's the issue. And we've got to say to the nation, "We know how it's coming out." For when people get caught up with that which is right and they are willing to sacrifice for it, there is no stopping point short of victory.

14 We aren't going to let any mace stop us. We are masters in our nonviolent movement in disarming police forces; they don't know what to do. I've seen them so often. I remember in Birmingham, Alabama, when we were in that majestic struggle there we would move out of the 16th Street Baptist Church

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day after day, by the hundreds we would move out. And Bull Connor[7] would tell them to send the dogs forth, and they did come; but we just went before the dogs singing, "Ain't gonna let nobody turn me 'round." Bull Connor next would say, "Turn the fire hoses on." And as I said to you the other night, Bull Connor didn't know history. He knew a kind of physics that somehow didn't relate to the transphysics that we knew about. And that was the fact that there was a certain kind of fire that no water could put out. And we went before the fire hoses; we had known water. If we were Baptist or some other denominations, we had been immersed. If we were Methodist, and some others, we had been sprinkled, but we knew water.

15 That couldn't stop us. And we just went on before the dogs and we would look at them; and we'd go on before the water hoses and we would look at it, and we'd just go on singing "Over my head I see freedom in the air." And then we would be thrown in the paddy wagons, and sometimes we were stacked in there like sardines in a can. And they would throw us in, and old Bull would say, "Take them off," and they did; and we would just go in the paddy wagon singing, "We Shall Overcome." And every now and then we'd get in jail, and we'd see the jailers looking through the windows being moved by our prayers, and being moved by our words and our songs. And there was a power there which Bull Connor couldn't adjust to; and so we ended up transforming Bull into a steer, and we won our struggle in Birmingham.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeals

King establishes credibility—uses ethos—by describing his persistence and victory in Birmingham, even in face of extreme adversity. His use of ethos is appropriate because he must persuade the audience to continue their nonviolent protests in Memphis.

16 Now we've got to go on in Memphis just like that. I call upon you to be with us when we go out Monday. Now about injunctions: We have an injunction and we're going into court tomorrow morning to fight this illegal, unconstitutional injunction. All we say to America is, "Be true to what you said on paper." If I lived in China or even Russia, or any totalitarian country, maybe I could understand some of these illegal injunctions. Maybe I could understand the denial of certain basic First Amendment privileges, because they hadn't committed themselves to that over there. But somewhere I read of the freedom of assembly. Somewhere I read of the freedom of speech. Somewhere I read of the freedom of press. Somewhere I read that the greatness of America is the right to protest for right. And so just as I say, we aren't going to let any dog or water hose turn us around, we aren't going to let any injunction turn us around. We are going on.

17 We need all of you. And you know what's beautiful to me, is to see all of these ministers of the Gospel. It's a marvelous picture. Who is it that is supposed to articulate the longings and aspirations of the people more than

7. **Bull Connor** Theophilus Eugene 'Bull' Connor (1897–1973) was Commissioner of Public Safety of Birmingham, Alabama, when he ordered the use of attack dogs and fire hoses against civil rights demonstrators in May of 1963

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the preacher? Somehow the preacher must have a kind of fire shut up in his bones. And whenever injustice is around he must tell it. Somehow the preacher must be an Amos, and say, "When God speaks who can but prophesy?" Again with Amos,[8] "Let justice roll down like waters and righteousness like a mighty stream." Somehow the preacher must say with Jesus, "The Spirit of the Lord is upon me, because He hath anointed me to deal with the problems of the poor."

18 And I want to commend the preachers, under the leadership of these noble men: James Lawson, one who has been in this struggle for many years; he's been to jail for struggling; he's been kicked out of Vanderbilt University for this struggle, but he's still going on, fighting for the rights of his people. Reverend Ralph Jackson, Billy Kiles. I could just go right on down the list, but time will not permit. But I want to thank all of them. And I want you to thank them, because so often, preachers aren't concerned about anything but themselves. And I'm always happy to see a relevant ministry.

19 It's all right to talk about "long white robes over yonder,"[9] in all of its symbolism. But ultimately people want some suits and dresses and shoes to wear down here! It's all right to talk about "streets flowing with milk and honey,"[10] but God has commanded us to be concerned about the slums down here, and his children who can't eat three square meals a day. It's all right to talk about the New Jerusalem,[11] but one day, God's preacher must talk about the new New York, the new Atlanta, the new Philadelphia, the new Los Angeles, the new Memphis, Tennessee. This is what we have to do.

20 Now the other thing we'll have to do is this. Always anchor our external direct action with the power of economic withdrawal. Now, we are poor people. Individually, we are poor when you compare us with white society in America. We are poor. Never stop and forget, that collectively, that means all of us together, collectively, we are richer than all the nations in the world, with the exception of nine. Did you ever think about that? After you leave the United States, Soviet Russia, Great Britain, West Germany, France, and I could name the others, the American Negro collectively is richer than most nations of the world. We have an annual income of more than thirty billion dollars a year, which is more than all of the exports of the United States, and more than the national budget of Canada. Did you know that? That's power right there, if we know how to pool it.

8. **Amos** one of the twelve prophets of the Old Testament
9. **"long white robes over yonder"** a reference to the belief in an afterlife in heaven as reward for earthly suffering
10. **"streets flowing with milk and honey"** in the Old Testament, God promised Abraham the land of Canaan (Israel) would "flow with milk and honey"
11. **New Jerusalem** in the Old Testament, Ezekiel says that there will one day be a New Jerusalem as capital of God's kingdom on Earth

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21 We don't have to argue with anybody. We don't have to curse and go around acting bad with our words. We don't need any bricks and bottles, we don't need any Molotov cocktails. We just need to go around to these stores, and to these massive industries in our country, and say, "God sent us by here to say to you that you're not treating his children right. And we've come here to ask you to make the first item on your agenda—fair treatment where God's children are concerned. Now if you are not prepared to do that, we do have an agenda that we must follow. And our agenda calls for withdrawing economic support from you."

22 And so far, as a result of this, we are asking you tonight, to go out and tell your neighbors not to buy Coca-Cola in Memphis. Go by and tell them not to buy Sealtest Milk. Tell them not to buy—what is the other bread?—Wonder Bread. And what is the other bread company, Jesse? Tell them not to buy Hart's Bread. As Jesse Jackson has said, "Up to now, only the garbage men have been feeling pain, now we must kind of redistribute the pain." We are choosing these companies because they haven't been fair in their hiring policies; and we are choosing them because they can begin the **process** of saying they are going to support the needs and the rights of these men who are on strike. And then they can move downtown and tell Mayor Loeb to do what is right.

23 But not only that, we've got to strengthen black institutions. I call upon you to take your money out of the banks downtown and deposit your money in Tri-State Bank. We want a "bank-in" movement in Memphis. Go by the Savings and Loan Association. I'm not asking you something that we don't do ourselves at SCLC. Judge Hooks and others will tell you that we have an account here in the savings and loan association from the Southern Christian Leadership Conference. We are telling you to follow what we are doing. Put your money there. You have six or seven black insurance companies here in the city of Memphis. Take out your insurance there. We want to have an "insurance-in."

24 Now these are some practical things that we can do. We begin the process of building a greater economic **base**. And at the same time, we are putting pressure where it really hurts. I ask you to follow through here.

25 Now, let me say as I move to my conclusion, that we've got to give ourselves to this struggle until the end. Nothing would be more tragic than to stop at this point, in Memphis. We've got to see it through. And when we have our march, you need to be there. If it means leaving work, if it means leaving school—be there. Be concerned about your brother. You may not be on strike. But either we go up together, or we go down together.

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SAMPLE ANNOTATION

Structure – Informational Text Structure

Dr. King helps the audience understand the power of wealth when wielded collectively. He uses sequence to explain how to conduct a successful boycott and persuade businesses and governments to act fairly.

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26 Let us develop a kind of dangerous unselfishness. One day a man came to Jesus; and he wanted to raise some questions about some vital matters of life. At points, he wanted to trick Jesus, and show him that he knew a little more than Jesus knew, and through this throw him off base. Now that question could have easily ended up in a philosophical and theological debate. But Jesus immediately pulled that question from mid-air, and placed it on a dangerous curve between Jerusalem and Jericho. And he talked about a certain man, who fell among thieves. You remember that a Levite and a priest passed by on the other side. They didn't stop to help him. And finally a man of another race came by. He got down from his beast, decided not to be compassionate by proxy. But he got down with him, administered first aid, and helped the man in need. Jesus ended up saying, "This was the good man, this was the great man, because he had the capacity to project the 'I' into the 'thou,' and to be concerned about his brother" Now you know, we use our imagination a great deal to try to determine why the priest and the Levite didn't stop. At times we say they were busy going to a church meeting—an ecclesiastical gathering—and they had to get on down to Jerusalem so they wouldn't be late for their meeting. At other times we would speculate that there was a religious law that "One who was engaged in religious ceremonials was not to touch a human body twenty-four hours before the ceremony." And every now and then we begin to wonder whether maybe they were not going down to Jerusalem, or down to Jericho, rather to organize a "Jericho Road Improvement Association." That's a possibility. Maybe they felt that it was better to deal with the problem from the causal root, rather than to get bogged down with an individual effect.

27 But I'm going to tell you what my imagination tells me. It's possible that those men were afraid. You see, the Jericho road is a dangerous road. I remember when Mrs. King and I were first in Jerusalem. We rented a car and drove from Jerusalem down to Jericho. And as soon as we got on that road, I said to my wife, "I can see why Jesus used this as the setting for his parable." It's a winding, meandering road. It's really conducive for ambushing. You start out in Jerusalem, which is about 1200 miles, or rather 1200 feet above sea level. And by the time you get down to Jericho, fifteen or twenty minutes later, you're about 2200 feet below sea level. That's a dangerous road. In the days of Jesus it came to be known as the "Bloody Pass." And you know, it's possible that the priest and the Levite looked over that man on the ground and wondered if the robbers were still around. Or it's possible that they felt that the man on the ground was merely faking. And he was acting like he had been robbed and hurt, in order to seize them over there, lure them there for quick and easy seizure. And so the first question that the Priest asked, the first question that the Levite asked was, "If I stop to help this man, what will

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happen to me?" But then the Good Samaritan came by. And he reversed the question: "If I do not stop to help this man, what will happen to him?"

28 That's the question before you tonight. Not, "If I stop to help the sanitation workers, what will happen to my job." Not, "If I stop to help the sanitation workers what will happen to all of the hours that I usually spend in my office every day and every week as a pastor?" The question is not, "If I stop to help this man in need, what will happen to me?" The question is, "If I do not stop to help the sanitation workers, what will happen to them?" That's the question.

29 Let us rise up tonight with a greater readiness. Let us stand with a greater determination. And let us move on in these powerful days, these days of challenge to make America what it ought to be. We have an opportunity to make America a better nation. And I want to thank God, once more, for allowing me to be here with you.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeals

King persuades his audience to keep fighting for equal rights by layering his appeal to ethos with an appeal to time and place, or kairos. This is appropriate because it makes his audience feel empowered in the moment to join his cause.

30 You know, several years ago, I was in New York City autographing the first book that I had written. And while sitting there autographing books, a demented black woman came up. The only question I heard from her was, "Are you Martin Luther King?"

31 And I was looking down writing, and I said, "Yes." And the next minute I felt something beating on my chest. Before I knew it I had been stabbed by this demented woman. I was rushed to Harlem Hospital. It was a dark Saturday afternoon. And that blade had gone through, and the X-rays revealed that the tip of the blade was on the edge of my aorta, the main artery. And once that's punctured, you drown in your own blood—that's the end of you.

32 It came out in the *New York Times* the next morning, that if I had merely sneezed, I would have died. Well, about four days later, they allowed me, after the operation, after my chest had been opened, and the blade had been taken out, to move around in the wheel chair in the hospital. They allowed me to read some of the mail that came in, and from all over the states and the world, kind letters came in. I read a few, but one of them I will never forget. I had received one from the President and the Vice-President. I've forgotten what those telegrams said. I'd received a visit and a letter from the Governor of New York, but I've forgotten what that letter said. But there was another letter that came from a little girl, a young girl, who was a student at the White Plains High School. And I looked at that letter, and I'll never forget it. It said simply, "Dear Dr. King, I am a ninth-grade student at the White Plains High School." She said, "While it should not matter, I would like to mention that I'm a white girl. I read in the paper of your misfortune, and of your suffering. And I read that if you had sneezed, you would have

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died. And I'm simply writing you to say that I'm so happy that you didn't sneeze."

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

King jokes to his audience that he's happy he didn't sneeze, an example of meiosis. He then uses his joke as a powerful rhetorical device through repetition. He alludes to the successes of the civil rights movement. The repetition of these significant political accomplishments is effective because it persuades the audience that victory is possible and to keep fighting.

33 And I want to say tonight—I want to say tonight that I, too, am happy that I didn't sneeze. Because if I had sneezed, I wouldn't have been around here in 1960, when students all over the South started sitting-in at lunch counters. And I knew that as they were sitting in, they were really standing up for the best in the American dream. And taking the whole nation back to those great wells of democracy which were dug deep by the Founding Fathers in the Declaration of Independence and the Constitution. If I had sneezed, I wouldn't have been around here in 1961, when we decided to take a ride for freedom, and ended segregation in interstate travel. If I had sneezed, I wouldn't have been around here in 1962, when Negroes in Albany, Georgia decided to straighten their backs up. And whenever men and women straighten their backs up, they are going somewhere, because a man can't ride your back unless it is bent. If I had sneezed, if I had sneezed, I wouldn't have been here in 1963, when the black people of Birmingham, Alabama aroused the conscience of this nation, and brought into being the Civil Rights Bill. If I had sneezed, I wouldn't have had a chance later that year, in August, to try to tell America about a dream that I had had. If I had sneezed, I wouldn't have been down in Selma, Alabama, to see the great movement there. If I had sneezed, I wouldn't have been in Memphis to see a community rally around those brothers and sisters who are suffering. I'm so happy that I didn't sneeze.

34 And they were telling me, now, it doesn't matter, now. It really doesn't matter what happens now. I left Atlanta this morning, and as we got started on the plane, there were six of us, the pilot said over the public address system, "We are sorry for the delay, but we have Dr. Martin Luther King on the plane. And to be sure that all of the bags were checked, and to be sure that nothing would be wrong on the plane, we had to check out everything carefully. And we've had the plane protected and guarded all night."

35 And then I got into Memphis. And some began to say the threats, or talk about the threats that were out. What w ould happen to me from some of our sick white brothers?

36 Well, I don't know what will happen now. We've got some difficult days ahead. But it really doesn't matter with me now, because I've been to the mountaintop. And I don't mind. Like anybody, I would like to live a long life. Longevity has its place. But I'm not concerned about that now. I just want to do God's will. And He's allowed me to go up to the mountain. And I've looked over. And I've seen the Promised Land. I may not get there with you. But I want you to know tonight that we, as a people, will get to the promised land. And I'm

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NOTES

happy tonight. I'm not worried about anything. I'm not fearing any man. Mine eyes have seen the glory of the coming of the Lord.

@ 1968 Dr. Martin Luther King, Jr. © renewed 1996 Coretta Scott King.

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First Read

Read "I've Been to the Mountaintop." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is "this whole thing about," according to the speaker? Cite evidence from paragraph 10 to support your answer.

2. What specific actions does the speaker propose the audience take in order to exercise their "power of economic withdrawal"? Support your answer with evidence from the text.

3. Citing evidence from the text to support your answer, explain why the speaker tells the parable of the Good Samaritan in "I've Been to the Mountaintop."

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

5. Read the following dictionary entry:

   base
   base /bās/ *noun*

   1. the bottom part of something that provides structural support
   2. any one of the four stations in a softball or baseball infield
   3. something from which people draw support

   Use context to determine which of these definitions most closely matches the use of **base** in the text. Write the correct definition of *base* here and explain how you figured 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 structures in informational texts, note the following:

- ✓ patterns in individual sections of text that reveal 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 effectively the structures enable readers to distinguish key ideas

STEP 2: To evaluate the structures in informational texts, use the following questions as a guide:

- ✓ What different text structures does the author use?
- ✓ How effective are the structures at enabling readers to distinguish key concepts?
- ✓ Do the text structures effectively support the author's purpose? Why or why not?

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Reread paragraph 13 of "I've Been to the Mountaintop." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The first sentence of paragraph 13 indicates that the text structure used by the speaker is—

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

2. The speaker's use of sequence in paragraph 13 is—

   - A. ineffective because it does not address the topic at hand
   - B. effective because it details the specific steps the audience can take to support the movement
   - C. effective because it contrasts the civil rights movement with other historical moments
   - D. ineffective because it does not provide the audience with actionable information

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Reading Skill: Understanding Rhetoric – Rhetorical Appeals

CHECKLIST

DISCUSS AND ANNOTATE

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

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

- ✓ details and statements that identify the speaker's purpose and perspective
- ✓ examples of **logos,** or logical reasoning supported by evidence, facts, or statistics
- ✓ examples of **pathos,** or emotional pleas made by personalizing a situation or occurrence
- ✓ examples of **ethos,** or reminders that the speaker is credible and shares values and beliefs with the readers or listeners
- ✓ examples of **kairos,** or appeals to time or place

STEP 2: To evaluate a speaker's use of rhetorical appeals in a text, consider the following questions:

- ✓ What is the speaker's purpose and perspective in the text?
- ✓ What type of rhetorical appeals does the speaker use?
- ✓ Are the appeals an appropriate choice for his or her purpose?
- ✓ How effectively does the author use rhetorical appeals to support his or her purpose?

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Reread paragraph 34–36 of "I've Been to the Mountaintop." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What rhetorical appeals does Dr. King layer in the closing paragraph?

   - ○ A. ethos and pathos
   - ○ B. logos and kairos
   - ○ C. pathos and kairos
   - ○ D. ethos and logos

2. Dr. King's layered use of rhetorical appeals is —

   - ○ A. appropriate because he conveys that he shares the same values as the audience, and that he believes the movement is much larger than his individual life.
   - ○ B. inappropriate because the suggestion of his death distracts the audience from his central message.
   - ○ C. appropriate because he communicates the key idea that they will reach the Promised Land within the next few days.
   - ○ D. inappropriate because his audience may not share the same values as him.

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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 speaker's purpose and audience
- ✓ figures of speech and devices that the author uses, including:
  - **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
  - **allusion:** a reference to a person, place, thing, or idea of historical, cultural, literary, or political significance
  - **imagery:** writing that it appeals to our five physical senses
- ✓ rhetorical devices that the author uses, including:
  - **antithesis:** a parallel construction that highlights contrast, such as "It was the best of times; it was the worst of times."
  - **rhetorical question:** a question posed with no expected answer, used to draw the audience into the speaker's line of reasoning
  - **repetition:** when a speaker repeats the same word or phrase to emphasize an idea or claim.
- ✓ how the author's use of rhetorical devices advances his or her purpose

STEP 2: To evaluate an author's use of rhetorical devices, consider the following questions:

- ✓ What is the author's purpose? Who is the intended audience?
- ✓ What rhetorical devices does the author use to support or advance an argument?
- ✓ In what ways are the rhetorical devices particularly effective or ineffective?

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Reread paragraph 19 of "I've Been to the Mountaintop." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. In this passage, Dr. King mainly uses the rhetorical devices of idiom and —

   - A. allusion
   - B. antithesis
   - C. meiosis
   - D. rhetorical question

2. Which statement best evaluates the use of rhetorical devices in this passage?

   - A. The use of rhetorical devices is effective because it makes a direct connection between Biblical Scripture and the issues facing African Americans.
   - B. The use of rhetorical devices is effective because it highlights the contrast between the how people speak in everyday life and in church.
   - C. The use of rhetorical devices is effective because it understates the importance of the Bible in daily life.
   - D. The use of rhetorical devices is effective because it poses a question with no expected answer.

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Close Read

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

SKILLS FOCUS

ANNOTATE

1. Identify evidence of a sequential text structure in paragraph 23. Evaluate whether or not the structure effectively helps to convey Dr. King's message.

2. Locate an example of meiosis in paragraph 16. Evaluate the effectiveness of this rhetorical device in the text.

3. Reread paragraphs 26 and 27. Evaluate Dr. King's use of allusion. Consider whether or not it effectively helps to express a key idea in the text.

4. In paragraph 27 and 28 Dr. King uses multiple rhetorical questions. Evaluate the effectiveness of this rhetorical device in persuading the audience to take action.

5. Identify an example in the text where King urges his audience to partake in non-violent forms of resistance. Explain why you believe nonviolence is important for King in the fight for equality.

RHETORICAL ANALYSIS

WRITE

"I've Been to the Mountaintop" was the last speech given by Dr. Martin Luther King Jr. In this final speech, King powerfully recounts his vision for the future, and the crucial steps to ensure that future becomes reality. Evaluate his use of text structure and rhetoric in the text. How convincingly does King use text structure to communicate his ideas? To what extent does he appropriately use rhetorical appeals and effectively employ rhetorical devices to persuade his audience? Use evidence from the text to explain and justify your response.

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The Night Before Christmas

FICTION
Tomás Rivera
2015

Introduction

Tomás Rivera (1935–1984) was a notable poet, author, and educator. A migrant worker early in his life and the first in his family to graduate from high school, Rivera earned a PhD from the University of Oklahoma and is recognized for his significant contributions to Chicano literature. In "The Night Before Christmas," an immigrant mother struggles to make Christmas special in the face of both financial and mental obstacles. As the story attests, in spite of the common hopes that most American families share, the holidays do not look the same in every family.

“Aren’t we good like the other kids?”

NOTES

Note: Please be advised that the following text contains mild profanity.

1 Christmas Eve was **approaching** and the barrage of commercials, music and Christmas cheer over the radio and the blare of announcements over the loud speakers on top of the station wagon advertising movies at the Teatro Ideal resounded and seemed to draw it closer. It was three days before Christmas when Doña María decided to buy something for her children. This was the first time she would buy them toys. Every year she intended to do it but she always ended up facing up to the fact that, no, they couldn’t afford it. She knew that her husband would be bringing each of the children candies and nuts anyway and so she would **rationalize** that they didn’t need to get them anything else. Nevertheless, every Christmas the children asked for toys. She always appeased them with the same promise. She would tell them to wait until the sixth of January, the day of the Reyes Magos,[1] and by the time that day arrived the children had already forgotten all about it. But now she noticed that each year the children seemed less and less taken with Don Chon’s visit on Christmas Eve when he came bearing a sack of oranges and nuts.

2 “But why doesn’t Santa Claus bring us anything?”

3 “What do you mean? What about the oranges and nuts he brings you?”

4 “No, that’s Don Chon.”

5 “No, I’m talking about what you always find under the sewing machine.”

6 “What, Dad’s the one who brings that, don’t think we don’t know that. Aren’t we good like the other kids?”

7 “Of course, you’re good children. Why don’t you wait until the day of the Reyes Magos. That’s when toys and gifts really arrive. In Mexico, it’s not Santa Claus who brings gifts, but the Three Wise Men. And they don’t come until the sixth of January. That’s the real date.”

1. **Reyes Magos** the traveling characters from the story of the birth of Christ, known in English as the Three Wise Men, the Three Kings, or the Magi

SAMPLE ANNOTATION

Literary Elements

The dialogue reveals that Doña María is upset about not being able to buy gifts for her children. She tells them to wait, but gifts never come. This establishes the conflict she has with her children. The characterization and conflict effectively reveal a tense and sad mood and a sympathetic tone.

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8 "Yeah, but they always forget. They've never brought us anything, not on Christmas Eve, not on the day of the Three Kings."

9 "Well, maybe this time they will."

10 "Yeah, well, I sure hope so."

11 That was why she made up her mind to buy them something. But they didn't have the money to spend on toys. Her husband worked almost eighteen hours a day washing dishes and cooking at a restaurant. He didn't have time to go downtown and buy toys. Besides, they had to save money every week to pay for the trip up north. Now they even charged for children too, even if they rode standing up the whole way to Iowa. So it cost them a lot to make the trip. In any case, that night when her husband arrived, tired from work, she talked to him about getting something for the children.

12 "Look, Viejo,[2] the children want something for Christmas."

13 "What about the oranges and nuts I bring them?"

14 "Well, they want toys. They're not content anymore with just fruits and nuts. They're a little older now and more aware of things."

15 "They don't need anything."

16 "Now, you can't tell me you didn't have toys when you were a kid."

17 "I used to make my own toys, out of clay . . . little horses and little soldiers . . . "

18 "Yes, but it's different here. They see so many things . . . come on, let's go get them something . . . I'll go to Kress myself."

SAMPLE ANNOTATION

Perspective and Point of View

The author uses juxtaposition to compare Doña María's feelings about going downtown with those of her husband. Her husband expresses concern because of an incident in her past, while she displays determination.

19 "You?"

20 "Yes, me."

21 "Aren't you afraid to go downtown? You remember that time in Wilmar, out in Minnesota, how you got lost downtown. Are you sure you're not afraid?"

22 "Yes, yes, I remember, but I'll just have to get my courage up. I've thought about it all day long and I've set my mind to it. I'm sure I won't get lost here. Look, I go out to the street. From here you can see the ice house. It's only four blocks away, so Doña Regina tells me. When I get to the ice house I turn to the right and go two blocks and there's downtown. Kress is right there.

2. **Viejo** (slang) old man; one's father

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Then, I come out of Kress, walk back towards the ice house and turn back on this street, and here I am."

23 "I guess it really won't be difficult. Yeah. Fine. I'll leave you some money on top of the table when I go to work in the morning. But be careful, Vieja, there's a lot of people downtown these days."

24 The fact was that Doña María very rarely left the house. The only time she did was when she visited her father and her sister who lived on the next block. And she only went to church whenever someone died and, occasionally, when there was a wedding. But she went with her husband, so she never took notice of where she was going. And her husband always brought her everything. He was the one who bought the groceries and clothing. In reality she was unfamiliar with downtown even though it was only six blocks away. The cemetery was on the other side of downtown and the church was also in that direction. The only time that they passed through downtown was whenever they were on their way to San Antonio or whenever they were returning from up north. And this would usually be during the wee hours of the morning or at night. But that day she was **determined** and she started making preparations. The next day she got up early as usual, and after seeing her husband and children off, she took the money from the table and began getting ready to go downtown. This didn't take her long.

25 "My God, I don't know why I'm so fearful. Why, downtown is only six blocks from here. I just go straight and then after I cross the tracks turn right. Then go two blocks and there's Kress. On the way back, I walk two blocks back and then I turn to the left and keep walking until I'm home again. God willing, there won't be any dogs on the way. And I just pray that the train doesn't come while I'm crossing the tracks and catches me right in the middle . . . I just hope there's no dogs . . . I hope there's no train coming down the tracks."

26 She walked the distance from the house to the railroad tracks rapidly. She walked down the middle of the street all the way. She was afraid to walk on the sidewalk. She feared she might get bitten by a dog or that someone might grab her. In fact, there was only one dog along the entire stretch and most of the people didn't even notice her walking toward downtown. She nevertheless kept walking down the middle of the street and, luckily, not a single car passed by, otherwise she would not have known what to do. Upon arriving at the crossing she was suddenly struck by intense fear. She could hear the sound of moving trains and their whistles blowing and this was unnerving her. She was too scared to cross. Each time she mustered enough courage to cross she heard the whistle of the train and, frightened, she retreated and ended up at the same place. Finally, overcoming her fear, she shut her eyes and crossed the tracks. Once she got past the tracks, her fear began to **subside**. She got to the corner and turned to the right.

SAMPLE ANNOTATION

Morphology – Etymology and Derivations

I'm not sure what unnerving *means. The suffix* -ing *is usually added to verbs. I know the prefix* un- *means "not." The word* nerve *can relate to courage. Based on this, I think* unnerving *means "taking away courage."*

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NOTES

27 The sidewalks were crowded with people and her ears started to fill up with a ringing sound, the kind that, once it started, it wouldn't stop. She didn't recognize any of the people around her. She wanted to turn back but she was caught in the flow of the crowd which shoved her onward toward downtown and the sound kept ringing louder and louder in her ears. She became frightened and more and more she was finding herself unable to remember why she was there amid the crowd of people. She stopped in an alley way between two stores to regain her composure a bit. She stood there for a while watching the passing crowd.

28 "My God, what is happening to me? I'm starting to feel the same way I did in Wilmar. I hope I don't get worse. Let me see . . . the ice house is in that direction no it's that way. No, my God, what's happening to me? Let me see . . . I came from over there to here. So it's in that direction. I should have just stayed home. Uh, can you tell me where Kress is, please? . . . Thank you."

29 She walked to where they had pointed and entered the store. The noise and pushing of the crowd was worse inside. Her anxiety soared. All she wanted was to leave the store but she couldn't find the doors anywhere, only stacks and stacks of merchandise and people crowded against one another. She even started hearing voices coming from the merchandise. For a while she stood, gazing blankly at what was in front of her. She couldn't even remember the names of the things. Some people stared at her for a few seconds, others just pushed her aside. She remained in this state for a while, then she started walking again. She finally made out some toys and put them in the bag. Suddenly she no longer heard the noise of the crowd. She only saw the people moving about their legs, their arms, their mouths, their eyes. She finally asked where the door, the exit was. They told her and she started in that direction. She pressed through the crowd, pushing her way until she pushed open the door and exited. She had been standing on the sidewalk for only a few seconds, trying to figure out where she was, when she felt someone grab her roughly by the arm. She was grabbed so tightly that she gave out a cry.

30 "Here she is . . . these damn people, always stealing something, stealing. I've been watching you all along. Let's have that bag."

31 "But . . . "

32 Then she heard nothing for a long time. All she saw was the pavement moving swiftly towards her face and a small pebble that bounced into her eye and was hurting a lot. She felt someone pulling her arms and when they turned her, face up, all she saw were faces far away. Then she saw a security guard with a gun in his holster and she was terrified. In that instant she thought about her children and her eyes filled with tears. She started crying.

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NOTES

Then she lost consciousness of what was happening around her, only feeling herself drifting in a sea of people, their arms brushing against her like waves.

33 "It's a good thing my **compadre** happened to be there. He's the one who ran to the restaurant to tell me. How do you feel?"

34 "I think I must be crazy, Viejo."

35 "That's why I asked you if you weren't afraid you might get sick like in Wilmar."

36 "What will become of my children with a mother who's insane? A crazy woman who can't even talk, can't even go downtown."

37 "Anyway, I went and got the notary public. He's the one who went with me to the jail. He explained everything to the official. That you got dizzy and that you get nervous attacks whenever you're in a crowd of people."

38 "And if they send me to the insane asylum? I don't want to leave my children. Please, Viejo, don't let them take me, don't let them. I shouldn't have gone downtown."

39 "Just stay here inside the house and don't leave the yard. There's no need for it anyway. I'll bring you everything you need. Look, don't cry anymore, don't cry. No, go ahead and cry, it'll make you feel better. I'm gonna talk to the kids and tell them to stop bothering you about Santa Claus. I'm gonna tell them there's no Santa Claus, that way they won't trouble you with that anymore."

40 "No, Viejo, don't be mean. Tell them that if he doesn't bring them anything on Christmas Eve, it's because the Reyes Magos will be bringing them something."

41 "But . . . well, all right, whatever you say. I suppose it's always best to have hope."

42 The children, who were hiding behind the door, heard everything, but they didn't quite understand it all. They awaited the day of the Reyes Magos as they did every year. When that day came and went with no arrival of gifts, they didn't ask for explanations.

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First Read

Read "The Night Before Christmas." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Describe the main character in the short story. Be specific, and make sure to support your response with details from the text.

2. What does Doña María mean when she says to her husband, "Yes, but it's different here. They see so many things"? Cite evidence from the story in your explanation.

3. How do you think Doña María views the world outside her house? Explain, citing evidence from the text.

4. Use context to determine the meaning of the foreign word **compadre.** Then write your definition here, explaining how you determined its meaning.

5. The word **subside** comes from the Latin word *subsidere*, which means "to sit down or to sink." With this in mind and using context from the text, write your own definition of *subside* as it is used in this short story and explain how you came to your conclusion.

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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 paragraph 37 of "The Night Before Christmas." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

The Latin root *notarius* means "a clerk or secretary." Based on this information and context in the story, the term *notary public* means—

- A. a person who takes notes in the jail
- B. an employee who finds suspicious customers
- C. a public official who certifies things in writing
- D. a government agent who determines if people are mentally fit

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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 the author's choices in using juxtaposition to define character perspective, note the following:

- ✓ what the narrator knows and reveals or does not reveal
- ✓ the narrator's attitude regarding other characters and events
- ✓ how the author represents different characters' perspectives through dialogue or events
- ✓ how the author chooses to use **juxtaposition**, or the technique of putting two or more elements side by side, to invite comparison or contrast
- ✓ how the juxtaposition of perspectives creates a foil, or a character that contrasts with and so emphasizes the qualities of another
- ✓ how the perspective of the character(s) compares and contrasts with the perspectives of other characters in the text

STEP 2: To analyze the author's choices in using juxtaposition to define character perspective, consider the following questions:

- ✓ Which perspectives are represented in the text? Which are not?
- ✓ How does the author's choice in perspective reveal characters' attitudes toward other characters, events, or ideas?
- ✓ How do the characters' perspectives compare and contrast with each other? What effect does this create?
- ✓ How does it shape your understanding of the characters and the text as a whole?

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Reread paragraphs 39–41 of "The Night Before Christmas." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What words, thoughts, or ideas are being juxtaposed in this passage to define a character's perspective?

   - A. Doña María's thoughts and the words and actions of her children
   - B. Santa Claus and Viejo
   - C. staying inside and leaving the yard
   - D. "Look, don't cry anymore" and "No, go ahead and cry"

2. How does the author use this juxtaposition to define character perspective?

   - A. This juxtaposition shows that Doña María loves her children.
   - B. This juxtaposition shows that Viejo is empathetic with Doña María, but is not sure how to help her.
   - C. This juxtaposition shows that Doña María thinks Santa Claus is real.
   - D. This juxtaposition shows that Viejo agrees that the children should have hope.

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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 narrative point of view and how it shapes what readers know
- ✓ how the author establishes a style through diction, syntax, grammar, and the use of imagery and figurative language
- ✓ how the author's language choices create a specific style, reveal the narrator's attitude toward the subject, and create a specific tone

STEP 2: To evaluate how key elements enhance or add layers of meaning and style in a literary text, consider the following questions:

- ✓ What literary elements does the author use in the text? What is their literal meaning? What is their symbolic meaning, or deeper significance?
- ✓ Is the author's use of literary elements effective or ineffective at adding or enhancing meaning? Why or why not?
- ✓ How do word choice, sentence structure, grammar, imagery, and figurative language contribute to the author's style and establish mood or tone?
- ✓ What is the mood, or the emotional atmosphere, of the story?
- ✓ What is the tone, or the author's attitude, toward the subject?
- ✓ How significantly does the author's use of literary elements and language engage the reader, enhance or add layers of meaning, and convey the author's style and purpose?

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Reread paragraphs 27–30 of "The Night Before Christmas." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How does the internal conflict in paragraph 28 enhance the meaning of the story?

   - A. It reveals a cynical tone.
   - B. It creates an anxious mood.
   - C. It reveals the author's purpose to show that Doña María is no good at directions.
   - D. It reveals a deeper symbolic meaning that Doña María is suffering from confusion associated with dementia.

2. How does the description of the setting in paragraph 29 enhance the meaning of the story?

   - A. The setting creates a mood of anger.
   - B. The setting reveals the author's purpose to show what claustrophobia feels like.
   - C. The setting in the crowded store establishes the author's disapproving tone.
   - D. The setting reveals the author's purpose to create empathy by describing what it feels like to be anxious and disoriented when in a new or foreign place.

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Close Read

Reread "The Night Before Christmas." 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 the place in the text when Doña María resolves to get her children toys. How does the author use juxtaposition in this passage to define character perspective?

2. Find the passage where Doña María tells her husband that she will go downtown and get the children presents and highlight Doña Maria's dialogue. Evaluate how the author uses characterization and dialogue in this passage to enhance the meaning of the story.

3. Locate the passage in which Doña María walks downtown. Evaluate the author's choices concerning setting and plot in this passage. Consider whether or not they add layers of meaning to the story and help achieve the author's purpose.

4. Highlight the word *composure* in paragraph 27. The Latin root *pausare* means "to halt, cease, or pause." Based on this information and the context in the story, explain the meaning of the word *composure*.

5. This text highlights different marginalized groups who are often victims of injustice. Choose one group represented in this story and explain what aspects of the story would need to change to ensure justice for all. Support your answer with evidence from the text.

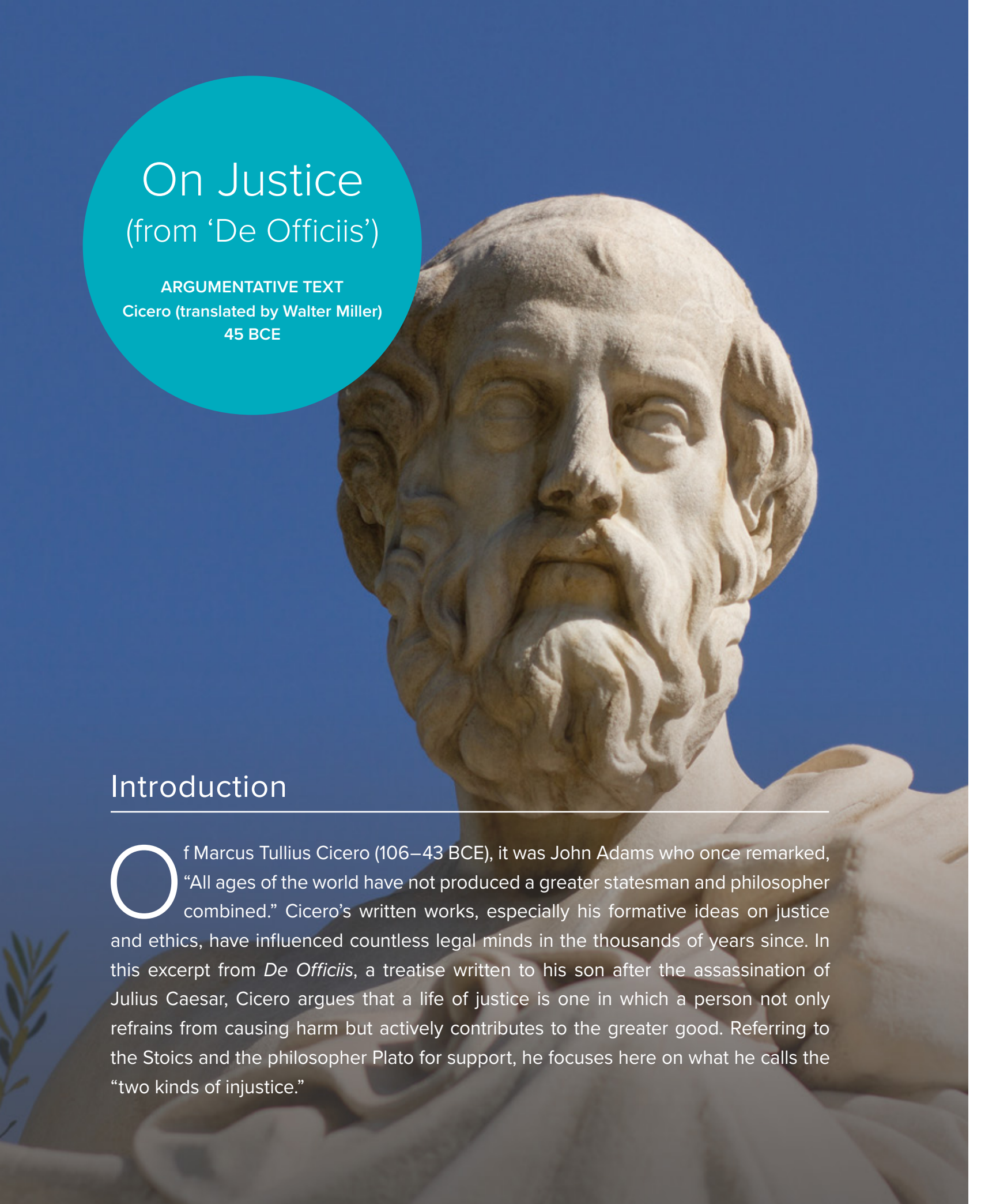
LITERARY ANALYSIS

WRITE

Analyze how Rivera uses juxtaposition to define Doña María's perspective and give insight into her experiences. Then, evaluate how River uses this characterization and point of view, as well as the key literary elements of dialogue, setting, and conflict to create layers of meaning in the text. Make a clear claim about the meaning of the story, and to what extent the author successfully uses key elements to convey this meaning. Use evidence from the text to explain and justify your evaluation and reasoning.

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On Justice
(from 'De Officiis')

ARGUMENTATIVE TEXT
Cicero (translated by Walter Miller)
45 BCE

Introduction

Of Marcus Tullius Cicero (106–43 BCE), it was John Adams who once remarked, "All ages of the world have not produced a greater statesman and philosopher combined." Cicero's written works, especially his formative ideas on justice and ethics, have influenced countless legal minds in the thousands of years since. In this excerpt from *De Officiis*, a treatise written to his son after the assassination of Julius Caesar, Cicero argues that a life of justice is one in which a person not only refrains from causing harm but actively contributes to the greater good. Referring to the Stoics and the philosopher Plato for support, he focuses here on what he calls the "two kinds of injustice."

"The foundation of justice, moreover, is good faith—that is, truth and fidelity to promises and agreements."

NOTES

1 But since, as Plato[1] has admirably expressed it, we are not born for ourselves alone, but our country claims a share of our being, and our friends a share; and since, as the Stoics[2] hold, everything that the earth produces is created for man's use; and as men, too, are born for the sake of men, that they may be able mutually to help one another; in this direction we ought to follow Nature as our guide, to contribute to the general good by an interchange of acts of kindness, by giving and receiving, and thus by our skill, our industry, and our talents to cement human society more closely together, man to man.

2 The foundation of justice, moreover, is good faith—that is, truth and **fidelity** to promises and agreements. And therefore we may follow the Stoics, who diligently investigate the etymology of words; and we may accept their statement that "good faith" is so called because what is promised is "made good," although some may find this derivation rather far-fetched.

3 There are, on the other hand, two kinds of injustice—the one, on the part of those who inflict wrong, the other on the part of those who, when they can, do not shield from wrong those upon whom it is being inflicted. For he who, under the influence of anger or some other passion, wrongfully assaults another seems, as it were, to be laying violent hands upon a comrade; but he who does not prevent or oppose wrong, if he can, is just as guilty of wrong as if he deserted his parents or his friends or his country. Then, too, those very wrongs which people try to inflict on purpose to injure are often the result of fear: that is, he who premeditates injuring another is afraid that, if he does not do so, he may himself be made to suffer some hurt. But for the most part, people are led to wrong-doing in order to secure some personal end; in this vice, avarice is generally the controlling motive.

4 Again, men seek riches partly to supply the needs of life, partly to secure the enjoyment of pleasure. With those who cherish higher ambitions, the desire for

1. **Plato** a great and ancient Greek philosopher and playwright and a founder of Western thought; pupil of Socrates and teacher of Aristotle
2. **Stoics** a member of an ancient Greek school of philosophy founded by Zeno in the third century BCE

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wealth is entertained with a view to power and influence and the means of bestowing favours; Marcus Crassus[3], for example, not long since declared that no amount of wealth was enough for the man who aspired to be the foremost citizen of the state, unless with the income from it he could maintain an army. Fine establishments and the comforts of life in elegance and abundance also afford pleasure, and the desire to secure it gives rise to the insatiable thirst for wealth. Still, I do not mean to find fault with the accumulation of property, provided it hurts nobody, but unjust acquisition of it is always to be avoided. The great majority of people, however, when they fall prey to ambition for either military or civil authority, are carried away by it so completely that they quite lose sight of the claims of justice. For Ennius[4] says:

5 "There is no fellowship **inviolate,**

6 No faith is kept, when kingship is concerned;" and the truth of his words has an uncommonly wide application. For whenever a situation is of such a nature that not more than one can hold pre-eminence in it, competition for it usually becomes so keen that it is an extremely difficult matter to maintain a "fellowship inviolate." We saw this proved but now in the **effrontery** of Gaius Caesar[5] , who, to gain that sovereign power which by a depraved imagination he had conceived in his fancy, trod underfoot all laws of gods and men. But the trouble about this matter is that it is in the greatest souls and in the most brilliant geniuses that we usually find ambitions for civil and military authority, for power, and for glory, springing up; and therefore we must be the more heedful not to go wrong in that direction.

7 But in any case of injustice it makes a vast deal of difference whether the wrong is done as a result of some impulse of passion, which is usually brief and **transient**, or whether it is committed willfully and with premeditation; for offences that come through some sudden impulse are less culpable than those committed designedly and with **malice** aforethought.

8 But enough has been said on the subject of inflicting injury.

9 The motives for failure to prevent injury and so for slighting duty are likely to be various: people either are reluctant to incur enmity or trouble or expense; or through indifference, indolence, or incompetence, or through some preoccupation or self-interest they are so absorbed that they suffer those to be neglected whom it is their duty to protect. And so there is reason to fear that what Plato declares of the philosophers may be inadequate, when he says that they are just because they are busied with the pursuit of truth and

3. **Marcus Crassus** a Roman politician, military leader, and ally of Julius Caesar who amassed a great fortune in his life
4. **Ennius** a writer and poet from the second century BCE often regarded as the father of Roman poetry
5. **Gaius Caesar** another name for Julius Caesar (100–44 BCE), Roman statesman and general who sought absolute power and instituted populist social reforms

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because they despise and count as naught that which most men eagerly seek and for which they are prone to do battle against each other to the death. For they secure one sort of justice, to be sure, in that they do no positive wrong to anyone, but they fall into the opposite injustice; for hampered by their pursuit of learning they leave to their fate those whom they ought to defend. And so, Plato thinks, they will not even assume their civic duties except under compulsion. But in fact it were better that they should assume them of their own accord; for an action intrinsically right is just only on condition that it is voluntary.

There are some also who, either from zeal in attending to their own business or through some sort of aversion to their fellow-men, claim that they are occupied solely with their own affairs, without seeming to themselves to be doing anyone any injury. But while they steer clear of the one kind of injustice, they fall into the other: they are traitors to social life, for they contribute to it none of their interest, none of their effort, none of their means.

10 Now since we have set forth the two kinds of injustice and assigned the motives that lead to each, and since we have previously established the principles by which justice is constituted, we shall be in a position easily to decide what our duty on each occasion is, unless we are extremely self-centred; for indeed it is not an easy matter to be really concerned with other people's affairs; and yet in Terence's play[6] , we know, Chremes "thinks that nothing that concerns man is foreign to him." Nevertheless, when things turn out for our own good or ill, we realize it more fully and feel it more deeply than when the same things happen to others and we see them only, as it were, in the far distance; and for this reason we judge their case differently from our own. It is, therefore, an excellent rule that they give who bid us not to do a thing, when there is a doubt whether it be right or wrong; for righteousness shines with a brilliance of its own, but doubt is a sign that we are thinking of a possible wrong.

6. **Terence's play** in The Self-Tormentor by Roman playwright Terence, the character Chremes famously declares, "I am human, and I think nothing human is alien to me"

RHETORICAL ANALYSIS

WRITE

Shortly after the fall of Julius Caesar, Cicero penned "On Justice," a letter to his son Marcus, who was a university student at the time. Yet, Cicero's essay was also written with a broader audience in mind. What was his message to his son and the world? What was his purpose for writing during this crucial yet uncertain time in Roman history? Analyze Cicero's central idea in the essay, as well as the rhetorical choices he makes to establish and achieve his purpose. Use evidence from the text to explain and justify your response.

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The Four Foods

FICTION
Dalia Rosenfeld
2017

Introduction

Dalia Rosenfeld is the award-winning author of the short story collection *The Worlds We Think We Know*. Her work has has been published by the *Michigan Quarterly Review* and the *Atlantic*, among other places. She currently lives in Israel, where she teaches writing at Bar Ilan University. Her story "The Four Foods" humorously explores the fraught relationship between an imposing scholar of Judaism and his adult daughter who tries to close the distance between them by learning that subject he knows best.

"Together my father and I chew. We chew and chew and chew."

NOTES

1 My father is an **imposing** man. Small, with dark, sad eyes and gums that bleed when he brushes them in the morning. I ask my mother why he scares me so much. "It's his knowledge," she says. "He knows things."

2 I go out and buy a dictionary. I go out and buy textual sources for the study of world religions. History. Philosophy. The natural sciences. I craft concepts into sentences, theories into questions best asked over the telephone. I call my father. I say, "Dad?"

3 My mother tells me not to call him so often. "You're distracting him from his writing," she says. "Call me instead."

4 I cry into the phone. "You're so easy, and he's so hard."

5 "Now, honey." My mother tries to comfort me. "Now, pussycat."

6 We meet for lunch, my father and I. We sit across from each other like retirees and squint at the specials written in pink chalk above the counter.

7 Midway through our sandwiches we begin to talk. "Mom says she's allergic to goose feathers," I say. "What are you going to do with all the pillows from Europe?"

8 My father takes a sip of water. "Those pillows belonged to your great-grandmother. The feathers in them came all the way from Lvov."

9 I nod. "It's the **shtetl**. Mom doesn't want to go back."

10 My father sucks up a sesame seed through a gap between his teeth, and I wait for him to acknowledge my analysis. For years, the pillows have reminded my mother that she has not always been an American. Now she is starting to sneeze whenever she gets near them.

11 "There is no shtetl anymore. There is no going back," my father says.

12 "But **figuratively**, the Old World—" That evening, my mother scolds me over the phone. "There is no figuratively," she says. "Why do you always have to blab about what you don't know?"

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13 "I thought we could talk about Europe or something—what it means to us."

14 "To us?"

15 "As Jews."

16 My mother thinks for a moment, then says, "Some Jews have allergies to feathers. I happen to be one of them. Burden your father with something else."

17 I sit in my apartment and stare at the wall. Through it I hear a brief hammering, then a silence, and then someone knocking at my door. I cannot pretend that it is anyone but Jake.

18 "Can you help me out a minute?" he says, pointing in the direction of his door, two pairs of bunny ears hanging from the toes of his house slippers.

19 While he nails a poster of Christie Brinkley to the wall, I lend Jake my eye. "Left," I say. "Left—OK, now right." "Like this?" "If it has to be." I try to take the encounter at face value. I try to subtract the hammer and the house slippers and the bikini behind the glass, and see Jake for the ordinary man he is. "The picture looks good," I say.

20 Jake opens the refrigerator and pulls out a carton of milk. He drinks. "What do you have on your walls?" I stare at the ring of milk above his mouth. "I'm waiting for just the right thing. A family picture, perhaps. Or maybe a picture of just my father, sitting at his typewriter. I would blow it up really big, and hang it in my living room." Jake puts down the milk carton. "Are you serious?"

21 I imagine my father sitting at his typewriter, whacking at the keys with **agitated** fingers. I have never actually seen him do this; the door to his study is always closed. "Maybe I would put it in the bathroom," I say, reconsidering.

22 "My father can only work in complete solitude." My parents have me over for dinner. We sit around the kitchen table like a family and pass things: the salad, the bread, the soup bowls to be filled and then refilled. My father pours himself a glass of wine for his heart and asks, "Leah, have you been jogging lately?"

23 "I made a few rounds this morning," I say. "And I was thinking, if Leonard Bernstein was Jewish, why did he write a Mass?"

24 My father stares at his reflection in the soup. "I really don't know, honey."

25 I wait for more, but nothing comes. "Of course you know," I say. "You just don't feel like thinking when I'm around." My mother deflects a frown by raising a napkin to her lips. "Leonard Bernstein is dead," she says firmly. "There's nothing to think about." She lowers the napkin and frowns anyway. I turn to my father. He looks tired. A nerve twitches at his neck whenever he

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swallows, as though keeping time to some silent music. My father sees me looking and says, “You think a lot about Jews, don’t you?”

26 I shrug. “I guess it runs in the family.” My father has written many books, all of them about Jews.

27 “How about thinking about the family instead?” my mother suggests.

28 I want to explain to my father that I am trying to do just that, but he is already immersed in other, more intimate concerns, his eyes looking right at me but without registering a thing. Mahler’s conversion to Catholicism? The expulsion from Spain? 1933? I am losing him. Again. Still. I call my mother. I say, “It’s not his knowledge. It’s something else.”

29 “It’s *your* knowledge,” my mother agrees. “It gets in the way.”

30 “My knowledge? What do I know?”

31 “Nothing,” my mother agrees. “That’s the problem.”

32 I go out and attend lectures, study forms and functions, foundations and first principles. I take notes while watching television. It is not a joke, I don’t laugh. Usually I cry.

33 My mother calls me in the midst of it all. “Your father is in the hospital,” she says. “He’s got a hernia.”

34 “Was it me?” I ask.

35 “It wasn’t me,” my mother says. I visit my father in the hospital. He is lying in a small white bed in a small white room divided by a curtain. The nurse has parted his hair on the wrong side. My mother tells me to leave the curtain drawn; a very sick man is lying on the other side, and the separation will do my father good.

36 I look at my father, open my mouth, then close it again. My mother takes over. “How are you feeling, Howard?” My father sticks out his tongue. “Ugh,” he says. I have never heard my father say ugh before. I repeat it. “Ugh?” My mother pretends to smooth out a wrinkle in my father’s sheet, and pinches me. “Ow!” I squeal.

37 My father opens his eyes a little wider. “Ow?” Soon the nurse comes in to serve lunch. She places a plastic tray wrapped in aluminum foil on my father’s lap, then disappears behind the curtain. I sit at the edge of my father’s bed and remove the foil. Together we study the four **compartments**: chicken, broccoli, pears, water.

38 There is so much I want to say to my father at this moment, but I’m not sure where to begin, especially with my mother standing over me, at the ready. At the very least I want to tell him how good he looks in his hospital gown, like one of the high priests of the Temple in Jerusalem, before it was destroyed.

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39 "You look good, Dad," I say, blinking away everything in the room but the robe. I am close enough to feel that it is cotton. "Like one of the *kohanim* in the *Beit Hamikdash*."[1]

40 I give my father a few seconds to answer, and when he doesn't, pick up the fork on his tray and slide it under a piece of chicken.

41 "What are you doing, Leah?" My mother tries to stop me, but I push her away. During visiting hours he is as much mine as anyone else's. Carefully I reach over and place the chicken into my father's mouth.

42 My father takes the food between his lips. He chews and chews and chews. "How is the food, Howard?" my mother asks, still thinking I am flubbing it all up. "Is it too salty?" Before he can answer, I break off two more pieces of chicken with my fingers. One piece I gently push into my father's mouth; the second piece I put into my own.

43 Together my father and I chew. We chew and chew and chew.

44 When we can chew no more, I look at my father and wait for a signal.

45 "*Nu*, how's the food, you pigs?" my mother asks again.

46 We swallow; my father belches. The stripes of his gown ripple under his raised belly.

47 Together we say, "Mmm."

Dalia Rosenfeld, "The Four Foods" from *The Worlds We Think We Know*. Originally in *The Los Angeles Review*. Copyright © 2015, 2017 by Dalia Rosenfeld. Reprinted with the permission of The Permissions Company, Inc. on behalf of Milkweed Editions, www.milkweed.org.

1. **"one of the *kohanim* in the *Beit Hamikdash*"** one of the hereditary Jewish priests of the first temple on Jerusalem's Temple Mount

EXPOSITORY

WRITE

Recall that an allegory is a symbolic representation that contains truths about human existence. "The Four Foods" is rich with imagery, metaphor, allusions, and other figurative language devices. Analyze the author's use of figurative language in this story, and explain the ways in which this use of figurative language helps to create an allegory. What deeper message about trauma and loss is the author trying to raise awareness about? What truths or generalizations about human existence does the text contain? Explain and justify your reasoning and analysis with evidence from the text.

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Gaman

POETRY
Christine Kitano
2016

Introduction

Christine Kitano is a celebrated Japanese and Korean American poet, as well as a professor of creative writing, poetry, and Asian American literature. Her works include the poetry collections *Sky Country* and *Birds of Paradise*. The title of her poem "*Gaman*" means "to endure, persist, or persevere" in Japanese. In this poem, the speaker explores her family history through the eyes of her grandmother who immigrated to the United States from Japan only to have her family's life torn apart when her son, Kitano's father, was sent to an internment camp in Utah during World War II.

"For the sake of the children, we'll teach them to forgive the fears of others . . ."

NOTES

It was night when the buses stopped.
It was too dark to see the road,

or if there was a road. So we waited.
We watched. We thought of back home,

how the orchards would swell with fruit,
how the trees would strain, then give way

under their **ripe** weight. The pockmarked
moon the face of an apple, pitted

with rot. But of course not. Someone
would **intervene**, would make of our absence

a profit. When we came, the boat, anchored
at San Francisco Bay, swayed for hours . . .

the gauntlet of uniformed men so intent
on finding cause to turn us away. And now

again, we wait. We watch. Our American children
press against us with their small backs.

Which gives us pause. For the sake of the children,
we'll teach them to forgive the fears of others,

the offenses. But what we don't **anticipate**
is how the dust of the desert will clot our throats,

how much fear will conspire to keep us silent.
And how our children will read this silence

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NOTES

as shame. However much we tried, we thought,
to **demonstrate grace**. When the buses stopped,

it was too dark to see the road. Or if there was a road.
It was night. And instead of speaking, we waited.

Instead of speaking, we watched.

Christine Kitano, "Gaman" from *Sky Country*. Copyright © 2017 by Christine Kitano. Reprinted with the permission of The Permissions Company, Inc., on behalf of BOA Editions Ltd., www.boaeditions.org

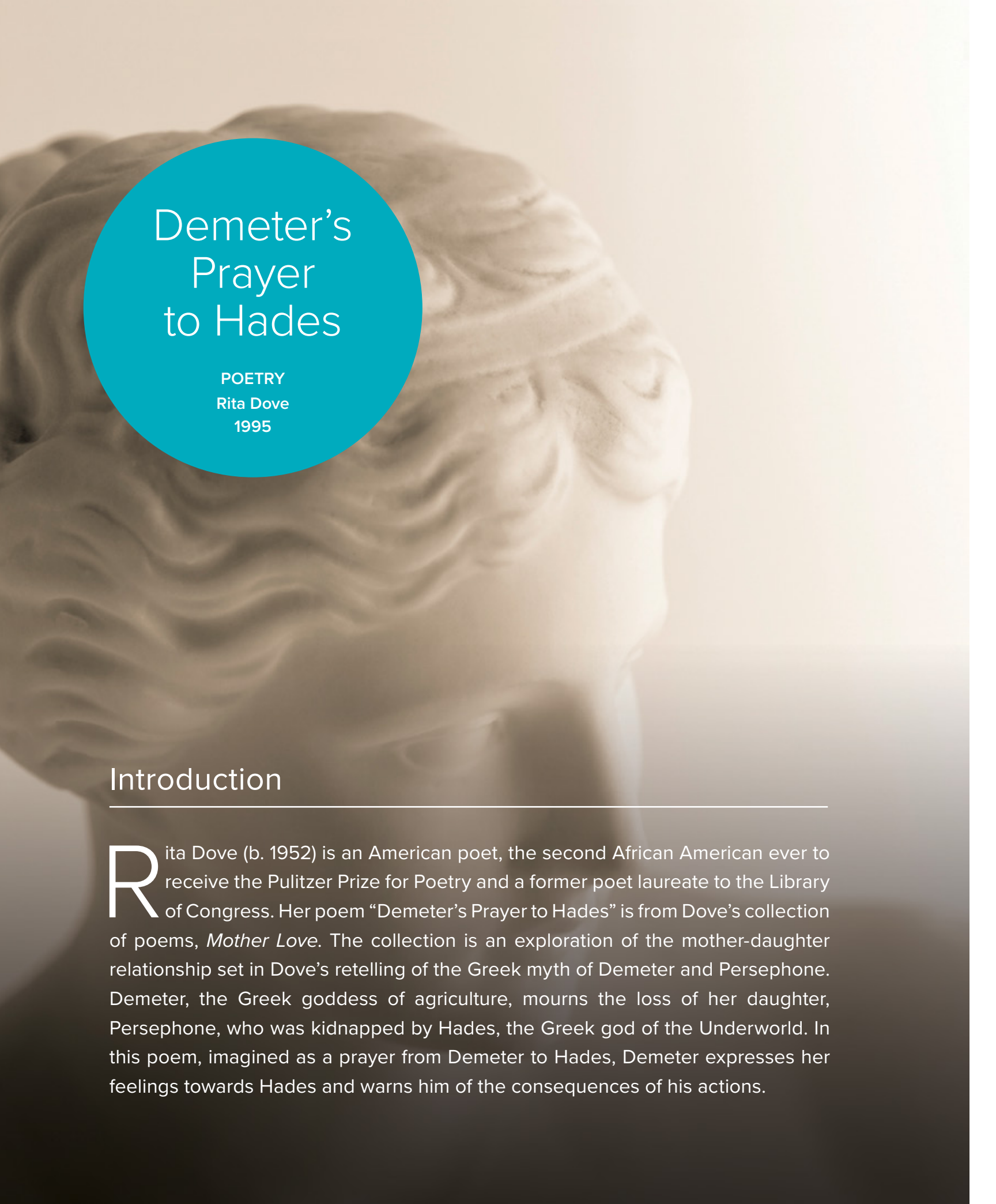
EXPOSITORY

WRITE

In this poem, the speaker explores her family history, focusing on how the experiences her family endured during World War II continue to impact her and her family. Analyze the ways in which this contemporary poem reflects themes and issues of the period, being sure to ground your analysis in textual evidence. What specifically is the speaker trying to articulate about the long-lasting impact of injustice? To assist your analysis, you may choose to consider that the poem's title "Gaman" means "to endure, persist, or persevere" in Japanese.

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Demeter's Prayer to Hades

POETRY
Rita Dove
1995

Introduction

Rita Dove (b. 1952) is an American poet, the second African American ever to receive the Pulitzer Prize for Poetry and a former poet laureate to the Library of Congress. Her poem "Demeter's Prayer to Hades" is from Dove's collection of poems, *Mother Love*. The collection is an exploration of the mother-daughter relationship set in Dove's retelling of the Greek myth of Demeter and Persephone. Demeter, the Greek goddess of agriculture, mourns the loss of her daughter, Persephone, who was kidnapped by Hades, the Greek god of the Underworld. In this poem, imagined as a prayer from Demeter to Hades, Demeter expresses her feelings towards Hades and warns him of the consequences of his actions.

"Believe in yourself, go ahead – see where it gets you."

This alone is what I wish for you: knowledge.
To **understand** each desire has an edge,
to know we are responsible for the lives
we change. No **faith** comes without cost,
no one believes without dying.
Now for the first time
I see clearly the trail you planted,
what ground opened to waste,
though you dreamed a wealth
of flowers.

There are no curses – only mirrors
held up to the souls of gods and **mortals**.
And so I give up this fate, too.
Believe in yourself,
go ahead – see where it gets you.



Persephone Returns, by Leighton, Frederic, 1891.

From *Collected Poems 1974-2004*, by Rita Dove (W.W. Norton, 2016). Reprinted by permission of the author.

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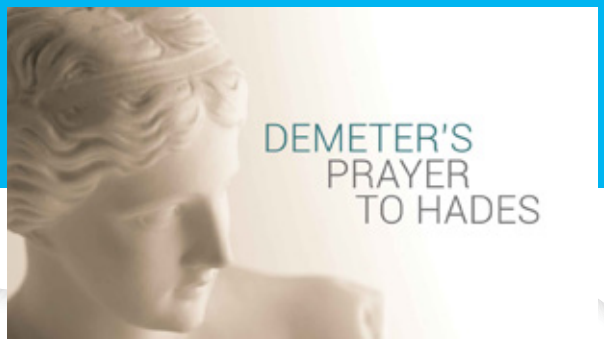
SAMPLE ANNOTATION

Theme

Demeter is speaking not only as a god, but also as a parent as she reflects upon Hades's actions and her own inaction and way of thinking that led to her daughter's abduction. Just as in "Gaman" and "The Four Foods," this poem touches upon the basic theme that the relationship between parents and children can sometimes be painful due to separation, whether that separation is physical, emotional, or intellectual. What makes this theme universal is that each of these selections was set in different times and locations.

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First Read

Read "Demeter's Prayer to Hades." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is the speaker's tone in the first five lines of the first stanza? Use evidence from the poem to explain your answer.

2. What do you think the speaker means when she says, "There are no curses—only mirrors / held up to the souls of gods and mortals"? Use evidence from the text to support your answer.

3. What can the reader infer about the relationship between the "I" and the "You" in this poem? Use evidence from the text to support your answer.

4. Use context clues to determine the connotative and denotative meaning of the word **faith** as it is used in the text. Write your best definition here, along with a brief explanation of how you arrived at its meaning.

5. Use context clues to determine the meaning of the word **mortals** as it is used in "Demeter's Prayer to Hades." Write your definition of *mortals* here, along with those words or phrases from the text that informed your definition. Check a dictionary to verify your understanding.

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CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to identify universal themes in literary texts from different times and places, note the following:

- ✓ background knowledge and evidence from the texts that help you identify when and where each text was written
- ✓ how this context influences each text's themes
- ✓ details that help to develop universal themes, such as:
  - a narrator's perspective
  - details about the setting
  - images that are particularly strong or vivid
  - characters' thoughts, actions, and dialogue
  - messages about life that seem universal, or applicable to all people
- ✓ how the themes are universal and relatable across time and place

STEP 2: To track and analyze universal themes in literary texts from different times and places, consider the following questions:

- ✓ When and where was the text written? How does this context relate to its themes?
- ✓ What details in the texts help to develop the universal themes?
- ✓ What makes these themes universal?
- ✓ How does analyzing universal themes in texts from different times and places help you gain a deeper understanding of each text and its message?

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Reread lines 11–15 of "Demeter's Prayer to Hades," lines 11–14 of "Gaman," and paragraphs 25–31 of "The Four Foods." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

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

Part A: Which of the following best represents the universal theme being developed in the excerpts from the three texts?

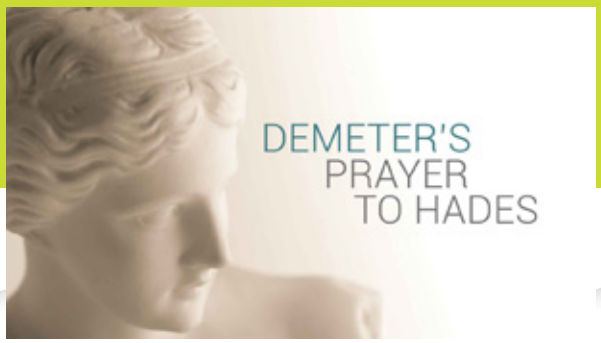
- ○ A. Workers should have financial security as their main goal from very early on in their lives.
- ○ B. People can overcome the limitations of their personal histories, especially their mistakes.
- ○ C. Maintaining the ties of family and friendship is of the utmost importance in life.
- ○ D. People are disappointed when they realize the world is not what they thought it was.

Part B: Which aspect of the text do all three authors primarily use in these excerpts to develop the universal theme in Part A?

- ○ A. setting
- ○ B. mood
- ○ C. characterization
- ○ D. imagery

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Close Read

Reread "Demeter's Prayer to Hades." 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 and analyze a universal theme that is established at the beginning of the poem.

2. Highlight lines from the poem that describe the setting, then evaluate how the author's choice about setting and theme add layers of meaning to the text.

3. Locate the word *mortals* in line 12. Using what you know about etymology and derivations explain the meaning of the word.

4. Identify the role that justice plays in "Demeter's Prayer to Hades." To what extent does Demeter seek to bring about justice? Cite textual evidence to support your response.

COMPARATIVE ANALYSIS

WRITE

Throughout the course of the units you have read texts from a variety of time periods and cultures, and tracked universal themes, which transcend time, place, and culture. Clarify your understanding of these themes by consulting your Skills Focus notes, annotations, and Writer's Notebook responses. Then, write an analysis of at least two of these texts, in which you compare and analyze a universal theme shared by the text and "Demeter's Prayer to Hades." For example, are the themes implicit or are they explicitly stated in the text? Be sure to include evidence from each text to support your analysis.

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On Listening to Your Teacher Take Attendance

POETRY
Aimee Nezhukumatathil
2018

Introduction

Aimee Nezhukumatathil (b. 1974) was born in Chicago to a Filipina mother and an Indian father. She is the author of three collections of poetry and currently serves as a professor in the MFA program at the University of Mississippi. In this poem, Nezhukumatathil uses vivid imagery and detail to evoke the speaker's feelings as her last name is mispronounced by yet another teacher.

"And when / everyone turns around to check out / your face, no need to flush red and warm."

NOTES

Breathe deep even if it means you wrinkle
your nose from the fake-lemon **antiseptic**

of the mopped floors and wiped-down
doorknobs. The freshly soaped necks

and armpits. Your teacher means well,
even if he **butchers** your name like

he has a bloody sausage casing stuck
between his teeth, handprints

on his white, sloppy apron. And when
everyone turns around to check out

your face, no need to flush red and warm.
Just picture all the eyes as if your classroom

is one big scallop with its dozens of icy blues
and you will remember that winter your family

took you to the China Sea and you sank
your face in it to gaze at baby clams and sea stars

the size of your **outstretched** hand. And when
all those necks start to **crane**, try not to forget

someone once **lathered** their bodies, once patted them
dry with a fluffy towel after a bath, set out their clothes

for the first day of school. Think of their pencil cases
from third grade, full of sharp pencils, a pink pearl eraser.

Think of their handheld pencil sharpener and its tiny blade.

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NOTES

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POETRY

WRITE

Sometimes writing in the second person makes describing painful situations easier because it takes the focus off the speaker. The second person can also be used to give comfort, advice, or instruction to others. Using “On Listening to Your Teacher Take Attendance” as a guide, write a poem in the second person about a real or imagined uncomfortable situation in which the speaker describes personal memories, thoughts, or actions that help alleviate the discomfort. Be sure to maintain the second-person voice and use figurative language throughout your poem.

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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. Look up the etymology of the word and explain how it relates to one or more of the words that it is derived from. Studying the etymology of a word can help you understand its spelling and study how related words contribute to its meaning. (ex. ***Pastiche*** is derived from the Latin word *pasticium*, which means "made up of paste," and a pastiche includes past works that are combined as if they were pasted together in a collage.)

2. Think of an exhibit based around one of the words. Draw, list, or describe one or more objects you would include and explain why you have selected them. Associating words with objects or images can help you improve your understanding of the word's meaning and remember it after this activity ends. (ex. For my exhibit on the word ***mutual***, I would include a model of my local park because it is a shared space where everyone can go before dusk.)

3. Develop a 15-second parody of an advertisement for a product that is related to the word. Finding opportunities to use new vocabulary words when speaking helps you remember their meaning and pronunciation. (ex. Are you bored with all of the apps that you have downloaded? If so, it's time to try the ***Arbitrary*** App because it does whatever it prefers each day.)

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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: Malice toward none; justice for all; what does "justice" mean? Discuss an example of an injustice from one of the texts that you have studied in this unit. How might postmodern thinkers view this issue? And based on that perspective, is there any way to achieve justice for all in a postmodern world? 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

Members of a society are connected in many ways. Consequently, the actions of one person may, with or without intention, harm someone else. When we feel we have been wronged, we often have the right to pursue a fairer outcome, though the path to justice is rarely an easy one.

Writing Prompt

How can we seek justice?

"American Horse" explores justice and injustice within the family and a community, whereas "The Color of an Awkward Conversation" and the Civil Rights Act of 1964 explore ideas of justice on a national level. In each of these texts, individuals and groups advocate or yearn for a more just world. Think of a change, whether in your school or society, that you believe would result in a more just world. Then, craft a clear and focused claim to argue why this change should be made, how it should be implemented, and why it would be beneficial. The purpose of your presentation is to demonstrate your understanding of the subject matter and encourage the audience to take action based on the argument you present. In order to present your information in a strategically focused, logical, and coherent way, be sure to include the following:

- ✓ a clear and focused claim supported by sound reasoning
- ✓ a logical organizational structure with a coherent focus
- ✓ an effective selection and use of credible evidence and elaboration
- ✓ smoothly integrated rhetorical devices
- ✓ elements of a digital presentation (visual aids, media) to support the information presented
- ✓ speaking techniques such as eye contact and appropriate pronunciation, pacing, and volume
- ✓ a works cited

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Introduction to an Oral Presentation

Throughout the year, you have studied and evaluated how authors and speakers use rhetoric, reasoning, and logical text structures to convey messages and achieve various purposes—from the classical speeches of Alexander and Pericles to the contemporary work of Dr. Martin Luther King Jr. As a reader, you learned how rhetoric and structure can persuade an audience. As a writer, you learned how to employ elaboration, cohesion, and credible evidence to craft an argument. Now, you will have a chance to apply what you have learned about language and craft, especially rhetorical devices, in a persuasive oral presentation of your own.

Compelling oral presentations use both effective speaking techniques and engaging writing to express the speaker's mastery of the subject and enhance an audience's understanding of the topic. Oral presentations can have a variety of purposes, including persuasion. In order to advance the audience's understanding of a subject, the content of an effective oral presentation should be organized in a strategic manner that is responsive to the audience's needs, including the thorough integration of relevant and credible evidence, the smooth incorporation of rhetorical devices, and the inclusion of pertinent and engaging visual aids. The characteristics of an argumentative oral presentation include the following:

- a claim that clearly presents your position and demonstrates expertise on the subject matter
- a logical organizational structure and coherent focus
- credible evidence and elaboration
- rhetorical devices
- counterclaims that are addressed
- speaking techniques, such as appropriate volume, pronunciation, and pacing
- a variety of digital media and visual aids used in ways that engage the audience

These characteristics can be organized into four major categories: context, structure, style & language, and elements of effective communication. 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, Susie, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of oral presentations that Susie included in her presentation.

NOTES

STUDENT MODEL

READ AND ANNOTATE

A Girl's Right to Learn

By Susie Anthony

Introduction

The snow is high; the sun begs us outside; we're exhausted from a restless night. In these situations, sometimes going to school is the last thing we want to do. It's easy to take school for granted when its doors are wide open to us.

Introduction (continued)

But for one out of every five children globally, life is different. One-hundred thirty million girls worldwide are not in school ("Girls' education"). Imagine if you never had the choice to set foot into a classroom. Where would you be today? What kind of opportunities and future could you look forward to?



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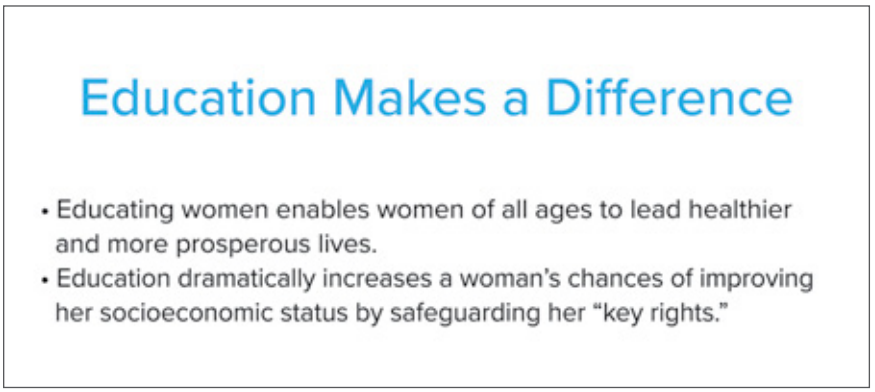
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Claim

Ensuring that all citizens of the world can fully exercise their human right to an education should matter to everyone. Access to school for girls and women is particularly crucial because they have been disproportionately affected by inequalities in education.

- Educating women provides a wider range of employment options and enables women of all ages to lead healthier and more prosperous lives.
- In order to enact change, it is key to understand how gender stereotypes negatively affect women's access to education. The Right to Education Initiative emphasizes the status of education as a "multiplier right," meaning that ensuring a woman's right to education dramatically increases her chances of improving her socioeconomic status by safeguarding "key rights, such as those related to work, property, political participation, access to justice, freedom from violence and health."



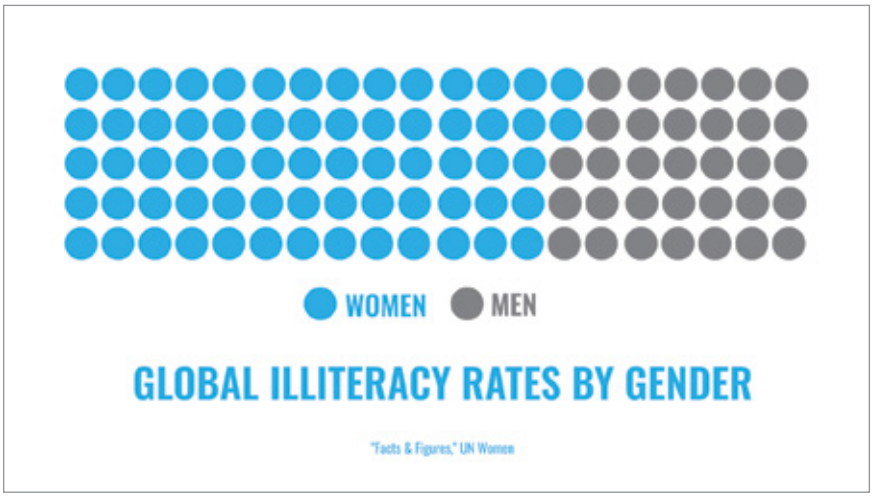
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Evidence and Elaboration #1

Historical gender disparities in education have had a dramatic impact on women. For instance, over two-thirds of the nearly 800 million illiterate people in the world are women ("Facts & Figures").



Evidence and Elaboration #2

Women's access to quality education in locations across the globe is blocked by a variety of factors.

- Many girls are pressured into the labor market at a young age in order to support their families. Instead of getting an education and learning the skills they need for professional employment, girls work in low-skilled jobs for low wages, which is detrimental to their health and development.
- A lack of education funding in some countries means families are required to pay for any education their child receives. For many families, especially those living in poor countries, the fees are prohibitive.
- Some schools even lack basic resources. Many students have to make long journeys to and from school (UNICEF).

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Evidence and Elaboration #3

Educating women is beneficial on an individual and global scale because it is a multiplier right.

- Women with a secondary school education earn more money and are better able to support themselves and their families.
- The World Bank also found that not educating women "costs countries between $15 trillion and $30 trillion in lost lifetime productivity and earnings."
- Increased access to education means more women in the workforce and more people contributing to the world's economy.
- Investing in education for women, therefore, initiates a chain reaction that positively benefits women *and* society as a whole.



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NOTES

Evidence and Elaboration #4

Organizations like the Malala Fund are working to increase girls' access to education.

- This nonprofit organization supports women's education and gives young girls a platform to share their experiences.



Evidence and Elaboration #5

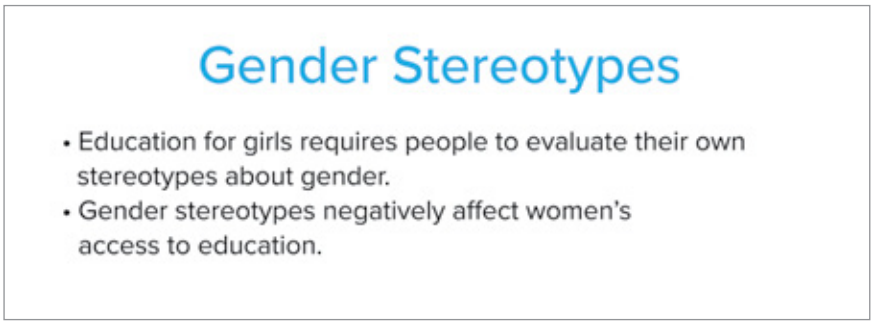
The successful achievement of providing worldwide access to K–12 education for girls requires people to evaluate their own stereotypes about gender.

- In order to enact change, it is key to understand how gender stereotypes negatively affect women's access to education. Organizations like the Right to Education Initiative address gender stereotypes as a key factor in educational reform. They do not seek to change people's beliefs. Rather, they aim to point out that "gender stereotyping is considered *wrongful* when it results in a violation or violations of human rights and fundamental freedoms" ("Women and girls").

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Counterclaim

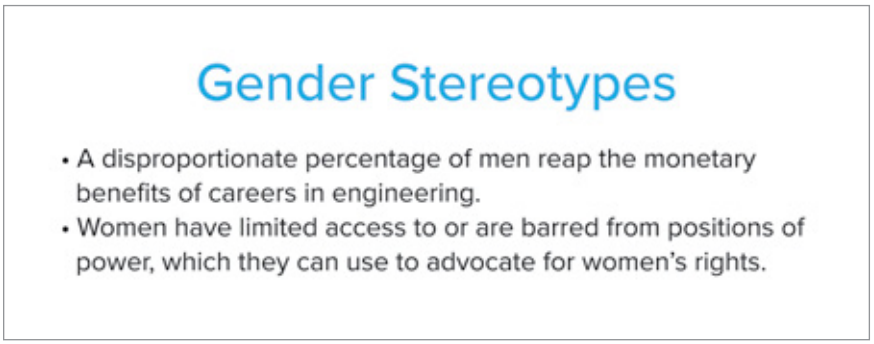
You might be familiar with the stereotype that women's cognitive abilities are better suited for the arts and humanities. Such gender stereotypes discourage girls and women from pursuing STEM-related degrees or careers, producing inequality in education and employment.

- For example, the gender stereotypes that produce inequality in employment are systemic. According to Computerscience.org, "Less emphasis is placed on computer science skills in girls compared to boys" in secondary school. Then, by adulthood, women represent 47% of the workforce, but only 12% of engineers ("The Current State of Women in Computer Science"). A disproportionate percentage of men reap the monetary benefits of careers in engineering.
- Additionally, gender stereotypes lead to unequal political participation and representation. Consequently, women have limited access to or are barred from positions of power, which they could use to advocate for women's rights, including creating policies that provide women with role models, mentorships, and increased opportunities.

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Counterclaim (continued)

The gender stereotype of domesticity is considered harmful when girls are forced to marry and bear children before the age of 18.

- According to the Global Partnership for Education, "Child marriage leads girls to have children earlier and more children over their lifetime. This in turn reduces the ability of households to meet their basic needs, and thereby contributes to poverty" (Wodon).
- Jessica Chastain sums up the issues with this practice in an interview with ABC (watch the interview in the Plan lesson on the StudySync site).
- The knowledge women gain in school prepares them to make better healthcare decisions for themselves and their families. Furthermore, non-adolescent mothers and their children have lower rates of health complications and mortality ("Missed Opportunities").

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Conclusion

The ways in which girls and women worldwide are subjected to discrimination cannot be encapsulated by a single narrative. If we are to create justice, we must keep in mind that women all over the world face inequality in different ways. This may seem like a tall order, but the first step is to pay attention to experiences outside of our own. Denying a woman's right to equal education is also a denial of her rights to freedom and representation.

Conclusion (continued)

Elevating the status of women worldwide through equal access to education will improve the lives of deserving individuals and help cultivate future generations of enlightened leaders.

Thank you for your attention! I hope you've gained a better understanding of the benefits of providing education to girls worldwide.

"When girls are educated, their countries become stronger and are more prosperous."

- Michelle Obama, FLOTUS Travel Journal: An Example to Follow

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PLAN YOUR PRESENTATION

WRITE

When you prepare an oral presentation, it is important to consider your audience and purpose so you can write appropriately for them.

To begin, review the questions below and then select a strategy, such as brainstorming, journaling, reading, or discussing, to generate ideas.

- **Purpose:** What will be the focus of your presentation, and what important ideas do you want to convey?
- **Audience:** Who is your audience, and what message do you want to express to them?
- **Claim:** What claim will you argue about a change that will create a more just world?
- **Logical Organization and Coherent Focus:** How can you organize your presentation so that it is clear and easy to follow?
- **Evidence and Elaboration:** What facts, examples, statistics, data, definitions, and explanations might you include? Which texts will help you support your ideas? What other research might you need to do? What anecdotes from your personal life or background knowledge is relevant to the topic of your presentation?
- **Rhetoric:** Which rhetorical 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 digital media, 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 and the ideas you generated to write a one-paragraph summary. Your summary should explain what you will discuss 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 to this short summary as you continue through the steps of the writing process.

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Writing Skill: Organizing an Oral Presentation

In order to plan and organize an oral presentation to give it a logical organization and coherent focus, note the following:

- ideas and information that are important to your topic
- how well each idea adheres to a single, coherent focus
- where your claim and supporting claims can be introduced most effectively
- what organization of your content will be the most logical and easy to follow
- multimedia elements that can reinforce your focus, add interest, and enhance your audience's understanding of your reasoning and evidence

To present information orally, with a logical organization and coherent focus, consider the questions in the following checklist:

- What specific aspect of my topic do I want to focus on? How will each element of my presentation reinforce my focus?
- What is my claim?
- Based on the ideas I want to include, what order will create the most logical organization?
- What multimedia elements could reinforce my focus and enhance my audience's understanding?
- How should I pace the presentation of my claim, supporting evidence, and media in order to engage and persuade my audience?

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YOUR TURN

PRACTICE

Read the sentences below. Then, complete the chart on the next page by putting each sentence in the correct place in the outline. Write the corresponding letter for each sentence in the appropriate row.

	Sentences
A	I want to convince people why it is important to collaborate and protect communities that depend heavily on farming from devastation due to natural disasters. I will use rhetorical appeals to establish my credibility and stir my audience's emotions. Additionally, I will be sure to use vocabulary that is appropriate for an academic setting.
B	Some people might think that it is more important to invest in more secure food sources like genetically modified crops. I will explain the shortcomings of such an approach.
C	I will provide examples of regions in need of resilient farming practices like Central America's Dry Corridor where agricultural production is affected by years of drought. I will also discuss successful initiatives such as how the Food and Agriculture Organization installed fisheries and coconut-based farming systems in the Philippines after Typhoon Haiyan.
D	I can include photos of locations devastated by violent weather and drought and graphs of some of my statistics.
E	In the end, I will reiterate the importance of taking action now to prevent a world food crisis. I will rephrase my claim and summarize my main points.
F	Many people in the world rely on farming, raising livestock, and fishing to feed their families and make a living. Every year, people become hungry or food insecure after natural disasters eliminate their source of food or income. People need to be educated about sustainable farming practices to eliminate hunger and reduce the risk of a world food crisis. We need to support farmers and build resilience against the challenges of climate change, malnutrition, and poverty.

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Outline	Sentence
Purpose and Style	
Introduction / Claim	
Body	
Alternative / Opposing Viewpoints	
Visual Aids and Digital Media	
Conclusion / Rephrasing of Claim	

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 give your presentation a logical organization and a coherent focus.

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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:

- how you will use an appropriate voice and tone
- your audience's interests, beliefs, and prior knowledge
- what you want the audience to learn from your presentation
- the evidence you'll need to advance your purpose and perspective
- how your perspective is reflected in each element of your speech
- rhetorical devices that are likely to engage your audience
- 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?
- What evidence will I need to demonstrate knowledge of my topic?
- How might my audience respond to my perspective? What does my audience need to know to understand my perspective?
- Which rhetorical devices would best emphasize my focus and interest my audience?
- What register, tone, voice, vocabulary, volume, and pacing would be the most approprite, given my task and audience?

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YOUR TURN

PRACTICE

Read each statement below. Then, complete the chart by identifying whether the tone and/or voice in each statement is appropriate or inappropriate for a formal presentation. Write the corresponding letter for each statement in the correct column.

Statements	
A	She was definitely the best NCAA soccer player that year.
B	Knowing basic first aid could help save lives.
C	Some people seem to think that drinking green tea is the key to health, but I'm not sure if I can get on board with that.
D	According to its spokesperson, the labor union demands fair compensation for its members' work.
E	The majority of teachers reported an increase in student participation following the implementation of electronic tablets in the classroom.
F	I can't believe you don't know about Frank Lloyd Wright.

Appropriate	Inappropriate

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YOUR TURN

PRACTICE

Complete the chart by explaining how you plan to address each aspect of audience, purpose, and perspective in your oral presentation.

Question	Explanation
What is my purpose, and who is my audience?	
What are my audience's beliefs, interests, and prior knowledge? What do I want them to learn?	
What evidence will I need?	
How can I include rhetorical devices to emphasize my focus and engage my audience?	
What register, voice, tone, vocabulary, volume, and pacing would be the most appropriate, given my task and purpose?	

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Writing Skill: Evaluating Sources

Here are some suggestions that will help you include relevant and credible sources in your oral presentation.

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 your 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 the sentences into two categories: those that show a source is credible and reliable and those that do not. Write the corresponding letter for each sentence in the appropriate column.

Sentences	
A	The author holds an advanced degree in a subject related to your topic of research.
B	The text is objective and includes perspectives that are properly cited.
C	The article states only the author's personal opinions.
D	The text makes uncited claims to persuade readers.
E	The article includes clear arguments that are supported by factual information.
F	The article is not peer reviewed or published anywhere of note.

Credible and Reliable	Not Credible or Reliable

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YOUR TURN

PRACTICE

Complete the chart by first identifying the title and author of a source you may want to use in your oral presentation. Then, evaluate the source by answering the questions about it.

Questions	Answers
Source Title and Author: _____	
Reliability: Has the source material been published in a well-established book or periodical or on a well-established website? Is the source material up-to-date or based on the most current information?	
Accuracy: Is the source based on factual information that can be verified by another source?	
Credibility / Trustworthiness: Is the source material written by a recognized expert on the topic? Is the source material published by a well-respected author or organization?	
Bias: Is the source material objective and unbiased?	
Omission: Does the source contain omissions of important information that supports other viewpoints?	
Faulty Reasoning: Does the source contain faulty reasoning?	
Relevance: Does the source contain relevant anecdotes, examples, facts, and details that support my central idea?	
Should I use this source in my presentation?	

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Writing Skill: Evidence and Elaboration

To determine what credible evidence and elaboration will best support your claim, do the following:

- Identify the main claim you will make about a topic.
- Select credible evidence from multiple sources.
  - > Evidence may include facts, statistics and data, examples, quotes or citations from texts, paraphrases of texts, personal anecdotes, definitions, descriptions, and explanations.
  - > Look for multiple credible sources of information, such as government or educational websites and print books by experts.
- Consider how you can explain or expand on the evidence through elaboration.
- Determine how you will explain the connections between your claim, reasons, and evidence.

To ensure that you have used credible evidence and elaboration, ask yourself the following questions:

- What is the main claim that I am making about a topic?
- Does my evidence include facts, statistics, examples, quotes or citations, paraphrases, personal anecdotes, definitions, descriptions, and explanations, as appropriate?
- Is my evidence relevant to my claim?
- 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 elaboration below. Then, complete the chart by placing them into two categories: examples that support sound reasoning and examples that do not. Write the corresponding letter for each example in the appropriate column.

Examples of Elaboration	
A	A lack of funding for education makes families spend all of their available funds on education. For many families, this means their children have greater educational opportunities and are better educated than they would be otherwise.
B	A lack of education funding in some countries means families are required to pay for any education their child receives. For many families, especially those living in poor countries, the fees are prohibitive.
C	Investing in education for women, therefore, initiates a chain reaction that positively benefits women *and* society as a whole.
D	Women with a secondary school education earn more money and are better able to support themselves and their families.
E	Therefore, a chain reaction between investing in women and benefiting society is something that could initiate something positive.
F	Everybody knows that getting a secondary education is easy for women if they just take advantage of it, and the benefits are great.

Elaboration That Supports Sound Reasoning	Elaboration That Does Not Support Sound Reasoning

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YOUR TURN

PRACTICE

Read the examples of evidence in the first column of the chart below, which Susie jotted down in her notes for her presentation. Complete the chart by rewriting the sentences to elaborate on the evidence more effectively, without exaggeration or invalid reasoning. The first row has been completed for you as an example.

Ineffective Use of Evidence	Effective Use of Evidence
According to the World Bank, it costs something like $15 to $30 trillion of productivity and earnings for countries that don't let girls get educated. That's in a lifetime.	The World Bank also found that not educating women "costs countries between $15 trillion and $30 trillion in lost lifetime productivity and earnings."
The Malala Fund says that 21st century jobs require broad basic knowledge and skills. It sounds like interpersonal skills and cognitive skills from K-12 schooling could be really helpful.	
I read in a World Bank report that apparently an astonishing $500 billion a year could possibly be generated in the economy by telling people to stop having child marriages!	

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Writing Skill: Rhetorical Strategies

In order to effectively incorporate rhetorical strategies that develop your perspective and advance the purpose of your oral presentation, note the following:

- your purpose and perspective
- your audience, including their background knowledge and needs
- a presentation style that aligns to your audience and purpose
- opportunities to utilize one or more of the following rhetorical appeals:
  - **logos:** an appeal to logic and reason
  - **pathos:** an appeal to emotion
  - **ethos:** an appeal to ethics and credibility
  - **kairos:** an appeal to time or place
- opportunities to utilize one or more of the following rhetorical devices:
  - **antithesis:** a parallel construction that highlights contrast, such as "It was the best of times, it was the worst of times, . . ." from Charles Dickens's *A Tale of Two Cities*
  - **verbal irony:** an expression in which a person says something sharply different from 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
  - **rhetorical question:** a question posed with no expected answer, used to draw the audience into the speaker's line of reasoning, such as "What happens to a dream deferred?" from Langston Hughes's poem
  - **synecdoche:** a figure of speech in which a word for a part is used to represent the whole such as the use of *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
  - **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"

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  - > **asyndeton:** a stylistic device in which conjunctions are intentionally omitted to focus on a concise meaning, such as “I came. I saw. I conquered.” (attributed to Julius Caesar)
  - > **chiasmus:** a device that balances two or more clauses against each other by the reversal of their structures, such as “Do I love you because you’re beautiful? Or are you beautiful because I love you?”
- opportunities to use counterclaims, concessions, and rebuttals

To effectively incorporate rhetorical strategies that develop your perspective and advance the purpose of your oral presentation, 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?
- Can I utilize a counterclaim to undermine an opposing view and strengthen my argument?

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YOUR TURN

PRACTICE

Read Susie's ideas below. Then, complete the chart by identifying the rhetorical strategy she should use for each idea to engage and persuade her audience.

Rhetorical Strategies			
antithesis	logos	chiasmus	metonymy

Susie's Ideas	Rhetorical Strategy
I want to logically show that educating women is beneficial on an individual and global scale because it is a multiplier right by presenting facts about individual earning power and how educating women can also benefit the broader economy.	
I want to emphasize the contrast between what men gain and what women lose when women aren't educated equitably.	
Instead of repeating the word "education" so often, I'd like to use the phrase "books and pens" to represent education as a whole.	
I want my audience to think about the vicious circle that is due to stereotypes about educating women and girls by stating that for women stereotypes persist in causing inequitable education, and because of inequitable education, stereotypes persist.	

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RHETORICAL STRATEGIES

WRITE

Use the questions on the previous page to brainstorm the rhetorical strategies, including rhetorical devices, you will use in your presentation.

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Writing Skill: Multimedia – Integrating Media

To integrate multimedia elements into your draft, ask yourself the following questions:

- To what extent would including multimedia elements be effective in achieving my purpose?
- Which multimedia elements seem the most important in conveying information to the audience?
- How is the addition of multimedia elements useful for aiding comprehension?
- How can I use multimedia elements to improve the overall experience of the audience?

To decide which kinds of elements or features to use in your draft, use the following guide:

- To use print features to better organize your information, consider adding
  - > titles,
  - > headings,
  - > subheadings,
  - > bullets,
  - > boldfaced and italicized terms.
- To use graphic features to add to the information you already have and unify ideas and concepts, consider adding
  - > charts,
  - > graphs,
  - > tables,
  - > timelines,
  - > diagrams,
  - > photographs,
  - > art and/or artifacts.
- If your draft is in a digital format, consider adding
  - > audio clips,
  - > video clips,
  - > interactive elements.

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YOUR TURN

PRACTICE

Susie has brainstormed some ways to integrate media into her presentation. Complete the chart by determining whether her ideas illustrate an effective or ineffective use of multimedia elements. Write the corresponding letter for each idea in the appropriate column.

Ideas	
A	I will show the full 25-minute video of Malala Yousafzai's Nobel Prize acceptance speech.
B	On one slide, I will present a graph with a title showing how improving girls' education has impacted certain countries' economies.
C	I will present a slide entitled "Benefits of Educating Girls Worldwide" that has a bulleted list of five of the top benefits.
D	I will copy my complete speaking notes onto every slide so my audience can read along as I speak.
E	When I talk about Michelle Obama's #LetGirlsLearn campaign, I will play the audio of an interview with Michelle Obama and will slowly scroll through 10 to 15 slides with images of girls around the world in different types of classrooms so that my audience can see what it is like to be in school in different parts of the world.
F	I will use a photo of Phumzile Mlambo-Ngcuka, executive director of UN Women, with a quote from her written under it: "Women need change and humanity needs change. This we can do together; women and girls, men and boys, young and old, rich and poor." I will include her name and affiliation under the quotation.

Effective Use of Multimedia Elements	Ineffective Use of Multimedia Elements

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MULTIMEDIA – INTEGRATING MEDIA

WRITE

Use the questions on the previous page to brainstorm the various multimedia elements or features you will use in your presentation.

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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 is focused, organized, and 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:

- ☐ **Focused:** Is the topic of my presentation clear to my audience? Have I included only relevant information and details about my topic? Have I avoided extraneous details that might confuse or distract my audience?
- ☐ **Organized:** 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?
- ☐ **Developed with Evidence and Elaboration:** Does all of my evidence and elaboration support my claim about why this change would promote justice in the world? Do I have enough evidence from different sources to support my claim?

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

STUDENT MODEL: FIRST DRAFT

READ

NOTES

A Girl's Right to Learn

The snow is high; the sun begs us outside; we're exhausted from a restless night. Any of these scenarios can leave us feeling like school is a bummer. We've all been there, arguing with our parents for five more minutes of sleep or a day off. It's easy to take school for granted when its doors are wide open to us. But for one out of every five children globaly, life is different. One-hundred thirty million girls worldwide are not in school (Malala Fund). Where would you be today? What kind of opportunities and future could you look forward to?

[Show slide illustrating the number of girls not in school.]

Enshering that all citizens of the world can fully exercise their human right to an education should matter to everyone, especially to students like you and me. Access to school for girls and women is particularly crushal when they are disproportionately affected by inequalities in education. For instance, over two thirds of the nearly 800 million illiterit people in the world are women (UN Women). Educating women provides a wider range of employment options. The Right to Education Initiative emphasizes the status of education as a "multiplier right."

Women's access to quality education in locations across the globe is impeded or blocked by a variety of economic, geographical, and political factors. Many girls are pressured into the labor market at a young age in order to support their families. Girls work in low-skilled jobs for low wages. Lack of education funding in some countries means families are required to pay for any education their child receives. The fees are prohibitive for many families, especially those living in poor countries. There are countries that do provide free access to education. But even in such countries, budget limitations lead to a shortage of trained educators, overcrowding, and no support for students with additional learning needs. Some schools even lack basic resources such as suffishent shelter, desks, chairs,

Communicating Ideas

Susie decides to show slides highlighting her key ideas and statistics throughout her presentation. As she discusses these ideas and statistics, she'll point to them on the slides. She'll use these gestures to focus the audience's attention on the information and help keep her listeners engaged.

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school supplies, books, and bathroom facilities (UNICEF). Many students across the world long journeys to and from school everyday. Some places have violent conflicts that make commuting to and attending school dangerous.

~~Educating women is great on an individual and global scale because it is a multiplier right. Women with secondary school education earn more money. According to The World Bank in July 2018, "women with secondary school education earn almost twice as much as those with no education at all." The World Bank also found that not educating women "costs countries between $15 trillion and $30 trillion in lost lifetime and productivity and earnings." Increased access to education means more women in the workforce.~~

Educating women is beneficial on an individual and global scale because it is a multiplier right. According to The World Bank, women with secondary school education earn almost two times more than those who lack an education, which makes them better able to support themselves and their families. The World Bank also found that not educating women "costs countries between $15 trillion and $30 trillion in lost lifetime and productivity and earnings." Increased access to education means more women in the workforce and more people contributing to the world's economy. Investing in education for women, therefore, initiates a chain reaction that positively benefits women and society as whole.

Organizations like the Malala Fund are working to increase girls' access to education. The Malala Fund was founded by Pakistani activist and Nobel Prize laureate Malala Yousafzai and her father Ziauddin Yousafzai. The Malala Fund advocates for twelve years of free, safe, and quality education for all girls worldwide. This non-profit organization supports women's education through an international network of dedicated educational activists. The goal of the network is to give girls a secondary education so they are "more able and likely to contribute fully in their families, communities and societies, as earners, informed mothers, and agents of change" (Malala Fund). The work of the Malala Fund includes filanthropy, recruiting teachers, developing student outreach programs, and giving young girls a platform to share their experiences. Anyone can contribute on a smaller scale through donations or by speaking about this issue to raise awareness.

Improving Writing

In response to her partner's feedback, Susie adds elaboration to expand on the significance of her evidence. She then adds a concluding thought that wraps up her ideas, thereby improving the organizational structure of the paragraph. Finally, she replaces the word *great* with *beneficial,* which is more consistent with a formal style.

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The goal of providing worldwide access to K–12 education for girls and women is not impeded solely by economic factors, however. The successful achievement of this goal also requires people to be less lazy when thinking about gender. *Gender Stereotyping: Transnational Legal Perspectives* says a gender stereotype is "a generalised view or preconception about attributes or characteristics that are or ought to be possessed by, or the roles that are or should be performed by women and men." It is key to understand how gender stereotypes work. Organizations like the Right to Education Initiative address gender stereotypes as a key factor in educational reform. They do not seek change people's beliefs rather they aim to point out that "gender stereotyping is considered wrongful when it results in a violation or violations of human rights and fundamental freedoms" ("Women and girls").

You might be familiar with the stereotype that women's cognitive abilities are better suited for the arts and humanities than math and sciences. Such gender stereotypes discourage girls and women from pursuing STEM-related degrees or careers, producing inequality in education and employment. Women represent 47% of the workforce, but only 12% of engineers ("Women in Computer Science"). A disproportionate percentage of men reap the monetary benefits of careers in engineering. Programs are working to close the gender gap in technology by offering learning opportunities and career pathways for female engineers. Also lead to unequal political participation and representation. Women have limited access to, or are barred from, positions of power that they could use to advocate for women's rights. This is unjust because this denies women their right to equal education, employment, and representation.

Another stereotype is the belief that a young women's education should prepare them for domestic duties as a wife and mother, rendering a formal education unnecessary. This gender stereotype considered harmful when girls are forced to marry and bear children before the age of 18. Advocating for all women's right to an education nessessitates enforcing laws to protect children from underaged marriages. Education creates more opportunities in life for women beyond marriage and motherhood.

The ways in which girls and women worldwide are subjected to discrimination varies widely. If we are to create justice, we must

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keep in mind that women all over the world face inequality in different ways. This may seem like a tall order. The first step is to pay attention to experiences outside of our own. Denying a woman's right to equal education prevents her from living a healthy and fruitful life. Denying a woman's right to equal education is also a denial of her rights to freedom and representation. Therefore, we must give the girls and women of the world a voice by sharing their stories and looking for justice. Consider the words of Former First Lady Michelle Obama, "When girls are educated, their countries become stronger and more prosperous," thus elevating the status of women worldwide through equal access to education will improve the lives of deserving individuals and help cultivate future generations of enlightened leaders.

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Writing Skill: Improving Writing

In order to improve your writing and/or presentation, consider feedback from adults, peers, and/or online editing tools and note the following:

- where your partner found your presentation to be most successful
- where you could better address the prompt or rubric
- where you could improve the organization, focus, and style of your writing
- where you could improve your use of credible evidence and/or rhetorical strategies
- where peers or teachers had difficulty understanding what you want to communicate because
  - > your arguments were not logically organized
  - > the content lacked focus
  - > your evidence was not from a credible or trustworthy source
  - > your style was not appropriate for the audience and task
- whether suggestions from reviewers are accurate and help meet your writing goals
- what type of revision would best address each piece of feedback, for example
  - > restructuring part of your argument so that it is more logical
  - > adding rhetorical appeals and devices to provide stronger support for a claim
  - > explaining the connections between support and your claims to create a more coherent focus
  - > improving the style of your writing through your use of diction and syntax

To improve your writing, consider your feedback and ask yourself the questions in the following checklist:

- What strengths in my writing can I use as a model for additional revisions?
- What seems clear to me but isn't to others?
- Do suggested changes, including those for spelling, grammar, style, and using rhetorical strategies, achieve my intended meaning?
- What kinds of revisions are needed to address this feedback and improve the structure, focus, and style of my writing?
- How should I prioritize my revisions to address the most serious issues affecting my writing?

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YOUR TURN

PRACTICE

Read the feedback a student received from a peer. Then, complete the chart on the next page by placing each piece of feedback in the correct category. Write the corresponding letter for each piece of feedback in the appropriate row.

	Feedback
A	Using the word *great* in the first sentence seems a little vague and doesn't fit in with the more formal, academic tone that you maintain in the rest of the paragraph. Maybe try a different, more meaningful word that is more formal.
B	I like the way that you've structured this paragraph with a topic sentence that supports your claim. You build upon the topic sentence with evidence, but the paragraph lacks a concluding thought that will logically tie everything together.
C	Overall, I think you make some good points in this section. You provide relevant, persuasive evidence from a credible source to support your claim.
D	It would be great if you could draw a stronger connection to how women's education is beneficial on a "global scale." You've done a good job connecting it to individual benefits and to the impact for countries, but not to the world.
E	You do a great job using rhetorical devices like asyndeton and rhetorical questions in your hook. Your use of statistical data from a credible source provides a persuasive logical appeal to your argument.
F	You pronounced technical terms and statistics very clearly. Your pacing was helpful, as you paused after the World Bank statistic to emphasize its importance. I had a little trouble hearing you at times, though. Maybe try using a consistent volume so that everyone in the audience can hear your ideas.

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YOUR TURN

PRACTICE

Category	Feedback
Logical Organizational Structure	
Coherent Focus	
Use of Credible Evidence	
Style	
Rhetorical Devices	
Volume, Pronunciation, Pacing	

IMPROVING WRITING

WRITE

Take turns reading your presentation aloud with a partner. Use the questions in the checklist to provide feedback to your partner and to review, synthesize, and apply the feedback you receive.

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Writing Skill: Communicating Ideas

In order to present information orally, using techniques that provide insight and communicate your content clearly, do the following:

- Ensure that your volume, pronunciation, and pacing allow everyone in the audience to access your ideas.
  - > **volume:** the intensity, or loudness, of a sound; by strategically using changes in volume, you can emphasize ideas to better engage your audience; be sure to use a volume that enables your audience to hear what you are saying
  - > **pronunciation:** ensure that you use clear and correct pronunciation so that your audience can understand what you are saying
  - > **pacing:** you may utilize pacing by incorporating intentional breaks and emphatic phrasing in order to capture your audience's interest
- Use nonverbal cues effectively, giving consideration to your posture, eye contact, and facial expressions.
- Use tone to add emphasis and communicate your perspective.

To present information using appropriate volume, pacing, pronunciation, posture, eye contact, facial expressions, and tone, consider the questions in the following checklist:

- 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?
- How can I ensure that 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?

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YOUR TURN

PRACTICE

Read the examples of students communicating their ideas below. Then, complete the chart by first identifying the appropriate category for each example and then deciding whether the example illustrates effective or ineffective communication. Write the corresponding letter for each example in the appropriate place in the chart.

Examples	
A	A student ends his formal presentation by saying, “And that’s all I’ve got for you today, folks!”
B	A student projects his or her voice, but does not shout. He or she pronounces words carefully and speaks at a slightly slower rate than used in normal conversation.
C	A student speaks very softly and rushes through the presentation, using a monotone voice.
D	A student makes eye contact with various members of the audience as well as his or her co-presenters.
E	A student does not look up from his or her notecards.
F	A student uses his or her hands to emphasize a particularly important idea and point to visual aids.
G	A student allows his or her arms to hang limply and does not move at all.
H	A student stands up straight in clear view of his or her audience.
I	A student ends his formal presentation by saying, “Thank you for listening.”
J	A student faces a board or screen and stands with his or her arms crossed.

Category	Example of Effective Communication	Example of Ineffective Communication
Posture		
Eye Contact		
Pacing, Volume, and Pronunciation		
Gestures		
Style and Rhetorical Devices		

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COMMUNICATING IDEAS

WRITE

Take turns delivering your oral presentation in front of a partner.

As you present, do the following:

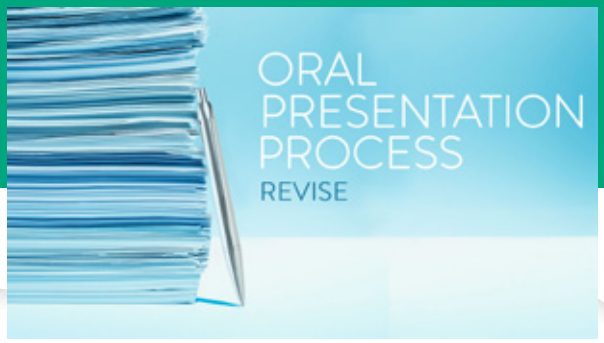
- Employ steady eye contact with your partner.
- Use appropriate pacing, volume, and pauses, and pronounce words clearly.
- Use natural gestures to add interest and meaning as you speak.
- Maintain a comfortable, confident posture to engage your audience.
- Use a style, including tone and voice, that is appropriate for an academic presentation.
- Utilize rhetorical devices to persuade your audience.

As you watch your partner's presentation, use the checklist to evaluate how effectively they communicate their ideas.

When you finish giving your presentation, write a brief but honest reflection about your experience of communicating your ideas. Did you make eye contact? Did you speak too quickly or too softly? Did you maintain a comfortable, confident posture? Did you use appropriate language? Did you struggle to incorporate gestures that looked and felt natural? How can you better communicate your ideas in the future?

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Revise

You have written a draft of your argumentative oral presentation. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. 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.	Make sure you define or explain key terms that may not be familiar to your audience. Add headings to your presentation slides to clarify your ideas and claims for your audience, and simplify your ideas by turning them into brief bullet points.	The Right to Education Initiative emphasizes the status of education as a "multiplier right:," meaning that ensuring a woman's right to education dramatically increases her chances of improving her socioeconomic status by safeguarding "key rights, such as those related to work, property, political participation, access to justice, freedom from violence and health."

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Review	Revise	Example
Cohesiveness		
Identify sections in the essay that seem disconnected. Annotate places where you feel you might be able to make a more distinct link between pieces of information or sections of information.	Add in sentences that provide links to the essay's claim and additional information. Include images, graphs, videos, and other visual elements that support your argument in your presentation.	Many girls are pressured into the labor market at a young age in order to support their families. Instead of getting an education and learning the skills they need for professional employment, ~~Girls~~ girls work in low-skilled jobs for low wages~~.~~, which is detrimental to their health and development. [Project slide with key points listed in bulleted form.]
Structure		
Syntax can help you emphasize ideas. Identify strong words and phrases that show your central ideas.	Revise sentences so that the most important word or phrase comes at the end. Think about places where a visual aid might enhance a section of the presentation.	A lack of education funding in some countries means families are required to pay for any education their child receives. ~~The fees are prohibitive for~~ For many families, especially those living in poor countries~~.~~, the fees are prohibitive.
Style: Word Choice		
Identify key words and phrases that connect ideas across sentences. Annotate places where more precise language would strengthen the connection.	Replace vague or repetitive words and phrases with precise language that emphasizes the connections between your ideas.	The ways in which girls and women worldwide are subjected to discrimination ~~varies widely.~~ cannot be encapsulated by a single narrative. If we are to create justice, we must keep in mind that women all over the world face inequality in different ways.

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Review	Revise	Example
Style: Sentence Fluency		
Read your presentation aloud, and listen to the way the text sounds. Does it sound choppy? Or does it flow smoothly with rhythm, movement, and emphasis on important details and events?	Shorten a section of long sentences, or join shorter sentences together using conjunctions or dependent clauses.	This may seem like a tall order~~.~~, ~~The~~ but the first step is to pay attention to experiences outside of our own. Denying a woman's right to equal education ~~prevents her from living a healthy and fruitful life. Denying a woman's right to equal education~~ is also a denial of her rights to freedom and representation.

REVISE YOUR PRESENTATION

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your argumentative oral presentation to determine places that should be revised.

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Grammar: Sentence Variety – Openings

Sentence Openers

Sentence openers introduce and connect ideas. Openers can be single words or phrases and can function as different parts of speech that describe or indicate time or place or show similarity, contrast, cause or effect, and other connections with surrounding sentences. Using a variety of sentence openers throughout your writing keeps the reader engaged and helps the flow of ideas from sentence to sentence. Avoid the repetition of syntax and diction as that encourages the repetition of common sentence openers. Combine the use of these additional strategies when beginning sentences:

Strategies	Text
Use a prepositional phrase to begin a sentence.	With blasphemous oaths, he called me a black liar, a runaway from Georgia, and every other profane and vulgar epithet that the most indecent fancy could conceive. 12 Years a Slave
Use an adverb to begin a sentence.	Implicitly, it accepted the position of Northern Ireland within the United Kingdom. A Brief History of Ireland
Use a very short sentence, which can help emphasize an important point or create excitement.	We can do that. A More Perfect Union
Use transitional words (showing cause and effect, similarities or differences, etc.) to begin a sentence.	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. Letter from Birmingham Jail
Use words that indicate time or a sequence of events to begin a sentence.	Soon after nine o'clock of a Saturday morning, kids began spraying out of all the side streets on to Manhattan Avenue, the main thoroughfare. A Tree Grows in Brooklyn

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YOUR TURN

PRACTICE

1. How should this sentence be changed to use a causal transition as a sentence opener?

Many people were left without power for 48 hours.

- A. Frighteningly, many people were left without power for 48 hours.
- B. As a result, many people were left without power for 48 hours.
- C. In rural areas, many people were left without power for 48 hours.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed to use an adverb as a sentence opener?

Thankfully, my hard work paid off.

- A. My hard work paid off, thankfully.
- B. I am thankful that my hard work paid off.
- C. My hard work thankfully paid off.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed to begin with a prepositional phrase?

Bats live in cities.

- A. Cities are places that bats live.
- B. The bats live in cities.
- C. According to recent research, many bats live in cities.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed to use a time transition as a sentence opener?

Clemens began using the pen name Mark Twain and started writing for the *Enterprise* in Virginia City.

- A. Mark Twain started writing for the *Enterprise* soon after.
- B. Surprisingly, Samuel Clemens started writing for the *Enterprise* in Virginia City.
- C. Soon Clemens, who had begun using the pen name Mark Twain, was writing for the *Enterprise* in Virginia City.
- D. No change needs to be made to this sentence.

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Grammar: Sentence Variety – Length

Like an interesting conversation, writing should engage the reader. Using varied and rhythmic sentence length and syntax injects more interest into your writing. Varying your syntax and sentence length will help emphasize important pieces of information, enhance descriptions and narratives, and reduce repetition. The strategies in this lesson are useful in any type of writing.

Strategy	Text
Vary the rhythm by alternating short and long sentences.	Anyway, Ashley finishes her story and then goes around the room and asks everyone else why they're supporting the campaign. They all have different stories and reasons. Many bring up a specific issue. And finally they come to this elderly black man who's been sitting there quietly the entire time. And Ashley asks him why he's there. And he does not bring up a specific issue. A More Perfect Union
Use simple, compound, complex, and compound-complex sentences to vary syntax and sentence length.	It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. 1984
Use different sentence openers to encourage sentence variety.	And I love Havana, its noise and decay and painted ladyness. I could happily sit on one of those wrought-iron balconies for days, or keep my grandmother company on her porch, with its ringside view of the sea. I'm afraid to lose all this. To lose Abuela Celia again. But I know that sooner or later I'd have to return to New York. Dreaming in Cuban
Use different sentence types, including imperative, interrogative, and exclamatory sentences, to help vary length.	And today, I want just to take a moment once again to look around this beautiful auditorium at the people who helped you on your journey—your families and friends, everyone in your school and your communities—all the people who pushed you and poured their love into you and believed in you even when you didn't believe in yourselves sometimes. Today is their day, too, right? So let's, graduates, give them a big, old, loud shout-out and love to our families. Thank you all. Yes! Commencement Address to the Santa Fe Indian School

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YOUR TURN

PRACTICE

1. How was the sample sentence edited to become longer?

> Sample Sentence: The kitten caught the butterfly.
>
> Edited Sentence: Leaping into the air, the kitten caught the butterfly.

- ○ A. The sample sentence was changed to a compound sentence.
- ○ B. The sample sentence was changed to a compound-complex sentence.
- ○ C. The sample sentence was changed to use a participial phrase as a sentence opener.
- ○ D. The sample sentence was changed to use an adverb as a sentence opener.

2. How was the sample sentence edited to become longer?

> Sample Sentence: Jason stared at his feet.
>
> Edited Sentence: While thinking of an answer, Jason stared at his feet.

- ○ A. The sample sentence was changed to add a phrase as a sentence opener.
- ○ B. The sample sentence was changed to an imperative sentence.
- ○ C. The sample sentence was changed to a compound-complex sentence.
- ○ D. The sample sentence was changed to include a verb as a sentence opener.

3. How can this sentence be shortened and correctly edited to create a complex sentence?

> If this snow continues, school will be canceled, and we'll have to stay home.

- ○ A. Remove **If this snow continues,** and capitalize **school.**
- ○ B. Replace the second comma with a period and remove **and we'll have to stay home.**
- ○ C. Replace the second comma and the conjunction **and** with a semicolon.
- ○ D. Replace the first comma with a semicolon and remove **school will be canceled, and.**

4. How can this sentence be changed into a compound-complex sentence, effectively making it longer?

> When small children are really tired, they are short-tempered.

- ○ A. Remove the period and add *until they fall asleep.* after **short-tempered.**
- ○ B. Replace the comma with a semicolon.
- ○ C. Change the period after **short-tempered** to a semicolon and add *some will cry and fuss*.
- ○ D. Remove the comma.

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Edit and Present

PLAN | DRAFT | REVISE | EDIT AND PRESENT

You have revised your oral presentation based on your peer feedback and your own examination.

Now, it is time to edit your argumentative oral presentation. When you revised, you focused on the content of your oral presentation. You practiced strategies for communicating your ideas, including rhetorical strategies. 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:

- ☐ Are there sentences that are too long and hard to follow? Can I use different sentence types to vary the length of sentences?
- ☐ Have I used punctuation such as periods, commas, colons, and semicolons correctly to indicate pauses for effect?
- ☐ Have I included a variety of sentence openers in my presentation?
- ☐ Have I correctly spelled all words?
- ☐ Have I used any language that is too informal for my presentation?
- ☐ Have I added visual aids and digital media strategically to enhance my presentation?

Notice some edits Susie has made:

- replaced slang or informal language with formal language
- used a prepositional phrase to open a sentence to vary sentence openings
- corrected a commonly misspelled word

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[Title slide.] The snow is high; the sun begs us outside; we're exhausted from a restless night. ~~Any of these scenarios can leave us feeling like school is a bummer. We've all been there, arguing with our parents for five more minutes of sleep or a day off.~~ In these situations, sometimes going to school is the last thing we want to do. It's easy to take school for granted when its doors are wide open to us. But for one out of every five children ~~globaly~~ globally, life is different. One-hundred thirty million girls worldwide are not in school ("Girls' education"). Imagine if you never had the choice to set foot into a classroom. Where would you be today? What kind of opportunities and future could you look forward to?

EDIT AND PRESENT YOUR PRESENTATION

WRITE

Use the checklist, as well as your peer reviews, to help you evaluate your oral presentation to determine places 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 the multimedia elements, such as visual aids and 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 Landscape of Being Here for You

DRAMA

Introduction

In this short play, a young man finds himself alone and struggling to care for his dying father. The young man feels like everyone has abandoned him and his father. Now overwhelmed from stress, exhaustion, and isolation, will the young man choose to abandon his father, too?

VOCABULARY

READ



sound

to communicate a specific impression, particularly when heard



obvious

easy to notice or understand



professional

to act in a way that is appropriate for a job



vision

to see



bond

a feeling that keeps people together

NOTES

READ

READ AND ANNOTATE

1 *[SCENE: The stage is divided into three small sets. The first set is stage left and has a mirror suspended over a sink with a small shelf beside it. The second set is center stage and has a sofa facing a recliner with a small chair between them. The third set is stage right and has a water cooler with three foldable chairs near it. LUCAS stands at the front edge of the stage, watching DAD sleep in the recliner.]*

2 LUCAS: (*turning to face the audience)* That's my father. He's in the living room of his house. He's asleep right now—a rare moment of peace. You'd think I would be able to enjoy the quiet, but my thoughts are too rowdy. You know how thoughts can be.

3 (*speeding up his speech to imitate how his thoughts* ***sound*** *in his head*)

4 People are talking about you, gossiping about you, talking about you, gossiping about you. Talking about you, gossiping about you.

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(*in normal speech again)*
That's how it sounds in my head. (*pause*) People do talk about me. They talk about how I'm never at work anymore, and when I do show up, how I'm always late. They think it's because I drink too much at night.

(*KAYLA, DANA, and RON walk onto the set with the water cooler. They sit.)*

KAYLA: You know he drinks way too much.

RON: How do you know that?

DANA: Come on, Ron. It's obvious. He's hardly ever at work. He's always late.

KAYLA: Right. And he never looks **professional** like us. He always has messy hair, wrinkled clothes. Sometimes I don't think he even knows what a razor is.

DANA: He used to be so clean cut. A real handsome guy.

RON: I guess you're right. That's what happens when you drink too much.

LUCAS: (*to the audience)* Of course, it's not true. But it gives them something to focus on; it gives them something in common. It serves as an unseemly **bond** for their friendship. I don't have time for it, but it still bothers me. So in my head, my thoughts try to keep me calm.

(*speeding up his speech to imitate his thoughts*)
Don't stress out. Don't stress out. Don't stress out. Don't stress out.

(*in a normal speech again)*
Last week, they found out the truth. Did it stop them? No. They still gossip. I think that gossiping about me comforts them. It has become too much of a ritual for them, and the truth only serves as something to twist.

(*KAYLA, DANA, and RON talk in low voices and pause at times to look disapprovingly at Lucas. The audience can't hear what they are saying. But it is **obvious** by their looks that they are gossiping about Lucas*.)

LUCAS: In my head I hear my thoughts.

(*speeding up his speech to imitate his thoughts*)
Don't worry about them. Don't worry about them. Don't worry about them. Don't worry. Don't worry. Don't worry.

(*in a normal speech again)*

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But who wouldn't worry? They complicate my life. One day they got too worked up over my situation, and they made a call.

KAYLA (*on a smartphone in the office set*) Social Services? You better get over to that house now.

(*There's a LOUD KNOCK at the door. DAD wakes up. LUCAS walks to the back of the living room, and a SOCIAL WORKER nearly runs over him as she enters. She sits in the chair. LUCAS remains standing.*)

SOCIAL WORKER: (*cold and clinical*) I'm checking in to make sure everything is fine. Would you please sit down?

LUCAS: (*to the audience*) Give me a break! That's what I want to shout at her. How could everything be fine?

SOCIAL WORKER: Are you taking care of your father? Are you feeding him? Someone has filed a report.

(*LUCAS slowly walks to the edge of the stage as the SOCIAL WORKER continues talking.*)

SOCIAL WORKER: Are you taking your father to see the doctors? Do you leave him alone? Do you drink?

LUCAS: (*to the audience*) If she would only take a moment to look around her, she would never ask those hurtful questions. She doesn't have time to truly be here though; no one has time.

(*The living room set goes dim as the SOCIAL WORKER leaves.*)

LUCAS: (*to the audience*) If people want to know the truth, they can ask, up front and direct. Here's the truth—my father is dying. I'm exhausted. My body and my heart hurt. Friends have stopped calling. The doctors have given up. I'm the only one left for my father.

(*LUCAS pauses to watch his father sleeping in his recliner.*)

LUCAS: (*to the audience*) No one knows how real family works. They don't know what it is like to be there for him when everyone else has turned away. They don't get how it rips out your heart, how it makes you crazy for someone to talk to, for someone to listen, for someone simply to be with you because you're scared.

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NOTES

37 KAYLA: (*from the office set*) That Lucas needs to grow up!

38 (*LUCAS goes to DAD and helps him stand up, steadying him as they start to walk to the sink.)*

39 LUCAS: (*to the audience while he's walking with DAD*) My father is six feet two inches tall; however, he only weighs 140 pounds. He was a Marine. He used to be strong and proud. Now he's frail and unable to walk without help.

40 (*LUCAS and DAD arrive at the sink.*)

41 DAD: (*looking in the mirror*) Hand me my brush.

42 *(LUCAS hands DAD the brush from the shelf. DAD takes the brush and makes faces in the mirror to try to focus his* ***vision****. Then DAD carefully parts his hair to the right. As he finishes, DAD hands the brush to LUCAS, who returns it to the shelf. DAD studies himself in the mirror.)*

43 LUCAS: (*to the audience*) Can you see him? He's still looking at himself in the mirror—studying his face, his chest, his arms. (*watching DAD*) Can you see the face that he makes in the mirror? It's a mix of disgust and surprise and sadness.

44 DAD: Look at me. I'm so skinny.

45 (*LUCAS walks to the edge of the stage.*)

46 LUCAS: (*to the audience*) I can feel it all. The skinny, bony body of my father, the Marine, and the look he gives himself. I feel it in my heart, and my heart breaks. (*pause*) It's a new world now—a different landscape under our feet.

47 (*LUCAS starts to walk back to DAD. After a few steps, LUCAS pauses and turns again to the audience.*)

48 LUCAS: (*to the audience*) I say nothing to my father when he notices how skinny he is. Saying anything at all would be saying something for me, something to try to soothe my hurt. It would steal the moment from him. Instead, I stay with him—silent—so he can stay with himself in his disgust, in his surprise, and in his sadness.

49 (*LUCAS walks to DAD.*)

50 I place my hands on his shoulders. And without a single word, he knows that I am here for him.

51 (*The stage goes dark.*)

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First Read

Read "The Landscape of Being Here for You." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. According to Lucas's coworkers, why does he miss so much time from work?

2. What is the real reason Lucas misses so much time from work?

3. According to Lucas, what do people not understand about his situation? Include evidence from the text to support your response.

4. Use context to confirm the meaning of the word *bond* as it is used in "The Landscape of Being Here for You." Write your definition of *bond* here.

   Bond means _____

   A context clue is _____

5. What is another way to say that it is obvious that the coworkers are *gossiping* about Lucas?

   Coworkers are _____

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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 the literal meaning of each boldface expression below. Then, complete the chart by identifying the meaning of each expression as it is used in the text

Meaning in the Text Options	
A	to hurt someone emotionally
B	to act responsibly like an adult
C	to disbelieve what someone says

Excerpt	Literal Meaning	Meaning in the Text
LUCAS: (*to the audience*) **Give me a break**! That's what I want to shout at her. How could everything be fine?	to give someone time to rest from work	
LUCAS: (*to the audience*) No one knows how real family works. They don't know what it is like to be there for him when everyone else has turned away. They don't get how it **rips out your heart**, how it makes you crazy for someone to talk to, for someone to listen, for someone simply to be with you because you're scared.	to pull the heart out of the body	
KAYLA: (*from the office set*) That Lucas needs to **grow up**!	to age from a child to an adult	

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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 to say.
  - Ask yourself: What is the author's opinion about this topic? Is there a lesson I can learn from this story?
- ✓ Form your own thoughts and opinions about the text.
  - Ask yourself: Do I agree with the author? Does this message apply to my life?

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YOUR TURN

PRACTICE

Read lines 31–34 from "The Landscape of Being Here for You." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "The Landscape of Being Here for You"

SOCIAL WORKER: Are you taking your father to see the doctors? Do you leave him alone? Do you drink?

LUCAS: (*to the audience*) If she would only take a moment to look around her, she would never ask those hurtful questions. She doesn't have time to truly be here though; no one has time.

(*The living room set goes dim as the SOCIAL WORKER leaves.*)

LUCAS: (*to the audience*) If people want to know the truth, they can ask, up front and direct. Here's the truth—my father is dying. I'm exhausted. My body and my heart hurt. Friends have stopped calling. The doctors have given up. I'm the only one left for my father.

1. What message is the author trying to show in the excerpt?

   - A. Social workers are mean people.
   - B. People often forget or stop caring about caregivers and those they care for.
   - C. Parents don't have time for their children.
   - D. Lucas's father is dying.

2. What textual evidence helped you infer this?

   - A. "If she would only take a moment to look around her, she would never ask those hurtful questions."
   - B. "(*The living room set goes dim as the SOCIAL WORKER leaves.*)"
   - C. "I'm exhausted. My body and my heart hurt."
   - D. "I'm the only one left for my father."

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Close Read

NARRATIVE

WRITE

In this play, the experience of caring for a dying father is a source of conflict and an opportunity for new understanding. Select a character, and describe an event in the play from his or her point of view using details from the text. How does your character feel? What does he or she think? What new understanding or lesson might he or she learn? Pay attention to homophones as you write.

Use the checklist below to guide you as you write.

- ☐ What does your character do during the scene?
- ☐ What emotions does your character experience during the scene?
- ☐ What does your character think about the situation?
- ☐ What lesson might your character learn?

Use the sentence frames to organize and write your narrative.

In the play, I am _____.

When I _____, I _____.

I feel _____.

But I know that I have to _____.

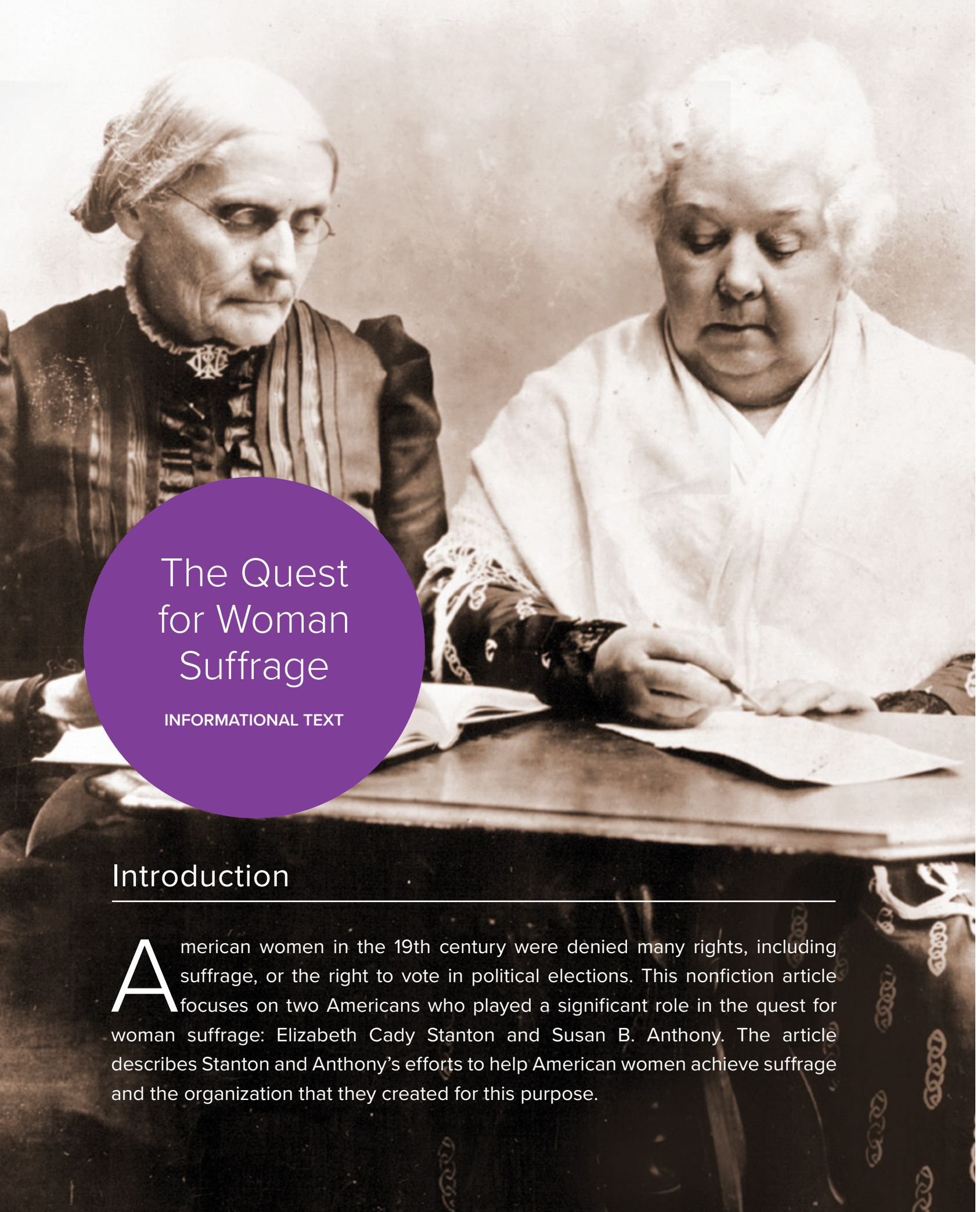
If I try (to / too / two) _____ understand what is really happening,I can learn a lesson.

The lesson I can learn is _____

_____.

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The Quest for Woman Suffrage

INFORMATIONAL TEXT

Introduction

American women in the 19th century were denied many rights, including suffrage, or the right to vote in political elections. This nonfiction article focuses on two Americans who played a significant role in the quest for woman suffrage: Elizabeth Cady Stanton and Susan B. Anthony. The article describes Stanton and Anthony's efforts to help American women achieve suffrage and the organization that they created for this purpose.

VOCABULARY

READ



advocate

to show support for an idea or a person



uncompromising

not wanting to change an idea, a belief, or an opinion



disfranchise

to keep from having certain rights, particularly the right to vote



ratify

to officially or legally approve



schism

a separation between members of a group caused by a disagreement



suffragist

a person who works to give voting rights to a group that lacks them

READ

READ AND ANNOTATE

NOTES

1 In the 19th century, women in the United States lacked many rights. Married women could not own property or keep the money they earned. Women could not practice law or medicine. Women also did not have the right to vote—a right called woman suffrage. Many thought that women were too fragile to participate in politics. U.S. politician Daniel Webster said, “The rough contests of the political world are not suited to the dignity and delicacy” of women.

2 Elizabeth Cady Stanton and Susan B. Anthony began to **advocate** for women’s rights. They worked tirelessly to help women gain the right to vote. In 1866, Stanton and Anthony helped form the American Equal Rights Association (AERA). The AERA aimed to secure voting rights for both women and African American men. AERA members could not decide whether to support the proposed 15th Amendment to the U.S. Constitution. This amendment would give African American men, but not women of any race, the right to vote. It read, “The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude.” Nowhere did it mention women.

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NOTES

3 The exclusion of women from the 15th Amendment angered Stanton and Anthony. Stanton noted, "So long as there is a **disfranchised** class in this country, and that class is women, a man's government is worse than a white man's government. . . ." In other words, women would suffer even more if all men could vote but women could not. Anthony stated, "I would sooner cut off my right hand than ask the ballot for the black man and not for woman."

4 This **schism** in the AERA led Stanton and Anthony to form the National Woman Suffrage Association (NWSA) in May 1869. The NWSA opposed the 15th Amendment because it excluded women. The group's bold motto was "Men, their rights and nothing more; Women, their rights and nothing less." The organization's ambitious goals were to achieve suffrage through a new amendment to the U.S. Constitution that included women, and to expand women's economic and social rights.

5 In November 1869, Lucy Stone and other former AERA members created the American Woman Suffrage Association (AWSA). Stone said that the AWSA was created "to unite those who cannot use the methods which Mrs. Stanton and Susan use." This statement revealed her distaste for her rivals' **uncompromising** approach to suffrage. Like the NWSA, the AWSA aimed to secure voting rights for American women. Unlike the NWSA, the AWSA supported the 15th Amendment, focused only on suffrage, and worked to achieve suffrage through changes to state laws, not the U.S. Constitution.

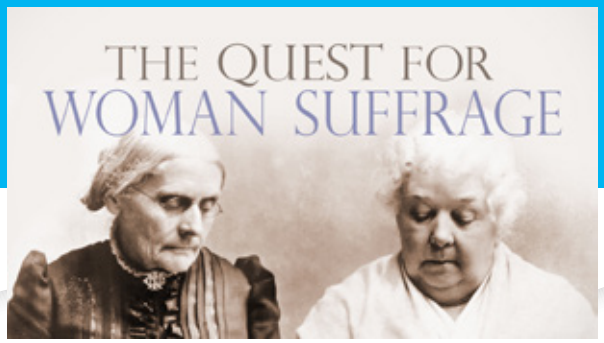
6 Women were never added to the 15th Amendment, which was **ratified** in 1870. However, the NWSA continued its quest for suffrage. Anthony traveled widely, giving impressive speeches and advising other **suffragists**. She was arrested for voting illegally in the 1872 presidential election. At her trial, Anthony said, "The only chance women have for justice in this country is to violate the law, as I have done, and as I shall continue to do." She was convicted and ordered to pay a fine. She refused to do so.

7 Anthony wisely realized that suffrage would not happen as long as the movement was divided. Thus, the NWSA joined with the AWSA in 1890 to become the National American Woman Suffrage Association (NAWSA). NAWSA worked to achieve suffrage by getting enough state amendments ratified to make Congress approve a new amendment to the U.S. Constitution.

8 Neither Stanton nor Anthony would live to see women get the right to vote. However, the goal of suffrage was achieved in 1920, when the 19th Amendment to the U.S. Constitution was ratified: "The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex."

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First Read

Read "The Quest for Woman Suffrage." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is woman suffrage?

   Woman suffrage is _____.

2. Why did Elizabeth Cady Stanton and Susan B. Anthony not support the proposed 15th Amendment to the U.S. Constitution?

   Elizabeth Cady Stanton and Susan B. Anthony did not support the 15th Amendment because _____

   _____.

3. Why did Susan B. Anthony and her organization NWSA decide to work with Lucy Stone's organization AWSA?

   Susan B. Anthony and NWSA decided to work with Lucy Stone and AWSA because _____

   _____.

4. Use context to determine the meaning of the word *disfranchised* as it is used in "The Quest for Woman Suffrage." Write your definition of *disfranchised* here.

   Disfranchised means _____.

   A context clue is _____.

5. What is another way of saying the states *ratified* the new amendment?

   The states _____

   _____.

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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 ideas in this sentence?
- ✓ Pay attention to coordinating conjunctions.
  - **Coordinating conjunctions** show an equal emphasis on the ideas in a sentence.
  - Some examples of coordinating conjunctions are *and*, *but*, and *or*.
- ✓ Pay attention to subordinating conjunctions.
  - **Subordinating conjunctions** show that one idea is more important and the other idea is less important, or subordinate.
  - Some examples of subordinating conjunctions are *after*, *instead*, and *once*.
- ✓ Break down the sentence into its parts.
  - Ask yourself: How does the writer use conjunctions to combine sentences? Can I break the sentence vdown into two shorter sentences?
- ✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Read paragraph 6 from "The Quest for Woman Suffrage." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "The Quest for Woman Suffrage"

(1) Women were never added to the 15th Amendment, which was ratified in 1870. (2) However, the NWSA continued its quest for suffrage. (3) Anthony traveled widely, giving impressive speeches and advising other suffragists. (4) She was arrested for voting illegally in the 1872 presidential election. (5) At her trial, Anthony said, "The only chance women have for justice in this country is to violate the law, as I have done, and as I shall continue to do." (6) She was convicted and ordered to pay a fine. (7) She refused to do so.

1. Which sentences use coordinating conjunctions?

   - A. sentences 1 and 2
   - B. sentences 2 and 4
   - C. sentences 3 and 6
   - D. sentences 4 and 5

2. What is the subordinating conjunction in sentence 1?

   - A. Women
   - B. never
   - C. to
   - D. which

3. Which of the following sentences uses a conjunction to connect equally important ideas?

   - A. She was convicted and ordered to pay a fine because she refused to do so.
   - B. Although she was convicted and ordered to pay a fine, she refused to do so.
   - C. She was convicted and ordered to pay a fine, but she refused to do so.
   - D. After she was convicted and ordered to pay a fine, she refused to do so.

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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 4 and 5 from "The Quest for Woman Suffrage." Then, using the Checklist on the previous page, complete the chart below and on the next page to compare and contrast the passages.

from "The Quest for Woman Suffrage"

This schism in the AERA led Stanton and Anthony to form the National Woman Suffrage Association (NWSA) in May 1869. The NWSA opposed the 15th Amendment because it excluded women. The group's bold motto was "Men, their rights and nothing more; Women, their rights and nothing less." The organization's ambitious goals were to achieve suffrage through a new amendment to the U.S. Constitution that included women, and to expand women's economic and social rights.

In November 1869, Lucy Stone and other former AERA members created the American Woman Suffrage Association (AWSA). Stone said that the AWSA was created "to unite those who cannot use the methods which Mrs. Stanton and Susan use." This statement revealed her distaste for her rivals' uncompromising approach to suffrage. Like the NWSA, the AWSA aimed to secure voting rights for American women. Unlike the NWSA, the AWSA supported the 15th Amendment, focused only on suffrage, and worked to achieve suffrage through changes to state laws, not the U.S. Constitution.

Observations and Details	
A	formed by former AERA members
B	worked toward gaining voting rights for women through state laws
C	opposed the 15th Amendment
D	supported the 15th Amendment
E	fought for a new amendment to the U.S. Constitution that included all men and women
F	fought to gain voting rights for women

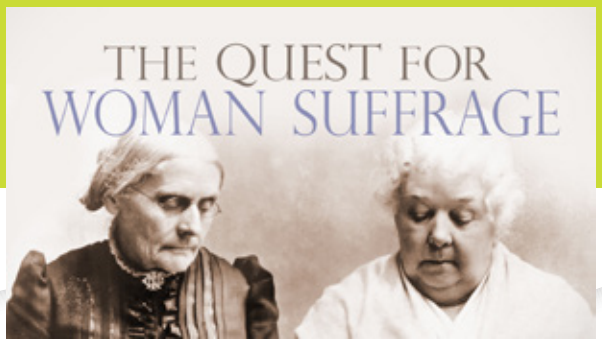
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NWSA	Both	AWSA

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Close Read

INFORMATIVE

WRITE

How did Susan B. Anthony both divide and unite women in the fight for the right to vote? Write a short paragraph in which you explain her unique role in the quest for woman suffrage. Use details from the text to support your explanation. Pay attention to and edit for the possessive case.

Use the checklist below to guide you as you write.

- ☐ What did Susan B. Anthony do that united women?
- ☐ What did Susan B. Anthony do that divided women?
- ☐ What did Susan B. Anthony do to continue her fight for woman suffrage?

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

Susan B. Anthony believed that women should have the right to vote. She _____

women by helping to create the _____

and fighting for _____ right to vote. She _____ women

when she _____ the 15th Amendment.

This caused some women to leave the AERA. Susan B. Anthony formed the _____

to continue fighting for woman suffrage.

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