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English 3 • Volume 1

Student Edition

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English 3 • Volume 1

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English 3 Volume 1

UNITS 1–3

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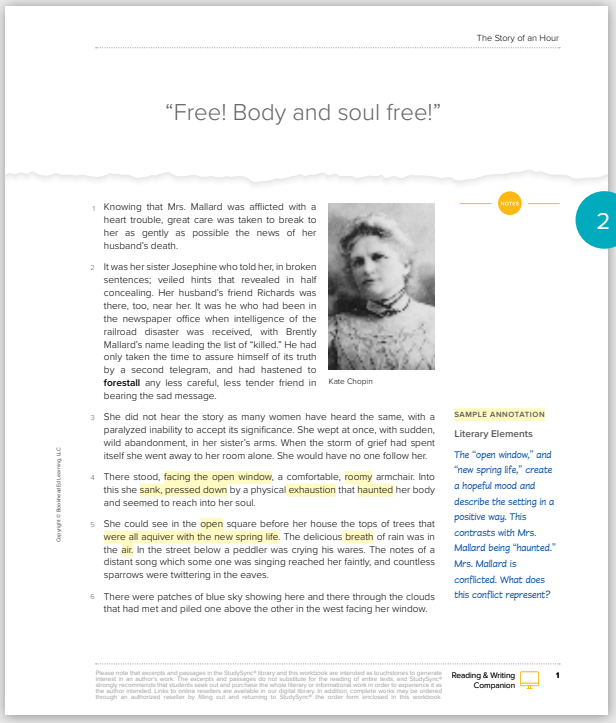
Student Guide

Getting Started

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

Close Reading and Writing Routine

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



1 Introduction

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

2 Notes

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

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

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3 First Read

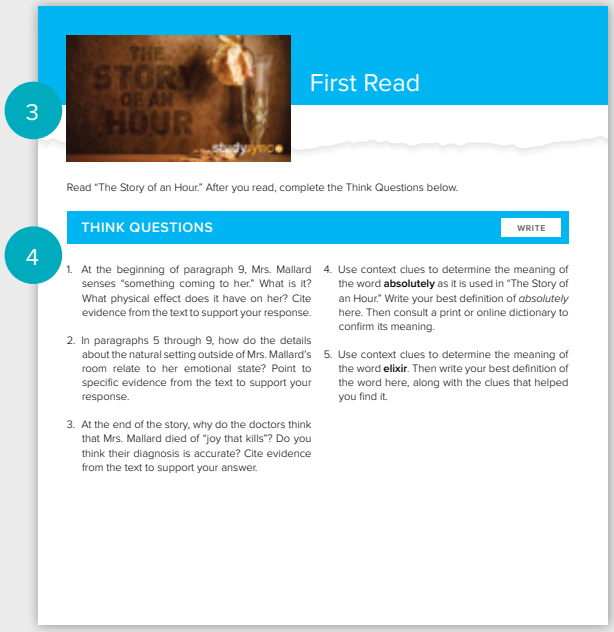
During your first reading of each excerpt, you should just try to get a general idea of the content and message of the reading. Don't worry if there are parts you don't understand or words that are unfamiliar to you. You'll have an opportunity later to dive deeper into the text.

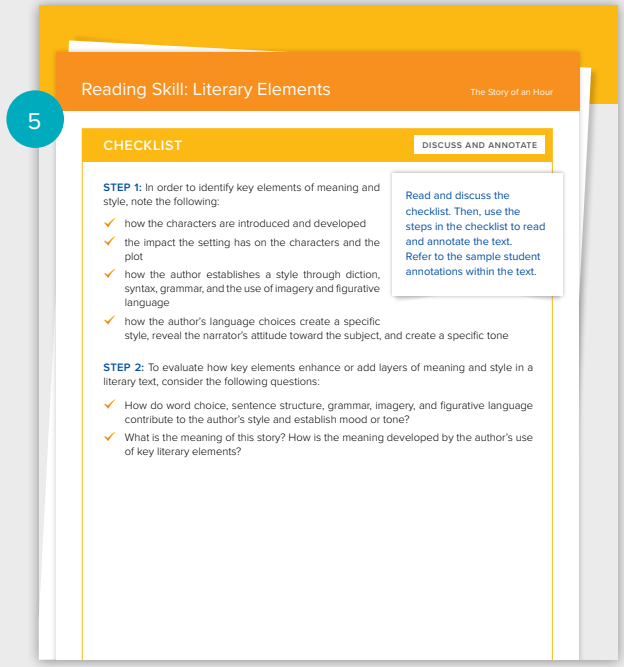
4 Think Questions

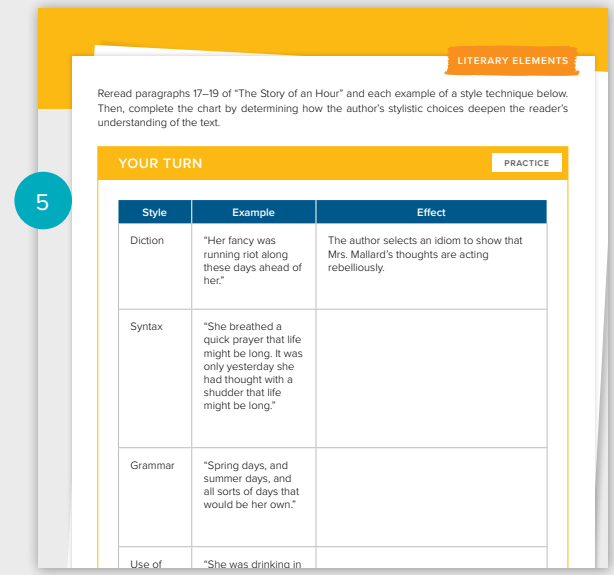
These questions will ask you to start thinking critically about the text, asking specific questions about its purpose, and making connections to your prior knowledge and reading experiences. To answer these questions, you should go back to the text and draw upon specific evidence to support your responses.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

5 Skills

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







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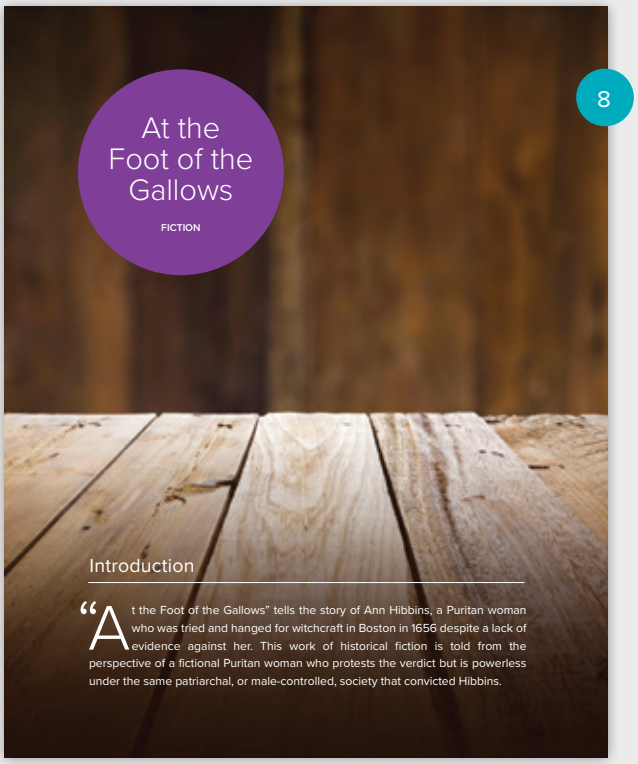

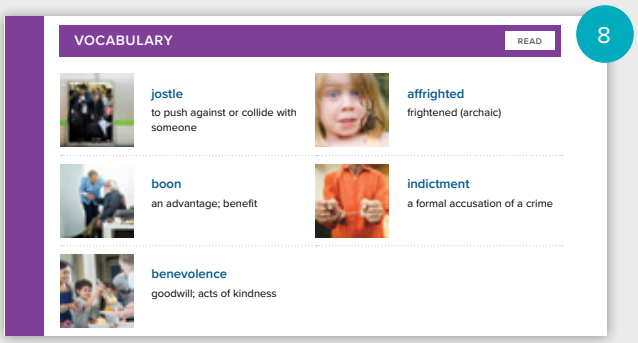

6 Close Read & Skills Focus

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

7 Write

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

8 English Language Learners

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

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Extended Writing Project and Grammar

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

1 Writing Project

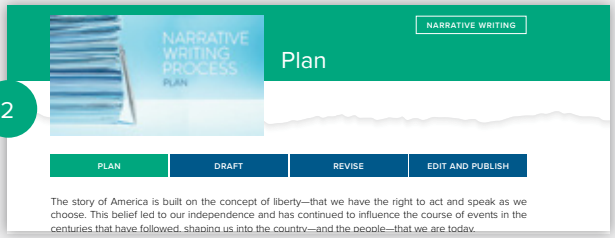
After you have read all of the unit text selections, you will move on to a writing project. Each project will guide you through the process of writing your essay. Student models will provide guidance and help you organize your thoughts. One unit ends with an **Extended Oral Project,** which will give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

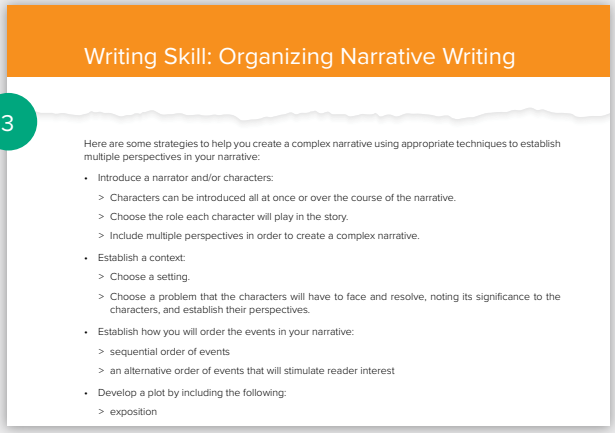
2 Writing Process Steps

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

3 Writing Skills

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





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UNIT 1

Breaking Away

How does independence define the American spirit?

Genre Focus: FICTION

Texts

Paired Readings

1 The Story of an Hour
Kate Chopin **FICTION**

12 Literary Focus: The Colonial and Early National Period

20 On Being Brought from Africa to America
Phillis Wheatley **POETRY**

22 An Address to Miss Phillis Wheatley
Jupiter Hammon **POETRY**

30 Life After High School
Point/Counterpoint **ARGUMENTATIVE TEXT**

45 Constitution of the Iroquois Nations
Dekanawidah (Oral Tradition) **INFORMATIONAL TEXT**

50 Declaration of Independence
Thomas Jefferson **ARGUMENTATIVE TEXT**

63 Bartleby, the Scrivener: A Story of Wall Street
Herman Melville **FICTION**

103 I, Tituba, Black Witch of Salem
Maryse Condé **FICTION**

107 The Crucible
Arthur Miller **DRAMA**

123 The Anti-Federalist Papers: John DeWitt II
John DeWitt **ARGUMENTATIVE TEXT**

129 The Federalist Papers: No. 84
Alexander Hamilton **ARGUMENTATIVE TEXT**

143 Flowering Judas
Katherine Anne Porter **FICTION**

155 Vocabulary Review

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Extended Writing Project and Grammar

158 Plan
Organizing Narrative Writing

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Improving Writing
Story Beginnings
Narrative Techniques
Descriptive Details
Transitions
Conclusions

189 Revise
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197 Edit and Publish

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199 At the Foot of the Gallows
FICTION

208 Repeal the Stamp Act!
ARGUMENTATIVE TEXT

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Author Biographies

KATE CHOPIN

A popular short story writer, Kate Chopin (1850–1904) sparked controversy with the publication of her novel, *The Awakening*, in 1899. Though it was consistent with much of her previous work probing the inner lives of strong, independent female characters, the novel scandalized audiences with its frank depiction of female sexuality. Married at age twenty, Chopin moved from St. Louis, Missouri, to Louisiana, where most of her stories are set. She only began to write after being widowed at the age of thirty-one.

MARYSE CONDÉ

Maryse Condé (b. 1937) is a French Guadeloupean writer living in New York and Guadeloupe. Her historical fiction considers gender and cultural dynamics through the lens of the diaspora, and has focused on such periods as the Salem witch trials and the building of the Panama Canal. Of her writing, Condé has said, "I could not write anything—although I write an entertaining fantasy novel—unless it has a certain political significance."

ALEXANDER HAMILTON

Commonly known as one of America's Founding Fathers, Alexander Hamilton (1757–1804) was also a military commander, legal scholar, banker, and economist. During his long, illustrious career, Hamilton was responsible for founding the nation's financial system, the U.S. Coast Guard, and the *New York Post.* Hamilton died in a duel, having been shot by Vice President Aaron Burr.

JUPITER HAMMON

The first African American poet published in the United States, Jupiter Hammon (1711–c. 1806) was a devout Christian born into slavery in New York. His second poem, a direct address to Phillis Wheatley, expressed the controversial opinion that it was through the mercy of the Lord that she had left "the heathen shore" and entreated her to better herself in the eyes of God. Hammon was never emancipated, though he supported the abolitionist movement.

THOMAS JEFFERSON

The third president of the United States, Thomas Jefferson (1743–1826) also drafted the Declaration of Independence. This foundational document, ratified on July 4, 1776, established the thirteen American British colonies' independence from Great Britain. In writing the text, Jefferson drew on political philosopher John Locke's theory of "natural law," which suggested that human beings are "by nature free, equal and independent." Jefferson was known as a staunch advocate of individual freedom, which he considered to be a key tenet of the American Revolution, but he also actively participated in the enslavement of African Americans and the continuation of a system that denied suffrage to women.

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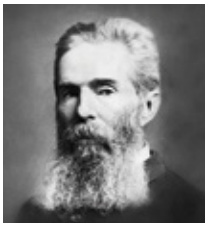
HERMAN MELVILLE



Best known for his novel *Moby-Dick* (1851), Herman Melville (1819–1891) also wrote short stories and poems. “Bartleby the Scrivener: A Story of Wall Street” (1853), now considered to be one of the first great stories of corporate discontent, deploys an absurdist humor—notably, Bartleby’s iconic refrain “I would prefer not to”—to reflect on modern American work culture. Melville died in relative obscurity, his work only beginning to receive critical acclaim in the 1920s.

ARTHUR MILLER

Playwright, essayist, and husband of four years to Marilyn Monroe, Arthur Miller (1915–2005) was the son of Polish Jewish immigrants and grew up in New York City. Miller’s work frequently explores social conscience and family dynamics. He was famously outspoken in his opposition to Joseph McCarthy’s allegations of communist infiltration into the United States, which Miller allegorically likened to the Salem witch trials in his play, *The Crucible*.

KATHERINE ANNE PORTER

Born in Indian Creek, Texas, Katherine A. Porter (1890–1980) was a journalist, short story writer, and novelist who went on to win the National Book Award and the Pulitzer Prize for Fiction. Porter nearly died in Denver during the 1918 flu pandemic. Shortly thereafter, she moved to New York City, and traveled as a journalist between the U.S. and Mexico. There she became acquainted with Mexican revolutionaries, including Diego Rivera. She was nominated for the Nobel Prize in Literature three times. She died in Silver Spring, Maryland at the age of ninety.

PHILLIS WHEATLEY

Phillis Wheatley’s (1753–1784) *Poems on Various Subjects, Religious and Moral* (1773) was the first volume of poetry by an African American published in modern times. Wheatley was forcibly brought to the United States from West Africa in 1761 and ended up in Boston, as an enslaved person in the home of the Wheatley family. Like much of her work, her best-known poem, “On Being Brought from Africa to America,” uses biblical symbolism to comment on slavery. Wheatley may have written as many as 145 poems, most of which are now lost.

DEKANAWIDAH

Dekanawidah, known as the Great Peacemaker, united five Iroquois nations torn apart by fighting in present-day New York to form the Iroquois Confederacy, now considered to be one of the world’s oldest participatory democracies. Dekanawidah’s name, meaning “Two River Currents Flowing Together,” symbolizes the peacemaking legacy for which he is remembered. Along with his spokesman Hiawatha, he formulated the Great Law of Peace, the oral constitution of the Iroquois Confederacy originally written on wampum belts before being translated into English, which ultimately inspired the framers of the U.S. Constitution.

JOHN DEWITT

John DeWitt was one of the few pseudonymous authors of the Anti-Federalist Papers whose true identity was never revealed. Named after the Dutch politician who also opposed a strong central government, DeWitt’s second anti-federalist article focuses on the importance of a bill of rights as protection from a potentially tyrannical government.

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The Story of an Hour

FICTION
Kate Chopin
1894

Introduction

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American author Kate Chopin (1850–1904) wrote feminist literature before the term even existed. Her writing is famous for depicting strong, independent women, liberated to a degree that made many in her time uncomfortable. Considered today to be a widely influential work of proto-feminist literature, "The Story of an Hour"—first published in *Vogue* magazine in 1894—is a quintessential Chopin narrative. In this brief, powerful tale, a wife learns that her husband has died suddenly. But her reaction after digesting the news might not be what you'd expect.

“Free! Body and soul free!”

NOTES

1 Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband’s death.

2 It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband’s friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard’s name leading the list of “killed.” He had only taken the time to assure himself of its truth by a second telegram, and had hastened to **forestall** any less careful, less tender friend in bearing the sad message.

Kate Chopin

3 She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister’s arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

4 There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

5 She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

6 There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

SAMPLE ANNOTATION

Literary Elements

The “open window,” and “new spring life,” create a hopeful mood and describe the setting in a positive way. This contrasts with Mrs. Mallard being “haunted.” Mrs. Mallard is conflicted. What does this conflict represent?

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NOTES

7 She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

SAMPLE ANNOTATION

Textual Evidence

I can quote these details as support for the claim that Mrs. Mallard's physical appearance demonstrates a change. The labor Mrs. Mallard put into her marriage shows on her face, which is lined but strong. She is tired from enduring a lack of freedom.

8 She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

9 There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

10 Now her bosom rose and fell **tumultuously**. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been.

11 When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under the breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

12 She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

SAMPLE ANNOTATION

Text Dependent Responses

Mrs. Mallard has contradictory feelings in response to her husband's death. She both grieves for him and celebrates her freedom. She imagines that she will cry at his funeral. However, she does not focus on her loss. She sees her independence beyond it.

13 She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her **absolutely**. And she opened and spread her arms out to them in welcome.

14 There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

15 And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

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NOTES

16 “Free! Body and soul free!” she kept whispering.

17 Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. “Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven’s sake open the door.”

18 “Go away. I am not making myself ill.” No; she was drinking in a very **elixir** of life through that open window.

19 Her fancy[1] was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

20 She arose at length and opened the door to her sister’s **importunities**. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister’s waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

21 Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine’s piercing cry; at Richards’ quick motion to screen him from the view of his wife.

22 But Richards was too late.

23 When the doctors came they said she had died of heart disease—of the joy that kills.

SAMPLE ANNOTATION

Textual Evidence

This evidence supports my claim that Mrs. Mallard’s physical changes are used to show her internal transformation. The words “triumph” and “Victory” show that she feels like she endured a battle and that she won the fight. This is a drastic change to how she appeared and felt at the beginning of the story.

1. **fancy** a particular liking, interest or desire one has

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First Read

Read "The Story of an Hour." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. At the beginning of paragraph 9, Mrs. Mallard senses "something coming to her." What is it? What physical effect does it have on her? Cite evidence from the text to support your response.

2. In paragraphs 5 through 9, how do the details about the natural setting outside of Mrs. Mallard's room relate to her emotional state? Point to specific evidence from the text to support your response.

3. At the end of the story, why do the doctors think that Mrs. Mallard died of "joy that kills"? Do you think their diagnosis is accurate? Cite evidence from the text to support your answer.

4. Use context clues to determine the meaning of the word **absolutely** as it is used in "The Story of an Hour." Write your best definition of *absolutely* here. Then consult a print or online dictionary to confirm its meaning.

5. Use context clues to determine the meaning of the word **elixir**. Then write your best definition of the word here, along with the clues that helped you find it.

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CHECKLIST

DISCUSS AND ANNOTATE

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

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

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

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

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

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Reread paragraphs 9–13 from "The Story of an Hour." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. In paragraph 9, it is revealed that "There was something coming to her and she was waiting for it, fearfully." Which explanation best connects to this textual evidence?

   - ○ A. This textual evidence shows that Mrs. Mallard has heart problems and is worried about having a heart attack.
   - ○ B. This textual evidence shows that Mrs. Mallard is worried that a bird might enter her room through the window.
   - ○ C. This textual evidence shows that Mrs. Mallard is afraid there will be another train accident.
   - ○ D. This textual evidence shows that Mrs. Mallard's feeling is far from her usual experiences.

2. Which quotation best supports the reader's reasoning that claims Mrs. Mallard dies from disappointment when she discovers her husband is still living?

   - ○ A. "She knew that she would weep again when she saw the kind, tender hands folded in death."
   - ○ B. "There was something coming to her and she was waiting for it, fearfully."
   - ○ C. "There would be no one to live for during those coming years; she would live for herself."
   - ○ D. "The vacant stare and the look of terror that had followed it went from her eyes."

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Reading Skill: Textual Evidence

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to cite textual evidence to explain and justify your reasoning, do the following:

- ✓ read the text closely and critically
- ✓ identify what the text says explicitly
- ✓ find the most relevant textual evidence that supports your analysis
- ✓ consider why an author explicitly states specific details and information
- ✓ cite the specific words, phrases, sentences, or paragraphs from the text to explain and justify your reasoning

STEP 2: In order to interpret implicit meanings in a text by making inferences, do the following:

- ✓ combine information directly stated in the text with your own knowledge, experiences, and observations
- ✓ cite the specific words, phrases, sentences, or paragraphs from the text to explain and justify this inference

STEP 3: In order to cite textual evidence to explain and justify your reasoning about what the text says explicitly as well as inferences drawn from the text, consider the following questions:

- ✓ Have I read the text closely and critically?
- ✓ What explicit textual evidence most strongly supports my discussion of the text?
- ✓ What does this evidence suggest? What inferences can I make about the characters and events to support my comprehension and develop my analysis?
- ✓ What is my analysis of the characters and events?
- ✓ What evidence can I use to justify and explain the reasoning for my analysis?
- ✓ Does my evidence logically relate to the inferences I am making and my analysis of the text?

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Reread paragraphs 3–6 of "The Story of an Hour." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following inferences can be made based on the descriptive details in this passage?

   - A. The scene outside the window represents freedom and renewal.
   - B. Mrs. Mallard prefers to grieve in the company of women.
   - C. Mrs. Mallard is reverting to a child-like state.
   - D. Mrs. Mallard would rather be outside.

2. Which evidence from the text best supports the claim that the scene outside the window is a symbol of renewal?

   - A. She wept at once, with sudden, wild abandonment, in her sister's arms.
   - B. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.
   - C. The delicious breath of rain was in the air.
   - D. She could see in the open square before her house the tops of trees that were all aquiver with the new spring life.

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Reading Skill: Literary Elements

CHECKLIST

DISCUSS AND ANNOTATE

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

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

- ✓ how the characters are introduced and developed
- ✓ the 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

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, grammar, imagery, and figurative language contribute to the author's style and establish mood or tone?
- ✓ What is the meaning of this story? How is the meaning developed by the author's use of key literary elements?

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Reread paragraphs 17–19 of "The Story of an Hour" and each example of a style technique below. Then, complete the chart by determining how the author's stylistic choices deepen the reader's understanding of the text.

YOUR TURN

PRACTICE

Style	Example	Effect
Diction	"Her fancy was running riot along these days ahead of her."	The author selects an idiom to show that Mrs. Mallard's thoughts are acting rebelliously.
Syntax	"She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long."	
Grammar	"Spring days, and summer days, and all sorts of days that would be her own."	
Use of Figurative Language	"She was drinking in a very elixir of life through the window."	

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Close Read

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

SKILLS FOCUS

ANNOTATE

1. Identify details about the story element setting in paragraphs 4 through 6. Evaluate how the setting in this passage adds a layer of meaning to the text.

2. Key literary elements include point of view and characterization. Reread paragraph 21. Then evaluate how these key elements are used to add layers of meaning to the story. What is effective or ineffective about Chopin's use of these elements?

3. Identify examples of diction and figurative language in paragraphs 11 and 12. Then evaluate Chopin's use of these stylistic techniques. What effect do they create? Do they help to make the author's message more effective?

4. Recall that style techniques include diction, syntax, grammar, and figurative language. Identify the style techniques used in paragraph 22. Evaluate how they help to develop an ironic tone and make the author's message more effective.

5. What bearing does the idea of independence have on Mrs. Mallard's feelings and actions? What might independence mean to her?

LITERARY ANALYSIS

WRITE

Authors use key story elements to go beyond the literal details of a story in order to convey a deeper message about society or human nature. Evaluate how Chopin uses these elements in "The Story of an Hour" to create these layers of meaning and style. What greater message was Chopin trying to convey, and what purpose does this message serve? How do plot, diction, syntax, character development, and setting work together to create these nuanced layers of meaning and style? Cite evidence from the text to justify your reasoning.

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LITERARY FOCUS:

The Colonial and Early National Period

Introduction

This informational text offers background about the history and culture that defined colonial and early national literature, including written and oral pieces from indigenous, European, and African voices. Readers will explore early, groundbreaking literature about self-government and consider the progressive ideals of the time, which influenced its most memorable works. What great texts, for example, inspired America's foundational documents? Amidst the different religious and philosophical movements of their respective times, works like the Constitution of the Iroquois Nations and the Declaration of Independence set the framework for a new democracy.

"... new, never-before-seen ideas emerge from the interactions of diverse cultures."

NOTES

1 American culture is characterized by its blend of features from other cultures. Barbecue, for example, is based upon a native Caribbean cooking technique, uses European ingredients, and was popularized and spread by African Americans. Jazz and blues make use of European-inspired harmonies and African-inspired rhythms. In many aspects of American life, you can find influences from the cultures of Native Americans, European colonists, and Africans. Even the earliest examples of American literature show how new, never-before-seen ideas emerge from the interactions of diverse cultures.

The First Peoples

2 Between about 40,000 and 10,000 BCE, small bands of people crossed a land bridge between Asia and North America—where the Bering Strait exists today—and began to settle in North America. Over time, the population grew and spread to form hundreds of diverse indigenous cultures in North and South America. For thousands of years, the cultures of indigenous peoples of North America flourished. Some societies developed writing systems, especially those in modern-day Mexico and Central America, but the majority of Native American peoples maintained a rich oral literature tradition to preserve their beliefs and histories. The Constitution of the Iroquois Nations, which contained some of the original ideas about **self-government** and later influenced the creation of the founding documents of the United States of America, was passed down for hundreds of years through Native American oral traditions.

Painting by Henry Bruckner (ca. 1855) depicting the marriage of British colonist John Rolfe to Pocahontas, the daughter of Chief Powhatan of the Algonquian tribe, in 1614

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Colonization

3 The existence of North and South America was largely unknown to Europeans until the voyages of Christopher Columbus in the late fifteenth century brought widespread attention to the region. In the ensuing rush to gain economic and territorial power, Spain, England, and other countries began to establish **colonies** in what Amerigo Vespucci called *Mundus Novus*, or the New World. Initial accounts from early colonists told stories of a land rich in resources and opportunity, compelling people from all over Europe to cross the Atlantic to seek a new life in North America.

4 When the early settlers arrived, they began interacting with the indigenous peoples who had long inhabited the land. The desire of European settlers to claim physical territory and establish colonial culture often resulted in widespread violence against Native Americans. This oppression of others was also spurred by a desire for economic gain. For example, as early as 1501, the Spanish started kidnapping and enslaving Africans, forcibly bringing them from their native continent to the Americas as as part of a widespread slave trade that was both extremely profitable and inhumane.

5 What resulted was a society of people from wide-ranging backgrounds, comprised of the oppressed and the oppressors, all speaking a multitude of languages including Spanish, English, German, Portuguese, Dutch, French, a variety of African languages, and, of course, indigenous languages. The tumultuous, and at times violent, interaction of these diverse cultures in North America during the early colonial period contributed to the formation of a unique and fraught American cultural identity.

6 Eventually, as England colonized the entire eastern seaboard north of Florida, English became the most common language and literature in the colonies. Much of the literature the colonists read and drew from in their own writings originated in Britain. England had a well-established literary tradition at the time—Shakespeare had died only four years before the Pilgrims landed at Plymouth in 1620. By contrast, because North American settlers were occupied with establishing the colonies and had little time to devote to the creation of original works of fiction, the majority of early colonial literature was utilitarian—observations of North American geography, biographies, and treatises. There was also a significant body of religious literature because many of the English colonists were Puritans who had come to North America seeking religious freedom. **Puritanism** was a religious movement of Reformed Protestants who felt that the Church of England, which had split from the Roman Catholic Church in 1534, was still too similar to Catholicism and needed further reform. While colonial literature was still heavily influenced by the English, the Puritans' efforts to differentiate themselves from English religious culture had a strong influence on new ideas that had begun to percolate in the colonial imagination.

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7 In the eighteenth century, two important movements had a defining influence on colonial culture: the **Enlightenment** and **the Great Awakening**. The Enlightenment was a philosophical movement that promoted the use of reason in all areas of intellectual life. Enlightenment ideas swept through the entire Western world and had revolutionary effects on both sides of the Atlantic. European Enlightenment philosophers, including John Locke and Thomas Hobbes, introduced a political philosophy concerned with equality and the natural rights of man, which provided a foundation for the creation of modern democracies. In North America, Benjamin Franklin, Thomas Paine, and Thomas Jefferson incorporated Enlightenment ideas into their rhetoric, urging the Thirteen British Colonies to break their ties to England and eventually leading to the **Revolutionary War** and the Declaration of Independence.

8 What's more, in the 1730s and 1740s, a growing religious movement, known as the Great Awakening**,** began to gain popularity in the colonies. Reform Protestants, like George Whitefield and Jonathan Edwards, preached to large groups about a more personal approach to faith and successfully converted large numbers of people from a variety of religious, social, and racial backgrounds. Both the Enlightenment and the Great Awakening helped to shape a distinctively American sense of identity, encouraging people to find their own way rather than subject themselves to the power of traditional governments and religious institutions. In the process of intellectual exploration and debate, the colonists ultimately formulated dramatic new ideas about reason, religion, and independence that led to the founding of the United States of America and changed the world.

9 **Major Concepts**

- **The Sacred Earth and the Power of Storytelling** — The oral literature of Native American peoples reflected the deep connection to the earth that was at the heart of their belief system. Some stories had practical functions such as helping to keep track of seasons, animal migrations, harvest times, and other periodic phenomena, but other narratives had a more spiritual purpose. Creation myths described how the earth began and origin myths explained how things like the moon or mountains were made. Many stories emphasized the sacred harmony, or interdependence, between humans and the natural world.

- **Life in the New World** — Many of the inhabitants of North America during the colonial period were struggling to adapt to unfamiliar circumstances. Native Americans saw the land they had inhabited for thousands of years overrun by newcomers; they saw their populations being decimated by European diseases and colonization, which culminated in violent battles over territory. Early European settlers sought to establish themselves and tame what they viewed as a wild and alien environment, documenting

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NOTES

their efforts in diaries, letters, and books. Enslaved Africans passed on oral and written accounts of their daily struggle to survive the violence and degradation imposed on them by colonial masters.

- **The Road to Independence** — In order to fund the Seven Years' War with France, Great Britain imposed high taxes on the colonists. They also sent soldiers to the colonies to enforce regulations and maintain control of the territory. Without representation in the British Parliament—England's legislative body—colonists had no power to voice their opposition to the taxes and policies imposed on them. The colonists shared the view of Enlightenment philosophers who believed that a government's authority was dependent upon the consent of the governed. Literature of the late colonial period dealt with these conflicts as well as ideas of justice, independence, and how to create a better society.

John Trumbull's 1818 painting depicting the presentation of the Declaration of Independence to Congress in 1776

Style and Form

10 ### Native American Literature

- Native American oral literature incorporated pattern, repetition, and structural formulas as mnemonic devices, or memory aids. How these elements were used in a given story influenced the story's style and form.

- Native American oral literature was comprised of many genres, including creation and origin myths, prayers, songs, folktales, and narratives of heroism and transformation. Native American oral literature was performed, not read. Thus, the translation of indigenous stories into written English sometimes caused certain aspects of the stories to be lost or recorded in a different form than how they were originally performed.

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11 **Puritans**

- William Bradford was a Puritan who served as governor of the Plymouth colony for over thirty years. His *Of Plymouth Plantation* provides insight into colonial life. He defined Puritan style as a "plain style, with singular regard unto the simple truth in all things."
- This plain, simple, truthful style was employed first by the Puritans but became a hallmark of early American literature. For instance, Jonathan Edwards and George Whitfield used it in their sermons.

12 **Short Story**

- While the short story did not emerge as a form until the mid 19th-century, experimentation was underway in early America. The most famous of these early attempts at a short story includes the story of George Washington cutting down his family's cherry tree.
- Scholar Alfred Bendixen suggests that the short story is "arguably the most important literary genre" created in the United States. This form often featured vivid characters, rich description of the local setting, and themes that reflected on a developing American identity. Authors such as Washington Irving, William Cullen Bryant, Herman Melville, and Harriet Prescott Spofford added new levels of artistry and complexity to this American invention.

13 **Significance of Rhetoric and Rhetorical Devices**

- Rhetoric is the art of speaking and writing persuasively. Classical rhetoric uses three types of appeals: *logos*, an appeal to logic; *pathos*, an emotional appeal to the audience; and *ethos*, an appeal based the author's expertise. Revolutionaries like Thomas Paine and Thomas Jefferson expertly adopted these rhetorical methods in their speeches and writings, most famously in Paine's *Common Sense* and in the Declaration of Independence, which was drafted by Jefferson.
- Authors use rhetorical devices like similes, metaphors, and irony, among a long list of other things, to convince their audiences in more subtle ways. Thomas Jefferson was a learned student of literature and philosophy and had a keen sense of how to use these devices. In the Declaration of Independence, he employed a straightforward style but used rhetorical devices such as alliteration, allusion, euphony, and repetition to drive home his points. The rhetoric used during the late colonial period was instrumental in fostering the revolutionary spirit that defined the times and formed the basis of the arguments that led to the founding of the United States of America.

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NOTES

Phillis Wheatley

14 **Biblical Symbolism, Neoclassical Couplets, and Iambic Pentameter**

- Early American poets, such as the enslaved poet, Phillis Wheatley, sometimes took inspiration from English writers such as Alexander Pope. Neoclassical poetry, like Pope's, often used the heroic couplet. Couplets are two successive lines in which the last words rhyme. Heroic couplets are couplets written in iambic pentameter, a poetic meter with five "beats," or stressed syllables.

- Biblical symbolism also appears in poems written in the period. For example, in Wheatley's "On Being Brought from Africa to America,"she compares Africans to the biblical figure Cain, to whom God showed mercy.

15 Colonial and early national literature was influenced by a variety of cultures and traditions, but it also incorporated new ideas and interpreted them in a uniquely American way. People from diverse backgrounds built a new culture that was based on a foundation of Old World literary custom and invigorated by the exploration and adoption of new ideas and forms. Combining ideas to create something new continues to fuel America's gift for innovation. Where else in modern-day America can you recognize the concepts and ideas that defined colonial and early national literature? How do diverse opinions about the guiding principles of early American culture—reason, religious freedom, and independence—continue to shape America today?

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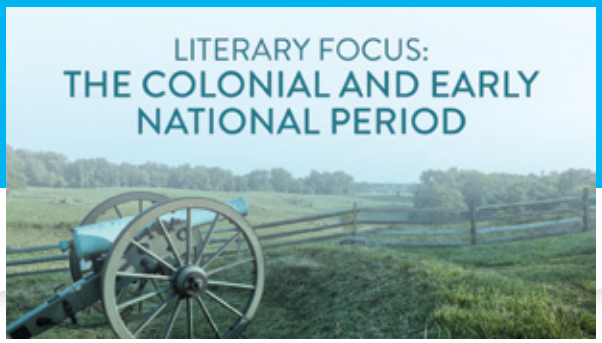

Literary Focus

Read "Literary Focus: The Colonial and Early National Period." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Explain how rhetoric can be used to convince an audience. Provide examples of early American literature in which the authors utilize rhetoric. Be sure to cite evidence directly from the text.

2. What are some of the cultural differences among the various groups that inhabited the early American colonies, and how are these differences reflected in their literature? Explain, citing evidence from the text to support your response.

3. What effect did religion have on different works of colonial and early national literature? Cite evidence from the text to support your explanations.

4. Use context clues to determine the meaning of the word **colonies**. 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.

5. The word **puritanism** likely stems from the Latin *puritas*, meaning "purity." With this information in mind along with context from the text, write your best definition of the word *puritanism* as it used in this text. Cite any words or phrases that were particularly helpful in coming to your conclusion.

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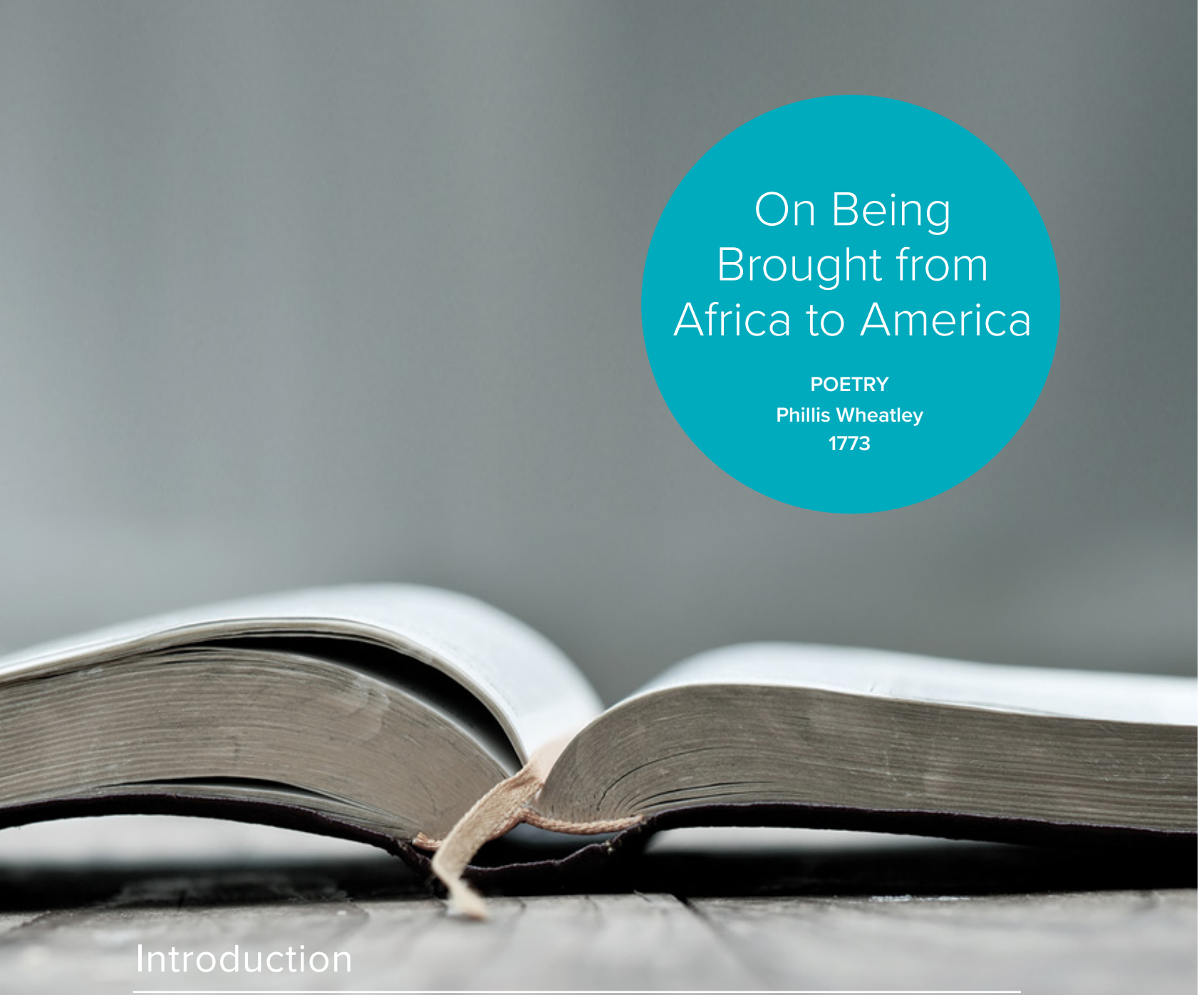

On Being Brought from Africa to America

POETRY
Phillis Wheatley
1773

Introduction

Seized from her home in West Africa by slave traders when she was no more seven years of age, Phillis Wheatley (ca. 1753–1784) nevertheless learned to read and write in a hostile, unfamiliar land. Named for the ship (Phyllis) that brought her to America in chains, she would become the first African American writer to have a book of poetry published. Due to prejudices at the time, Wheatley's authorship of her poems was quickly contested. Seventeen Boston men (including John Hancock) signed a preface to Wheatley's volume, verifying her authorship. Wheatley's poems are stylistically complex and sophisticated, with themes focusing on faith, perseverance, and morality. This poem, "On Being Brought from Africa to America," is an autobiographical reflection of Wheatley's journey to America.

"Some view our sable race with scornful eye . . ."

'Twas mercy brought me from my ***Pagan*** land,
Taught my **benighted** soul to understand
That there's a God, that there's a *Saviour* too:
Once I redemption neither sought nor knew.
Some view our **sable** race with **scornful** eye,
"Their colour is a **diabolic** die."
Remember, *Christians*, *Negros*[1], black as *Cain*[2],
May be refin'd, and join th' angelic train.

NOTES

Phillis Wheatley

PERSONAL RESPONSE

WRITE

"On Being Brought from Africa to America" is an autobiographical poem. Conduct research into the life of Phillis Wheatley. Then write an expository essay in which you explain how your research influences your perspective on the poem. How does learning more about Wheatley influence your understanding of the text? Provide specific examples, facts, and details from Wheatley's life to support your response.

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1. **Negros** common terminology at the time for peoples of African descent
2. **Cain** In the book of Genesis, Cain, the son of Adam, kills his brother, Abel.

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An Address to Miss Phillis Wheatley

POETRY
Jupiter Hammon
1778

Introduction

Jupiter Hammon (1711–ca. 1806) was America's first published African American poet. His first poem appeared in a broadside in 1761; his second, featured here, was not published until 17 years later. Hammon was born into slavery; although supportive of the abolitionist movement, he was never himself emancipated. A devout Christian, he encouraged enslaved people to look to heaven for salvation from the evils of slavery on Earth. "An Address to Miss Phillis Wheatley" was a direct entreaty to America's first published African American female poet, herself an emancipated Christian. In the poem, Hammon encourages Wheatley to improve as a Christian and become more devout. In the original publication, each stanza was accompanied by a corresponding Bible verse.

"Dear Phillis, seek for heaven's joys, Where we do hope to meet."

NOTES

I
O come you pious youth! adore
The wisdom of thy God,
In bringing thee from distant shore,
To learn His holy word.

II
Thou mightst been left behind
Amidst a dark abode;
God's tender mercy still combin'd
Thou hast the holy word.

III
Fair wisdom's ways are paths of peace,
And they that walk therein,
Shall reap the joys that never **cease**
And Christ shall be their king.

IV
God's tender mercy brought thee here;
Tost o'er the raging main;[1]
In Christian faith thou hast a share,
Worth all the gold of Spain.

V
While thousands tossed by the sea,
And others settled down,
God's tender mercy set thee free,
From dangers that come down.

VI
That thou a pattern still might be,
To youth of Boston town,
The blessed Jesus set thee free,
From every sinful wound.

1. **main** (archaic) the ocean

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NOTES

VII

The blessed Jesus, who came down,
Unvail'd his sacred face,
To cleanse the soul of every wound,
And give repenting grace.

VIII

That we poor sinners may obtain
The pardon of our sin;
Dear blessed Jesus now constrain
And bring us flocking in.

IX

Come you, Phillis, now aspire,
And seek the living God,
So step by step thou mayst go higher,
Till perfect in the word.

X

While thousands mov'd to distant shore,
And others left behind,
The blessed Jesus still adore,
Implant this in thy mind.

XI

Thou hast left the **heathen** shore;
Thro' mercy of the Lord,
Among the heathen live no more,
Come magnify thy God.

XII

I pray the living God may be,
The shepherd of thy soul;
His tender mercies still are free,
His mysteries to unfold.

XIII

Thou, Phillis, when thou hunger hast,
Or pantest for thy God;
Jesus Christ is thy **relief**,
Thou hast the holy word.

XIV

The bounteous mercies of the Lord
Are hid beyond the sky,
And holy souls that love His word,
Shall taste them when they die.

SAMPLE ANNOTATION

Poetry

The speaker builds on the theme that his new life brings the promise of Christianity. The reference to "heathen shore" reminds me of Wheatley's speaker's description of the "Pagan land" from which she was taken.

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NOTES

XV

These bounteous mercies are from God,
The merits of His Son;
The humble soul that loves his word,
He chooses for His own.

XVI

Come, dear Phillis, be advis'd
To drink Samaria's flood,[2]
There's nothing that shall **suffice**
But Christ's redeeming blood.

XVII

While thousands muse with earthly toys;
And range about the street;
Dear Phillis, seek for heaven's joys,
Where we do hope to meet.

XVIII

When God shall send his summons down
And number saints together
Blest angels chant (Triumphant sound)
Come live with me forever.

XIX

The humble soul shall fly to God,
And leave the things of time.
Stand forth as 'twere at the first word,
To taste things more divine.

XX

Behold! the soul shall waft away,
Whene'er we come to die,
And leave its cottage made of clay,
In twinkling of an eye.

XXI

Now glory be to the Most High,
United praises given
By all on earth, **incessantly**,
And all the hosts of heav'n.

2. **Samaria's flood** In Biblical times, Samaria was the capital of the northern kingdom of Israel.

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First Read

Read "An Address to Miss Phillis Wheatley." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who are the "pious youth[s]" the poet addresses in stanza 1? Cite evidence from the text to support your answer.

2. When does the poem first mention Phillis Wheatley (outside of the title)? Why do you think her name appears where it does, relative to the beginning of the poem? Cite evidence from the text to support your answer.

3. What is the poet's prevailing attitude toward Phillis Wheatley? Is this attitude straightforward, or conflicted? Cite evidence from the text to support your answer.

4. Read the following dictionary entry:

   relief
   re•lief /rɪ'li:f/

   noun

   1. financial assistance to a state, organization, or individual
   2. release from anxiety, pain, or stress
   3. a person replacing another on duty
   4. the state of being accentuated by a backdrop

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

5. Use context clues to determine the meaning of **suffice** as it is used in the text. Write your definition here, and describe which clues helped you arrive at it.

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Reading Skill: Poetry

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to analyze how poetry reflects its historical context, 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
  - religious themes and biblical symbolism
  - iambic pentameter
  - heroic couplets
  - use of rhetoric

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 lines of "An Address to Miss Phillis Wheatley." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following topics from the Colonial and Early National period are present in this stanza?

   - A. self-government and freedom
   - B. harmony with nature and interdependence
   - C. faith and freedom
   - D. freedom and justice

2. How does recognizing these topics within the context of the Colonial and Early National period help lead to a better understanding of the poem?

   - A. It helps the reader understand that the speaker is urging Wheatley to be a model Christian because it was Jesus who set her free.
   - B. It helps the reader understand the speaker's position that Wheatley must help show the "youth of Boston" that self-government and the fight for freedom can not be successful without Jesus's blessing.
   - C. It helps the reader understand that the speaker is unjustly accusing Wheatley of sins she did not commit and the speaker is commanding her to repent so she will be spiritually free.
   - D. It helps the reader understand that the speaker wants Wheatley to be a model citizen of Boston and if she does she'll be blessed by Jesus.

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Close Read

Reread "An Address to Miss Phillis Wheatley" and "On Being Brought from Africa to America." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify evidence in the text that supports your interpretation of stanza 5. Explain and justify the reasoning behind your interpretation using the evidence you identified.

2. Recall an issue or theme from the colonial and early national period that is addressed in "On Being Brought from Africa to America." Then highlight evidence about a similar issue or theme in "An Address to Miss Phillis Wheatley."

3. Determine the meaning of the word *relief* as used in stanza 13. Highlight any context clues, figurative language, or word relationships that helped you understand the word's connotative and denotative meaning. Refine your definition based on any background knowledge you have that relates to the word. Then check your definition using physical or online reference materials.

4. How does Hammon develop the theme of spiritual freedom in the poem? Highlight evidence in the poem and analyze how Hammon develops the theme.

LITERARY ANALYSIS

WRITE

"An Address to Miss Phillis Wheatley" and "On Being Brought from Africa to America" are two foundational early-American poems that depict the experiences and perspectives of two enslaved people. Draw upon what you have read in the texts, as well as the Literary Focus lesson, to analyze the ways in which these poems reflect the themes and issues of the Colonial and Early National Period. Cite evidence from both texts to support your analysis.

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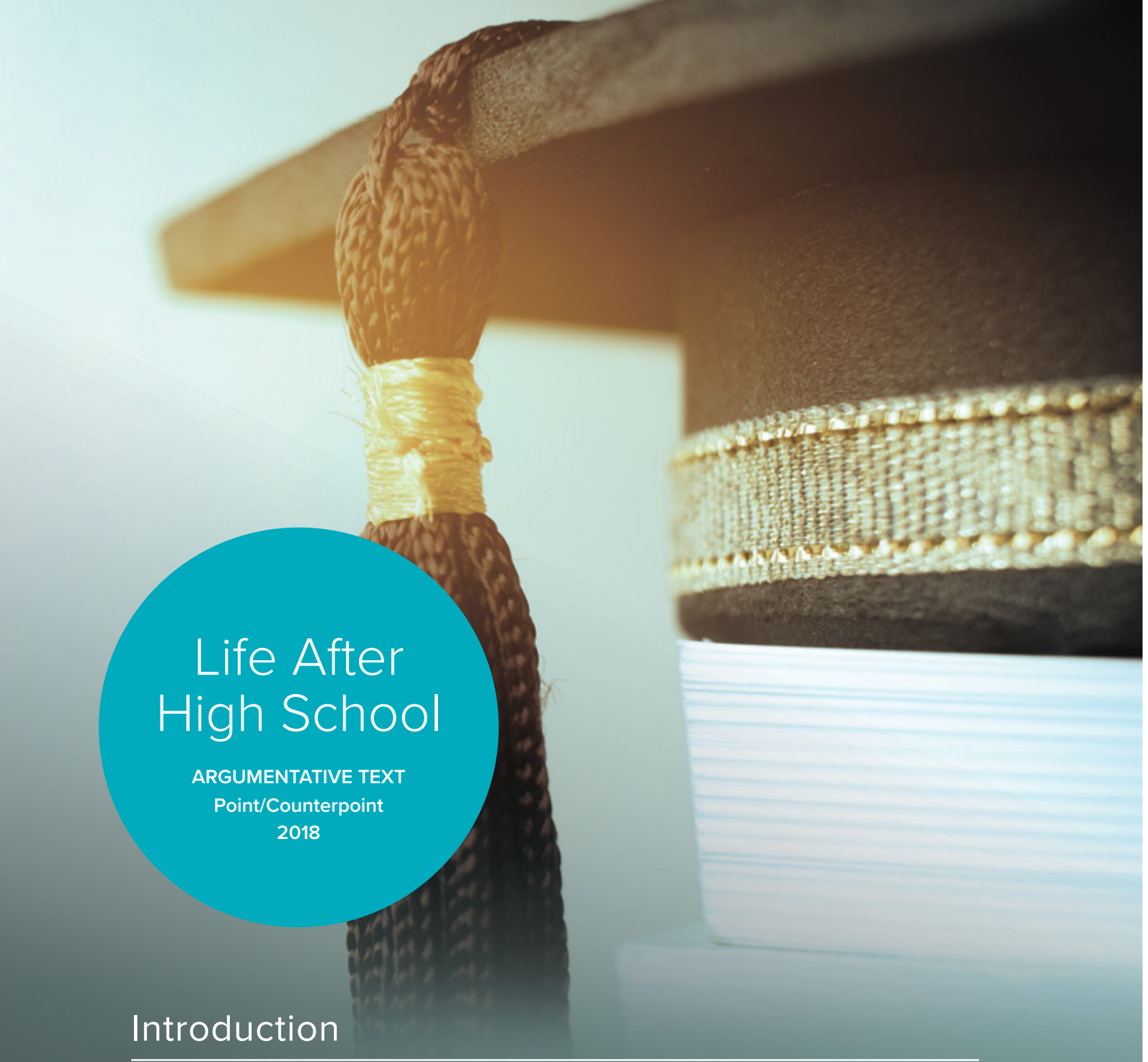

Life After High School

ARGUMENTATIVE TEXT
Point/Counterpoint
2018

Introduction

Are you thinking of moving away from home after graduating from high school? In the two argumentative essays presented here, each writer makes a case for what's best. One discusses the positive opportunities of moving away from home, whereas the other explores why staying near home might be more beneficial in the long run. Both writers present strong arguments and support their claims with evidence. Which of the arguments do you find more convincing?

"In a new place, young adults can meet people they never would have met online."

Life After High School: Is it better to move far away or stay close to home?

Point: It is better to move far away from home after high school.

1 For a recent high school graduate, now is the best time to move far away from home because moving to a new place offers more independence, new experiences, and increased awareness about the world.

Gain Independence

2 According to Eurobarometer and the 2005 Current Population Survey, almost 12% of people in the United States move each year. This percentage puts Americans only slightly behind the most frequent movers in the world, the Finnish and the Danish. Considering that the United States was founded by people moving from England to escape the restraints of their old lives and begin anew, moving seems to be an important part of our national character.

3 One of the main reasons to move far away from home after high school is to gain more independence. At home, young adults have to follow their parents' or guardians' rules. Even if these young adults move but stay close to home, they may find themselves encountering similar rules and hearing unwanted advice from family and old friends. In another place, whether at a college or at a new job in a new city, young adults will be able to make their own rules and form their own habits.

4 Some people argue that moving far away will make it harder for young adults to get help if they need it. It's true that parents cannot easily rush to aid their children if they live hundreds of miles apart, but depending on the situation, this may actually be a benefit. For example, according to the U.S. Bureau of Labor Statistics 2011 Consumer Expenditure Survey, moving from an urban environment to a more rural one can actually save you money. Additionally, moving away from home forces you to learn critical budgeting and household management skills: it's a crash course in adulting. For example, if young adults have always had meals prepared by a parent or guardian, then living far away means that they must learn to provide meals for themselves that suit their individual tastes and budgets. Besides, parents or guardians will not always be available to help, even if young adults live close by, so it is important for young adults to learn how to pay bills, communicate with others, and solve problems on their own.

NOTES

SAMPLE ANNOTATION

Argument – Arguments and Claims

The author states the claim clearly. He believes that graduates should move away from home. But the premise is flawed. The best time to move away from home may not be directly after graduating high school.

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NOTES

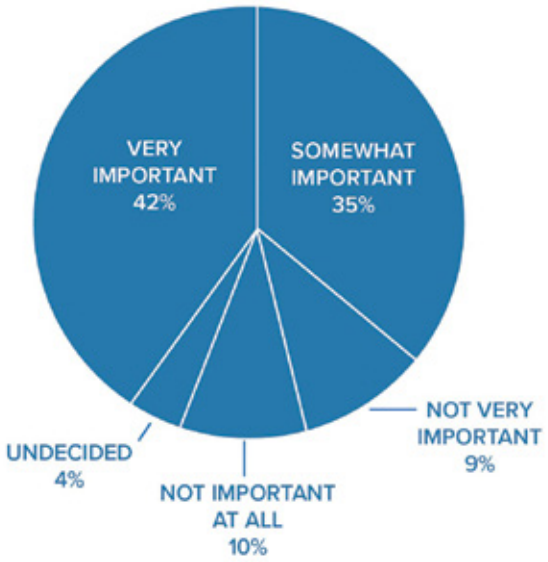
Expand Understanding

SAMPLE ANNOTATION

Structure – Print and Graphic Features

This heading quickly conveys the author's claim that moving away expands your awareness of the world. This pie chart supports this claim, showing that a large majority of people believe living in diverse environments broadens views.

5 Another reason to move away is to have new experiences. Many students spend the majority of their childhood and adolescence in one place; they may have even spent their entire lives in the same house or apartment and learned alongside students a lot like themselves from elementary school through high school. Yet, most respondents to a 2015 Allstate/Atlantic Media Heartland Monitor Poll indicated that they would value living in an area where there are people from many different ethnic and racial backgrounds:



HOW IMPORTANT IS IT FOR YOU THAT YOUR LOCAL AREA BE A PLACE WHERE THERE ARE PEOPLE FROM MANY DIFFERENT ETHNIC AND RACIAL BACKGROUNDS?

CREDIT: ALLSTATE/ATLANTIC MEDIA HEARTLAND MONITOR POLL, 2015 (EDITED)

6 Once students move away from home, they will have the opportunity to meet new people. A college campus has people from all around the country and even from other countries; likewise, living in a new city allows young adults to explore new places, such as museums, restaurants, and venues for entertainment. As part of their military experience, some young adults may travel to distant bases or move to other parts of the country.

7 Moving to a new place also increases a person's awareness about the world. According to the Pew Research Center, 53% of people around the world and 60% of people in advanced world economies use social media as of 2017. Those numbers suggest that we already have increased connection to the world from our computers or smartphones. While it is possible to make new friends from around the world via social media, those numbers also show that 47% of people worldwide are not posting pictures, watching videos, and chatting on the internet. In a new place, young adults can meet people they never would have met online. By taking a chance and exploring, young people may discover a whole new world; they may walk into a new favorite restaurant and meet fascinating people who help them see an entirely different way of experiencing the world.

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NOTES

Seize the Moment

8 Although it may seem scary at first, moving far away may be one of the most **beneficial** things young adults can do for themselves. Many young adults have not settled down with a partner, had children, or purchased property yet, which means that young adulthood is the perfect time to seize the moment and try living in an exciting, new place. Maybe the new place will become their new home—a place to settle down and raise their own family—or maybe the place will give them **unique** insight about the world that they can take back to their hometowns and share with others.

9 **Takeaways:**

- Moving far away is a great way to gain and **assert** independence.
- Moving far away will expand young adults' understanding of the world.
- Moving right after high school allows young adults to take advantage of the freedom of youth.

10 Being on their own, meeting new people, and learning new things are valuable experiences for young adults. After living in a new place, young adults will discover that the rewards of moving far away from home far outweigh any reason to stay behind.

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"Still, nothing can replace time spent together in person . . ."

NOTES

SAMPLE ANNOTATION

Argument – Arguments and Claims

This author also clearly states a claim: graduates should stay close to home. The premise for this argument is more general than the first, but it is also more sound. The transition into adulthood is typically difficult for everyone.

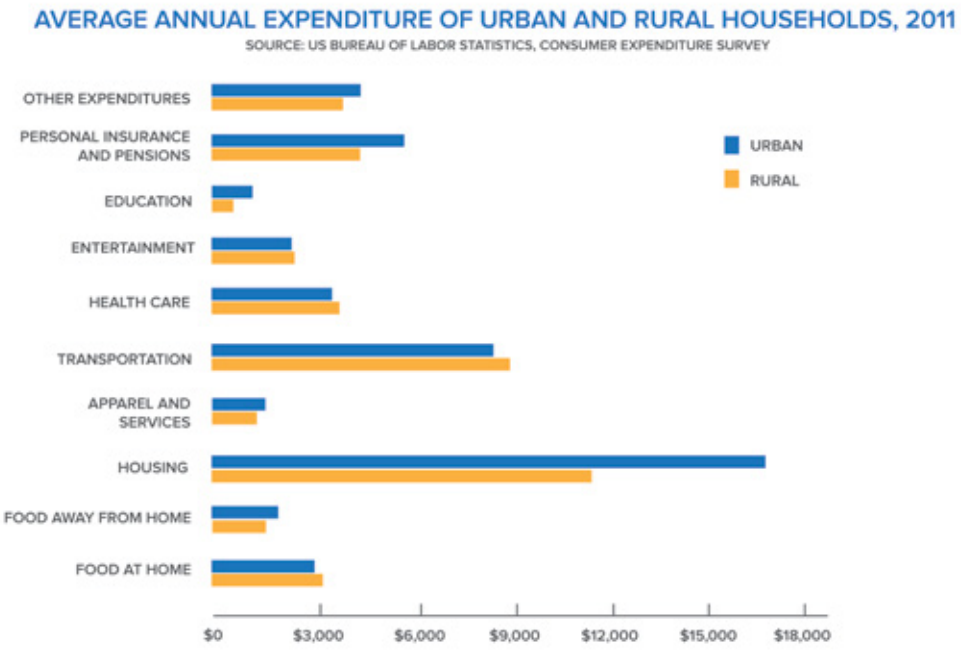
Counterpoint: It is better to stay close to home after high school.

11 The struggle to leave childhood behind is difficult enough without having to acclimate to a new environment and create a new support system, so new high school graduates should stay close to home as they transition into their new roles as adults.

Stay Nearby, Save Money

12 In "Out of High School, Into Real Life," *New York Times* reporter Jack Healy reveals that 30% of the graduating class of 2017 did not plan to go directly to college. For many, this decision was based on the following criteria:

- Finances: some did not have enough money to pay for higher education, and others wanted to help support their parents or other family members.
- Employment: some young adults already have jobs before graduating, which allows them to contribute to their household's income.



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13 Additionally, moving far away, whether it is to attend college or to pursue job opportunities in another city, involves moving expenses. Shipping furniture and electronics can be prohibitively expensive, so young adults will likely need to purchase such essentials once they've arrived at their new homes. Some say that living in a new city is exciting, and while it's true that urban environments often afford young people new opportunities, a new graduate has to consider whether or not a new lifestyle is worth the cost. The cost of living for **fundamental** requirements, such as food, clothing, and housing, can be more expensive in an urban environment.

14 By staying close to home, students can contribute to their families as well as save money for their future plans instead of spending money on traveling or moving.

Use an Existing Network

15 Some people move to be closer to friends or distant relatives, but for most, moving away means starting over and losing networking connections. According to Healy's article, one graduating senior mentioned that he already works for a car detailing business and that his plan is to take advantage of the connections he already has in his hometown in order to start a career. He is already working to build a life for himself, so leaving to search for a new opportunity in a new place does not appeal to him.

16 Although not all families have the same business ventures, young adults can still benefit from family and friend connections. Young adults can ask people they know if someone is hiring or request advice when approaching local businesses for opportunities. Young adults may also have connections from their own experiences. Being a trusted member of the community could lead to other opportunities if people see and appreciate the young adult's work. These kinds of connections must start from scratch when young adults move somewhere new, unless they have pre-existing connections before moving.

Maintain Relationships with Family and Friends

17 Some may claim that living in a digital world means we don't need to live physically near friends and family in order to stay connected to them. Social media and technological advancements like Skype and FaceTime do make it easier to spend virtual time with faraway loved ones. Still, nothing can replace time spent together in person; seeing a person's face on a screen does not fulfill the same emotional needs as a hug or sharing an experience together. For some, it is more important to strengthen bonds with parents, siblings, grandparents, aunts, uncles, and cousins than it is to meet new people. This familial closeness can take the form of staying in the same area or living in multigenerational households, which as of 2016 make up 20% of all U.S. households according to the Pew Research Center.

NOTES

SAMPLE ANNOTATION

Structure – Print and Graphic Features

The statistics are supposed to refute the claim that moving away is better. The source is reliable, but the title of the graph states that it compares the "expenditures of urban and rural households." It would be more effective if it directly corresponded with "close to home" and "far away."

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NOTES

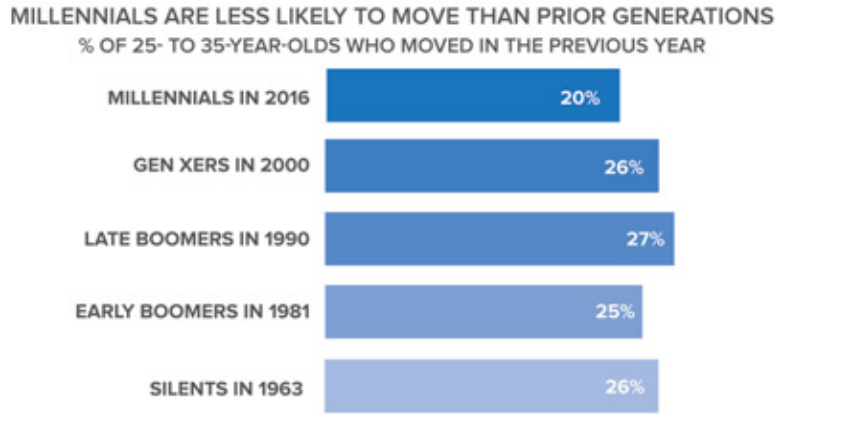
SAMPLE ANNOTATION

Argument – Reasoning

The "Counterpoint" author also used inductive reasoning to support the overall conclusion that young adults should stay close to home after high school. The reasoning would be stronger if the author used better evidence. This anecdote is limited—not all parents are able to repair an apartment. Sometimes trusted friends give you terrible advice.

18 Aside from being close and easily accessible, family and trusted friends can offer valuable moral support that can help ease young adults' transition from high school to the adult world. Everyone needs help sometimes, and knowing that a loved one is around to help at any time offers valuable peace of mind. A parent or guardian might be able to help with repairs around a nearby apartment or could offer roadside help with a flat tire, while trusted friends may be able to help you make important life decisions that a new acquaintance would not care to understand. Besides, according to the Pew Research Center, 53% of people around the world and 60% of people in advanced world economies use social media as of 2017. This means that young adults can create new friendships and expand their understanding of the world without having to leave loved ones behind.

19 Looking at recent data regarding movement of different generations supports the assertion that it is better to stay close to home after high school. Research shows that almost 12% of people in the United States move each year (Eurobarometer and the 2005 Current Population Survey). That means the majority of Americans choose *not* to move. If moving was the best option, wouldn't more people do it? Additionally, for the past three generations of Americans, fewer and fewer young adults are moving. For all of the reasons provided above, young adults are abandoning a transient lifestyle for the stability of home.



"MILLENNIALS ARE LESS LIKELY TO MOVE THAN PRIOR GENERATIONS OF YOUNG ADULTS." PEW RESEARCH CENTER, WASHINGTON, D.C. FEBURARY 10, 2017. <HTTP://WWW.PEWRESEARCH.ORG/FACT-TANK/2017/02/13/AMERI-CANS-ARE-MOVING-AT-HISTORICALLY-LOW-RATES-IN-PART-BECAUSE-MILLENNIALS-ARE-STAYING-PUT/FT_17-02-07_MILLENNIAL-MOBILITY_1/>

SAMPLE ANNOTATION

Argument – Reasoning

The "Counterpoint" author uses the same evidence more effectively. He's right that 12% is not most Americans. This combined with the statistic that fewer young Americans are moving strongly supports his claim that staying close to home is the best choice.

20 While the transition to full independence may be slower, staying close to home ultimately offers more benefits than drawbacks. Young adults can save money or contribute to their family's income, **maintain** lifelong networking connections, and strengthen the relationships with the people who mean the most to them. Travel can happen at any time, but the benefits of staying close to home are irreplaceable.

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First Read

Read "Life After High School." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What are the benefits of moving away from home after high school? Cite at least three examples from the "Point" essay to support your answer.

2. What are some of the benefits of staying near home after high school? Cite at least three examples from the "Counterpoint" essay to support your answer.

3. Why might staying at home be an appealing choice for students who pursue higher education? Cite specific evidence from the appropriate essay to support your answer.

4. Keeping in mind that the Latin word *unus* means "one," determine the meaning of the word **unique** as it is used in paragraph 8 of the "Point" essay. Write your definition of *unique* here, and explain which context clues helped you figure it out.

5. Use context clues to determine the meaning of **assert** as it is used in paragraph 9 of the "Point" essay. Write your definition of *assert*, and explain which context clues helped you figure it out.

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Reading Skill: Structure – Print and Graphic Features

CHECKLIST

DISCUSS AND ANNOTATE

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

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

- ✓ print features, such as
  - titles and headings
  - boldface 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

STEP 2: To evaluate print and graphic text features in informational texts, consider the following questions:

- ✓ What print and graphic features are presented 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 paragraph 19 of "Life After High School" and review the chart in the digital lesson. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What information is contained in this graphic feature?

   - A. The graphic feature provides detailed data on current generational migration habits.
   - B. The graphic feature presents generational trends in a visual format.
   - C. The graphic feature visually depicts the statistical causes for staying close to home.
   - D. The graphic feature reports cost-of-living data through multiple generations.

2. The chart helps understand the author's meaning because it—

   - A. refutes the "Point" author's claim that all generations prefer urban living.
   - B. contrasts moving costs between urban and rural households.
   - C. proves that older generations prefer urban living.
   - D. shows the relevance of the argument to the author's generation.

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Reading Skill: Argument – Arguments and Claims

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to identify 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 arguments 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, and evaluate the effectiveness and validity of claims, consider the following questions:

- ✓ What is each author's claim, or position?
- ✓ How do the authors develop their arguments similarly?
- ✓ How do the authors develop their arguments differently?
- ✓ Are both claims effective and valid? Do they demonstrate sound reasoning? Why or why not?
- ✓ Is one author's claim more valid or effective than the other?

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Reread the passages from the Point/Counterpoint article of "Life After High School." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Both passages discuss the benefits of living in a new environment. How do the two passages develop their arguments differently?

   - A. Passage 1 says that moving to a new city is fun, while Passage 2 says that moving to a new city is scary.
   - B. Passage 1 shows that urban life can be challenging, while Passage 2 shows that urban life can be exciting.
   - C. Passage 1 states that living in a new place will lead to new experiences, while Passage 2 states that moving to a new place may not be worth the financial cost.
   - D. Passage 1 argues that you can only meet new people by moving to a new place, while Passage 2 argues that new experiences are part of living in an urban environment.

2. Which is an example of a faulty premise in the passages?

   - A. "Once students move away from home, they will have the opportunity to meet new people."
   - B. "As part of their military experience, some young adults may travel to distant bases or move to other parts of the country."
   - C. "Additionally, moving far away, whether it is to attend college or to pursue job opportunities in another city, involves moving expenses."
   - D. "The cost of living for fundamental requirements, such as food, clothing, and housing, can be more expensive in an urban environment."

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Reading Skill: Argument – Reasoning

CHECKLIST

DISCUSS AND ANNOTATE

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

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

- ✓ the argument each author is making
- ✓ the type of reasoning used to develop the argument (inductive, abductive, or deductive)
- ✓ the type of evidence used by the author to support the claim (ex., examples, statistics & data, quotes or citations, anecdotes)
- ✓ 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 author's use of reasoning is valid and effective? Why?
- ✓ 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 authors' argument is more clearly developed? Why?

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Reread the passages from the Point/Counterpoint article of "Life After High School." 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 showing that family can offer emotional and moral support
   - B. empirical evidence stating how many people are not connected via the internet
   - C. anecdotal evidence that proves old friendships are stronger than new ones
   - D. statistical evidence about worldwide social media usage

2. Both passages use similar evidence. How do the authors of the passages use the evidence to achieve a different end?

   - A. Passage 1 uses the evidence to show that you cannot meet everybody online, while Passage 2 uses the evidence to show that you can make friends around the world through the internet.
   - B. Passage 1 uses the evidence to argue that most people use the internet, while Passage 2 uses the evidence to show that the internet helps build global economies.
   - C. Passage 1 uses the evidence to support the idea that in-person friendships are valuable, while Passage 2 uses the evidence to support the idea that family is most important.
   - D. Passage 1 uses the evidence to highlight the different ways people connect with the world, while Passage 2 uses the evidence to highlight the value of new experiences.

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Close Read

Reread "Life After High School." 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. Both authors mention social media as a factor that contributes to decisions young people make about moving. How do the two articles develop this argument differently?

2. Both authors use inductive reasoning to develop their arguments. Identify where the writers use inductive reasoning. Explain what makes their reasoning successful or unsuccessful.

3. Identify an example of a bulleted list. Compare and evaluate the authors' use of this text feature. Which is effective or ineffective? Why?

4. Identify specific information both authors incorporate in their arguments. How do the authors use this same information to achieve different ends?

5. Explain how moving can be related to the American desire for independence. Cite textual evidence to support your response.

ARGUMENTATIVE

WRITE

"Point/Counterpoint: Life After High School" addresses related topics about where to settle after high school is over—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? What print and graphic features do they use to support their arguments? Which argument is more persuasive? Why?

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Constitution of the Iroquois Nations

INFORMATIONAL TEXT
Dekanawidah (Oral Tradition)
Circa 1150

Introduction

Most information about Dekanawidah, co-founder of the Iroquois Confederacy, is lost to time. In Iroquois tradition, his name, meaning "two rivers flowing together," is used only under special circumstances. According to tradition, when the Iroquois tribes in present-day New York were torn apart by fighting, Dekanawidah stepped in to instill peace and unite the Iroquois nations. The oral constitution that followed represented an alliance among five tribes: the Seneca, Cayuga, Oneida, Onondaga, and Mohawk. A sixth tribe—the Tuscarora—later joined the union. Most historians believe that the democratic ideals of the Iroquois Constitution inspired the Constitution of the United States. The excerpt here includes about a dozen of the 117 total articles.

"I am Dekanawidah and with the Five Nations' Confederate Lords I plant the Tree of Great Peace."

NOTES

The Great Binding Law, Gayanashagowa

1 **1.** I am Dekanawidah and with the Five Nations' Confederate Lords I plant the Tree of Great Peace. I plant it in your territory, Adodarhoh, and the Onondaga Nation, in the territory of you who are Firekeepers.

Photo of a modern reproduction of an Iroquoian Longhouse

2 I name the tree the Tree of the Great Long Leaves. Under the shade of this Tree of the Great Peace we spread the soft white feathery down of the globe thistle as seats for you, Adodarhoh, and your cousin Lords.

3 We place you upon those seats, spread soft with the feathery down of the globe thistle, there beneath the shade of the spreading branches of the Tree of Peace. There shall you sit and watch the Council Fire of the Confederacy of the Five Nations, and all the affairs of the Five Nations shall be transacted at this place before you, Adodarhoh, and your cousin Lords, by the Confederate Lords of the Five Nations.

4 **2.** Roots have spread out from the Tree of the Great Peace, one to the north, one to the east, one to the south and one to the west. The name of these roots is The Great White Roots and their nature is Peace and Strength.

5 If any man or any nation outside the Five Nations shall obey the laws of the Great Peace and make known their **disposition** to the Lords of the Confederacy, they may trace the Roots to the Tree and if their minds are clean and they are obedient and promise to obey the wishes of the Confederate Council, they shall be welcomed to take shelter beneath the Tree of the Long Leaves. We place at the top of the Tree of the Long Leaves an Eagle who is able to see afar. If he sees in the distance any evil approaching or any danger threatening he will at once warn the people of the Confederacy.

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6 **10.** In all cases the procedure must be as follows: when the Mohawk and Seneca Lords have **unanimously** agreed upon a question, they shall report their decision to the Cayuga and Oneida Lords who shall deliberate upon the question and report a unanimous decision to the Mohawk Lords. The Mohawk Lords will then report the standing of the case to the Firekeepers, who shall **render** a decision as they see fit in case of a disagreement by the two bodies, or confirm the decisions of the two bodies if they are identical. The Fire Keepers shall then report their decision to the Mohawk Lords who shall announce it to the open council.

7 **11.** If through any misunderstanding or obstinacy on the part of the Fire Keepers, they render a decision at variance with that of the Two Sides, the Two Sides shall reconsider the matter and if their decisions are jointly the same as before they shall report to the Fire Keepers who are then compelled to confirm their joint decision.

• • •

Rights, Duties and Qualifications of Lords

• • •

8 **19.** If at any time it shall be manifest that a Confederate Lord has not in mind the welfare of the people or disobeys the rules of this Great Law, the men or women of the Confederacy, or both jointly, shall come to the Council and **upbraid** the erring Lord through his War Chief. If the complaint of the people through the War Chief is not heeded the first time it shall be uttered again and then if no attention is given a third complaint and warning shall be given. If the Lord is contumacious the matter shall go to the council of War Chiefs. The War Chiefs shall then divest the erring Lord of his title by order of the women in whom the titleship is vested. When the Lord is deposed the women shall notify the Confederate Lords through their War Chief, and the Confederate Lords shall sanction the act. The women will then select another of their sons as a candidate and the Lords shall elect him. Then shall the chosen one be installed by the Installation Ceremony.

9 When a Lord is to be deposed, his War Chief shall address him as follows:

10 "So you, _____, disregard and set at naught the warnings of your women relatives. So you fling the warnings over your shoulder to cast them behind you.

11 "Behold the brightness of the Sun and in the brightness of the Sun's light I depose you of your title and remove the sacred emblem of your Lordship title. I remove from your brow the deer's antlers, which was the emblem of your position and token of your nobility. I now depose you and return the antlers to the women whose heritage they are."

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12 **25.** If a Lord of the Confederacy should seek to establish any authority independent of the jurisdiction of the Confederacy of the Great Peace, which is the Five Nations, he shall be warned three times in open council, first by the women relatives, second by the men relatives and finally by the Lords of the Confederacy of the Nation to which he belongs. If the offending Lord is still obdurate he shall be dismissed by the War Chief of his nation for refusing to conform to the laws of the Great Peace. His nation shall then install the candidate nominated by the female name holders of his family.

13 **26.** It shall be the duty of all of the Five Nations Confederate Lords, from time to time as occasion demands, to act as mentors and spiritual guides of their people and remind them of their Creator's will and words. They shall say:

14 "Hearken, that peace may continue unto future days! "Always listen to the words of the Great Creator, for he has spoken. "United people, let not evil find lodging in your minds. "For the Great Creator has spoken and the cause of Peace shall not become old. "The cause of peace shall not die if you remember the Great Creator."

15 Every Confederate Lord shall speak words such as these to promote peace.

16 **27.** All Lords of the Five Nations Confederacy must be honest in all things. They must not idle or gossip, but be men possessing those honorable qualities that make true royaneh. It shall be a serious wrong for anyone to lead a Lord into trivial affairs, for the people must ever hold their Lords high in estimation out of respect to their honorable positions.

• • •

Names, Duties and Rights of War Chiefs

• • •

17 **37.** There shall be one War Chief for each Nation and their duties shall be to carry messages for their Lords and to take up the arms of war in case of emergency. They shall not participate in the proceedings of the Confederate Council but shall watch its progress and in case of an erroneous action by a Lord they shall receive the complaints of the people and **convey** the warnings of the women to him. The people who wish to convey messages to the Lords in the Confederate Council shall do so through the War Chief of their Nation. It shall ever be his duty to lay the cases, questions and propositions of the people before the Confederate Council.

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NOTES

Official Symbolism

• • •

18 **57.** Five arrows shall be bound together very strong and each arrow shall represent one nation. As the five arrows are strongly bound this shall symbolize the complete union of the nations. Thus are the Five Nations united completely and enfolded together, united into one head, one body and one mind. Therefore they shall labor, legislate and council together for the interest of future generations. The Lords of the Confederacy shall eat together from one bowl the feast of cooked beaver's tail. While they are eating they are to use no sharp utensils for if they should they might accidentally cut one another and bloodshed would follow. All measures must be taken to prevent the spilling of blood in any way.

• • •

Religious Ceremonies Protected

19 **99.** The rites and festivals of each nation shall remain undisturbed and shall continue as before because they were given by the people of old times as useful and necessary for the good of men.

• • •

PERSONAL RESPONSE

WRITE

Most historians believe the Constitution of the Iroquois Nations inspired the framers of the U.S. Constitution. Whether you are inspired by these same ideals, or by ideals of your own, write a personal response on what you think the laws, ethics, and aspirations of an individual or nation should be. Use evidence from the text and your own experiences to support your response.

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Declaration of Independence

ARGUMENTATIVE TEXT
Thomas Jefferson
1776

Introduction

studysync tv

On June 11, 1776, the delegates of the Second Continental Congress appointed a committee to draft a statement declaring independence from Britain. The committee included Benjamin Franklin, John Adams, and Thomas Jefferson, who was tasked with putting the committee's ideas to paper, inspired by the English political philosopher John Locke, whose theory of "natural law" states that human beings are "by nature free, equal and independent." Although the Declaration of Independence did not guarantee equality for *all* people, it was a significant first step toward establishing America's democracy.

"We hold these truths to be self-evident, that all men are created equal . . ."

1 In Congress, July 4, 1776

2 The unanimous Declaration of the thirteen united States of America[1]

3 When in the Course of human events, it becomes necessary for one people to **dissolve** the political bands which have connected them with another, and to assume, among the Powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

The Declaration of Independence, 1776

4 We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness.—That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed,—That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security.—Such has been the patient sufferance of these Colonies;

1. **thirteen united States of America** the original thirteen British colonies on the east coast of America

NOTES

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeals

Jefferson strengthens his argument by using ethos, saying that "one people" obey the "Laws of Nature" and of "Nature's God." This establishes credibility and creates a sense of unity—they all adhere to these laws, which justify their rebellion.

SAMPLE ANNOTATION

Paraphrasing and Summarizing

Jefferson is providing a justification for his writing. He says that people have rights from their Creator and not the king. People create governments to make sure their rights are protected. If a government or a king isn't doing its job, people can get change it or try a new one.

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and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain[2] is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.

5 He has refused his Assent to Laws, the most wholesome and necessary for the public good.

6 He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

7 He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only.

8 He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their Public Records, for the sole purpose of fatiguing them into compliance with his measures.

9 He has dissolved Representative Houses[3] repeatedly, for opposing with manly firmness his invasions on the rights of the people.

10 He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within.

11 He has endeavoured to prevent the population of these States; for that purpose obstructing the Laws of Naturalization of Foreigners; refusing to pass others to encourage their migration hither, and raising the conditions of new Appropriations of Lands.

12 He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers.

13 He has made judges dependent on his Will alone, for the tenure of their offices, and the amount and payment of their salaries.

2. **the King of Great Britain** King George III, whose exceptionally long reign over Britain and Ireland was marked by military conflict
3. **Representative Houses** organizations designed to give American colonists a voice in the British government

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14 He has erected a multitude of New Offices, and sent hither swarms of Officers to harass our People, and eat out their substance.

15 He has kept among us, in times of peace, Standing Armies without the Consent of our legislatures.

16 He has affected to render the Military independent of and superior to the Civil Power.

17 He has combined with others to subject us to a **jurisdiction** foreign to our constitution, and unacknowledged by our laws; giving his Assent to their Acts of pretended legislation:

18 For quartering large bodies of armed troops among us:

19 For protecting them, by a mock Trial, from Punishment for any Murders which they should commit on the Inhabitants of these States:

20 For cutting off our Trade with all parts of the world:

21 For imposing taxes on us without our Consent:

22 For depriving us, in many cases, of the benefits of Trial by Jury:

23 For transporting us beyond Seas to be tried for pretended offences:

24 For abolishing the free System of English Laws in a neighbouring Province, establishing therein an Arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies:

25 For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments:

26 For suspending our own Legislatures and declaring themselves invested with Power to legislate for us in all cases whatsoever.

27 He has abdicated Government here, by declaring us out of his Protection and waging War against us.

28 He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the lives of our people.

29 He is at this time transporting large armies of foreign mercenaries to complete the works of death, desolation and tyranny, already begun with circumstances of Cruelty & perfidy scarcely paralleled in the most barbarous ages, and totally unworthy of the Head of a civilized nation.

NOTES

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

Jefferson repeats "he has" to show a pattern of offenses committed by King George III. Jefferson effectively uses the rhetorical device of parallelism to emphasize the number of ways that the colonies have been mistreated. He strengthens his argument by using a metaphor when he compares the King's officers to a swarm of locusts.

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30 He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the executioners of their friends and Brethren, or to fall themselves by their Hands.

31 He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare is an undistinguished destruction of all ages, sexes and conditions.

32 In every stage of these Oppressions We have Petitioned for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free People.

33 Nor have We been wanting in attention to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and **magnanimity,** and we have conjured them by the ties of our common kindred to disavow these usurpations, which would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of **consanguinity**. We must, therefore, acquiesce in the necessity, which denounces our Separation, and hold them, as we hold the rest of mankind, Enemies in War, in Peace Friends.

34 We, therefore, the Representatives of the United States of America, in General Congress, Assembled, appealing to the Supreme Judge of the world for the **rectitude** of our intentions, do, in the Name, and by the Authority of the good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of Right ought to be Free and Independent States; that they are Absolved from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do. And for the support of this Declaration, with a firm reliance on the Protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.

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First Read

Read the Declaration of Independence. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. According to paragraph 3, what is the purpose of the Declaration of Independence beyond simply claiming freedom from British rule? Identify the phrase that states this purpose most clearly and relate it to the rest of the document.

2. In paragraph 4, what does Jefferson say about the treatment of the colonists under the king of Great Britain? According to Jefferson, what justifies a revolt against the existing government? Use evidence from the text to support your response.

3. Where in the document does Jefferson officially declare independence, and how does he define independence for the colonies? Use evidence from the text to support your response.

4. The Latin prefix *con-* means "with." The Latin root *sanguis* means "blood." Using this information and your knowledge of word patterns and relationships, write your best definition of the word **consanguinity** here.

5. The Latin root *rect* means "right" or "straight." With this information in mind and using context clues from the text, write your best definition of the word **rectitude** here. Then verify your meaning using a print or digital dictionary.

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Reading Skill: Paraphrasing and Summarizing

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to paraphrase content from a text, note the following:

- ✓ the text's meaning
  - Always start by reading the text carefully and asking yourself what it is about.
- ✓ words and phrases that are important to maintaining this meaning
  - Important words and phrases might include proper names, places, or statistics.
- ✓ confusing or unfamiliar words, phrases, or passages
  - Determine the meanings of these words and find synonyms you can use in their place.
- ✓ figurative language and expressions
  - Think about the idea the writer is trying to convey and then restate that idea in your own words.
- ✓ long, complicated sentences
  - Focus on one section of the sentence at a time and then put together all your paraphrased sections.
- ✓ the order in which events and ideas appear
- ✓ the text's length

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

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

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Reread paragraph 2 of the Declaration of Independence. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which choice best paraphrases the first sentence of the excerpt?

   - ○ A. The best forms of government are the oldest ones.
   - ○ B. People are used to suffering.
   - ○ C. Governments can be changed for any reason.
   - ○ D. People change their government for only the most serious reasons.

2. Which of the following messages is best supported by the answer to Question 1?

   - ○ A. The colonists should be patient with England.
   - ○ B. The King has changed his behavior.
   - ○ C. Monarchies are the best form of government.
   - ○ D. The colonists have suffered greatly under the king.

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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?
- ✓ How effectively does the author use rhetorical appeals to achieve his or her purpose?

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Reread paragraph 33 from the Declaration of Independence. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The repetition of the phrase "We have" at the beginning of many sentences is an example of—

   - A. ethos
   - B. logos
   - C. kairos
   - D. pathos

2. The logical presentation of facts in this paragraph leads Jefferson to effectively argue that—

   - A. going to war is always the best way to solve problems.
   - B. there is hope for reconciliation with British leadership.
   - C. the British will be shocked by the complaints outlined in the Declaration.
   - D. the cause of independence is more important than past relationships.

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Reading Skill: Understanding Rhetoric – Rhetorical Devices

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to identify rhetorical devices, note the following:

- ✓ the author or speaker's purpose
- ✓ the author or speaker's audience
- ✓ figurative language and devices, including
  - **metaphor**, an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly, such as "her eyes are stars"
  - **simile**, a direct comparison of two unlike things, often introduced by like or as, such as "strong like an ox"
  - **personification**, a form of metaphor in which something that is not human is given human characteristics, such as "the party died down"
  - **hyperbole**, an exaggeration used for emphasis, such as "I have a million things to do today."
- ✓ rhetorical devices 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."
  - **parallel structure**, a way of phrasing ideas to connect them, as in "of the people, by the people, and for the people" in Lincoln's Gettysburg Address
- ✓ 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 paragraphs 17–22 of the Declaration of Independence. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. This excerpt of the Declaration of Independence contains an example of—

   - ○ A. Irony
   - ○ B. Antithesis
   - ○ C. Metaphor
   - ○ D. Repetition

2. The effect of this excerpt on the reader is to—

   - ○ A. create a disturbing image of the English monarchy by comparing King George to a tyrant.
   - ○ B. reinforce the idea of a despotic government by listing the injustices it has committed.
   - ○ C. evoke strong emotions by contrasting two opposing ideas.
   - ○ D. create humor in order to get the audience to ridicule the monarchy.

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Close Read

Reread the Declaration of Independence. 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 stylistic choice Jefferson makes in paragraph 4. Analyze how this stylistic choice helps to establish a tone and achieve his purpose.

2. The repetition of similar words, phrases, or clauses to create rhythm or emphasize an idea is a kind of rhetorical device called parallelism (such as Martin Luther King Jr.'s repetition of "I Have a Dream"). Identify an example of parallelism in the text and evaluate its effectiveness in persuading readers to support Jefferson's cause.

3. Antithesis is a rhetorical device in which two opposite ideas are put together in a sentence. Locate an example of antithesis in Paragraph 32. Paraphrase what Jefferson is stating in this passage. Then, evaluate his use of this rhetorical device in the text.

4. Locate Jefferson's call to action in paragraph 34. Identify the rhetorical appeal that Jefferson uses and evaluate the effectiveness of this appeal in persuading Jefferson's audience.

5. "Constitution of the Iroquois Nation" and the Declaration of Independence both use rhetoric to persuade their audiences. Identify a rhetorical appeal used in the Declaration of Independence that is also used in "Constitution of the Iroquois Nation." Compare how both authors use the same appeal to convey their messages about independence.

COMPARE AND CONTRAST

WRITE

Jefferson wrote the Declaration of Independence with a dual purpose: to address the grievances with King George III, and to inspire the colonists to break away from Great Britain. Evaluate Jefferson's use of rhetoric in the text. What is effective about his use of rhetorical devices and appeals? If you were a colonist, would his use of rhetoric inspire you to rebel against King George III? Why or why not? Explain and justify your evaluation using evidence from the text.

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Bartleby, the Scrivener: A Story of Wall Street

FICTION
Herman Melville
1853

Introduction

Herman Melville (1819–1891) is best remembered for writing *Moby-Dick*, one of the great American novels, though he also wrote other novels and dozens of short stories and poems. In "Bartleby, the Scrivener: A Story of Wall-Street," our narrator is an aging lawyer who hires a talented copyist named Bartleby to work in his office as a legal clerk. Although Bartleby's hard work initially impresses his new employer, his unusual behavior soon extends beyond the limits of what the narrator can tolerate. Melville's story about depression and isolation in American work culture endures as a classic piece of short fiction. Though Melville's work was largely ignored during his lifetime, the centennial of his birth in 1919 revived critical interest.

"Ah Bartleby! Ah humanity!"

NOTES

1 I AM A rather elderly man. The nature of my avocations for the last thirty years has brought me into more than ordinary contact with what would seem an interesting and somewhat singular set of men, of whom as yet nothing that I know of has ever been written:—I mean the law-copyists or scriveners.[1] I have known very many of them, professionally and privately, and if I pleased, could relate divers histories, at which good-natured gentlemen might smile, and sentimental souls might weep. But I waive the biographies of all other scriveners for a few passages in the life of Bartleby, who was a scrivener of the strangest I ever saw or heard of. While of other law-copyists I might write the complete life, of Bartleby nothing of that sort can be done. I believe that no materials exist for a full and satisfactory biography of this man. It is an irreparable loss to literature. Bartleby was one of those beings of whom nothing is ascertainable, except from the original sources, and in his case those are very small. What my own astonished eyes saw of Bartleby, *that* is all I know of him, except, indeed, one vague report which will appear in the sequel.

Engraving of a scene outside the New York Stock Exchange at the corner of Wall Street and Broad Street in downtown Manhattan, New York, New York, 1860s (Photo by FPG/ Getty Images)

2 Ere introducing the scrivener, as he first appeared to me, it is fit I make some mention of myself, my *employees*, my business, my chambers, and general surroundings; because some such description is indispensable to an adequate understanding of the chief character about to be presented.

3 Imprimis:[2] I am a man who, from his youth upwards, has been filled with a profound conviction that the easiest way of life is the best. Hence, though I belong to a profession proverbially energetic and nervous, even to turbulence,

1. **law-copyists or scriveners** employees in a law office whose primary job was document production and reproduction
2. **Imprimis** an adverb used to introduce a list of things to think about

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at times, yet nothing of that sort have I ever suffered to invade my peace. I am one of those unambitious lawyers who never addresses a jury, or in any way draws down public applause; but in the cool tranquillity of a snug retreat, do a snug business among rich men's bonds and mortgages and title-deeds. All who know me, consider me an eminently *safe* man. The late John Jacob Astor,[3] a personage little given to poetic enthusiasm, had no hesitation in pronouncing my first grand point to be prudence; my next, method. I do not speak it in vanity, but simply record the fact, that I was not unemployed in my profession by the late John Jacob Astor; a name which, I admit, I love to repeat, for it hath a rounded and orbicular sound to it, and rings like unto bullion. I will freely add, that I was not insensible to the late John Jacob Astor's good opinion.

4 Some time prior to the period at which this little history begins, my avocations had been largely increased. The good old office, now extinct in the State of New York, of a Master in Chancery, had been conferred upon me. It was not a very arduous office, but very pleasantly remunerative. I seldom lose my temper; much more seldom indulge in dangerous indignation at wrongs and outrages; but I must be permitted to be rash here and declare, that I consider the sudden and violent abrogation of the office of Master in Chancery, by the new Constitution, as a—premature act; inasmuch as I had counted upon a life-lease of the profits, whereas I only received those of a few short years. But this is by the way.

5 My chambers were up stairs at No.—Wall-street. At one end they looked upon the white wall of the interior of a spacious sky-light shaft, penetrating the building from top to bottom. This view might have been considered rather tame than otherwise, deficient in what landscape painters call "life." But if so, the view from the other end of my chambers offered, at least, a contrast, if nothing more. In that direction my windows commanded an unobstructed view of a lofty brick wall, black by age and everlasting shade; which wall required no spy-glass to bring out its lurking beauties, but for the benefit of all near-sighted spectators, was pushed up to within ten feet of my window panes. Owing to the great height of the surrounding buildings, and my chambers being on the second floor, the interval between this wall and mine not a little resembled a huge square cistern.

6 At the period just preceding the advent of Bartleby, I had two persons as copyists in my employment, and a promising lad as an office-boy. First, Turkey; second, Nippers; third, Ginger Nut. These may seem names, the like of which are not usually found in the Directory. In truth they were nicknames, mutually conferred upon each other by my three clerks, and were deemed expressive of their respective persons or characters. Turkey was a short, pursy Englishman of about my own age, that is, somewhere not far from sixty. In the morning,

3. **John Jacob Astor** a prominent American businessman

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one might say, his face was of a fine florid hue, but after twelve o'clock, meridian—his dinner hour—it blazed like a grate full of Christmas coals; and continued blazing—but, as it were, with a gradual wane—till 6 o'clock, P.M. or thereabouts, after which I saw no more of the proprietor of the face, which gaining its meridian with the sun, seemed to set with it, to rise, culminate, and decline the following day, with the like regularity and undiminished glory. There are many singular coincidences I have known in the course of my life, not the least among which was the fact, that exactly when Turkey displayed his fullest beams from his red and radiant countenance, just then, too, at that critical moment, began the daily period when I considered his business capacities as seriously disturbed for the remainder of the twenty-four hours. Not that he was absolutely idle, or averse to business then; far from it. The difficulty was, he was apt to be altogether too energetic. There was a strange, inflamed, flurried, flighty recklessness of activity about him. He would be incautious in dipping his pen into his inkstand. All his blots upon my documents, were dropped there after twelve o'clock, meridian. Indeed, not only would he be reckless and sadly given to making blots in the afternoon, but some days he went further, and was rather noisy. At such times, too, his face flamed with augmented blazonry, as if cannel coal had been heaped on anthracite. He made an unpleasant racket with his chair; spilled his sand-box; in mending his pens, impatiently split them all to pieces, and threw them on the floor in a sudden passion; stood up and leaned over his table, boxing his papers about in a most indecorous manner, very sad to behold in an elderly man like him. Nevertheless, as he was in many ways a most valuable person to me, and all the time before twelve o'clock, meridian, was the quickest, steadiest creature too, accomplishing a great deal of work in a style not easy to be matched—for these reasons, I was willing to overlook his eccentricities, though indeed, occasionally, I remonstrated with him. I did this very gently, however, because, though the civilest, nay, the blandest and most reverential of men in the morning, yet in the afternoon he was disposed, upon provocation, to be slightly rash with his tongue, in fact, insolent. Now, valuing his morning services as I did, and resolved not to lose them; yet, at the same time made uncomfortable by his inflamed ways after twelve o'clock; and being a man of peace, unwilling by my admonitions to call forth unseemly retorts from him; I took upon me, one Saturday noon (he was always worse on Saturdays), to hint to him, very kindly, that perhaps now that he was growing old, it might be well to **abridge** his labors; in short, he need not come to my chambers after twelve o'clock, but, dinner over, had best go home to his lodgings and rest himself till teatime. But no; he insisted upon his afternoon devotions. His countenance became intolerably fervid, as he oratorically assured me—gesticulating with a long ruler at the other end of the room—that if his services in the morning were useful, how indispensable, then, in the afternoon?

7 "With submission, sir," said Turkey on this occasion, "I consider myself your right-hand man. In the morning I but marshal and deploy my columns; but in

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the afternoon I put myself at their head, and gallantly charge the foe, thus!"—and he made a violent thrust with the ruler.

8 "But the blots, Turkey," intimated I.

9 "True,—but, with submission, sir, behold these hairs! I am getting old. Surely, sir, a blot or two of a warm afternoon is not to be severely urged against gray hairs. Old age—even if it blot the page—is honorable. With submission, sir, we *both* are getting old."

10 This appeal to my fellow-feeling was hardly to be resisted. At all events, I saw that go he would not. So I made up my mind to let him stay, resolving, nevertheless, to see to it, that during the afternoon he had to do with my less important papers.

11 Nippers, the second on my list, was a whiskered, sallow, and, upon the whole, rather piratical-looking young man of about five and twenty. I always deemed him the victim of two evil powers—ambition and indigestion. The ambition was evinced by a certain impatience of the duties of a mere copyist, an unwarrantable usurpation of strictly professional affairs, such as the original drawing up of legal documents. The indigestion seemed betokened in an occasional nervous testiness and grinning irritability, causing the teeth to audibly grind together over mistakes committed in copying; unnecessary maledictions, hissed, rather than spoken, in the heat of business; and especially by a continual discontent with the height of the table where he worked. Though of a very ingenious mechanical turn, Nippers could never get this table to suit him. He put chips under it, blocks of various sorts, bits of pasteboard, and at last went so far as to attempt an exquisite adjustment by final pieces of folded blotting paper. But no invention would answer. If, for the sake of easing his back, he brought the table lid at a sharp angle well up towards his chin, and wrote there like a man using the steep roof of a Dutch house for his desk:—then he declared that it stopped the circulation in his arms. If now he lowered the table to his waistbands, and stooped over it in writing, then there was a sore aching in his back. In short, the truth of the matter was, Nippers knew not what he wanted. Or, if he wanted any thing, it was to be rid of a scrivener's table altogether. Among the manifestations of his diseased ambition was a fondness he had for receiving visits from certain ambiguous-looking fellows in seedy coats, whom he called his clients. Indeed I was aware that not only was he, at times, considerable of a ward-politician, but he occasionally did a little business at the Justices' courts, and was not unknown on the steps of the Tombs. I have good reason to believe, however, that one individual who called upon him at my chambers, and who, with a grand air, he insisted was his client, was no other than a dun, and the alleged title-deed, a bill. But with all his failings, and the annoyances he caused me, Nippers, like his compatriot Turkey, was a very useful man to me; wrote a neat, swift hand; and, when he chose, was not deficient in a gentlemanly sort

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of deportment. Added to this, he always dressed in a gentlemanly sort of way; and so, incidentally, reflected credit upon my chambers. Whereas with respect to Turkey, I had much ado to keep him from being a reproach to me. His clothes were apt to look oily and smell of eating-houses. He wore his pantaloons very loose and baggy in summer. His coats were execrable; his hat not to be handled. But while the hat was a thing of indifference to me, inasmuch as his natural civility and deference, as a dependent Englishman, always led him to doff it the moment he entered the room, yet his coat was another matter. Concerning his coats, I reasoned with him; but with no effect. The truth was, I suppose, that a man of so small an income, could not afford to sport such a lustrous face and a lustrous coat at one and the same time. As Nippers once observed, Turkey's money went chiefly for red ink. One winter day I presented Turkey with a highly-respectable looking coat of my own, a padded gray coat, of a most comfortable warmth, and which buttoned straight up from the knee to the neck. I thought Turkey would appreciate the favor, and abate his rashness and obstreperousness of afternoons. But no. I verily believe that buttoning himself up in so downy and blanket-like a coat had a pernicious effect upon him; upon the same principle that too much oats are bad for horses. In fact, precisely as a rash, restive horse is said to feel his oats, so Turkey felt his coat. It made him insolent. He was a man whom prosperity harmed.

12 Though concerning the self-indulgent habits of Turkey I had my own private surmises, yet touching Nippers I was well persuaded that whatever might by his faults in other respects, he was, at least, a temperate young man. But indeed, nature herself seemed to have been his vintner, and at his birth charged him so thoroughly with an irritable, brandy-like disposition, that all subsequent potations were needless. When I consider how, amid the stillness of my chambers, Nippers would sometimes impatiently rise from his seat, and stooping over his table, spread his arms wide apart, seize the whole desk, and move it, and jerk it, with a grim, grinding motion on the floor, as if the table were a perverse voluntary agent, intent on thwarting and vexing him; I plainly perceive that for Nippers, brandy and water were altogether superfluous.

13 It was fortunate for me that, owing to its peculiar cause—indigestion— the irritability and consequent nervousness of Nippers, were mainly observable in the morning, while in the afternoon he was comparatively mild. So that Turkey's paroxysms only coming on about twelve o'clock, I never had to do with their eccentricities at one time. Their fits relieved each other like guards. When Nippers' was on, Turkey's was off; and *vice versa*. This was a good natural arrangement under the circumstances.

14 Ginger Nut, the third on my list, was a lad some twelve years old. His father was a carman, ambitious of seeing his son on the bench instead of a cart, before he died. So he sent him to my office as student at law, errand boy, and cleaner and sweeper, at the rate of one dollar a week. He had a little desk to

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himself, but he did not use it much. Upon inspection, the drawer exhibited a great array of the shells of various sorts of nuts. Indeed, to this quick-witted youth the whole noble science of the law was contained in a nut-shell. Not the least among the employments of Ginger Nut, as well as one which he discharged with the most **alacrity**, was his duty as cake and apple purveyor for Turkey and Nippers. Copying law papers being proverbially dry, husky sort of business, my two scriveners were fain to moisten their mouths very often with Spitzenbergs to be had at the numerous stalls nigh the Custom House and Post Office. Also, they sent Ginger Nut very frequently for that peculiar cake—small, flat, round, and very spicy—after which he had been named by them. Of a cold morning when business was but dull, Turkey would gobble up scores of these cakes, as if they were mere wafers—indeed they sell them at the rate of six or eight for a penny—the scrape of his pen blending with the crunching of the crisp particles in his mouth. Of all the fiery afternoon blunders and flurried rashnesses of Turkey, was his once moistening a ginger-cake between his lips, and clapping it on to a mortgage for a seal. I came within an ace of dismissing him then. But he mollified me by making an oriental bow, and saying—"With submission, sir, it was generous of me to find you in stationery on my own account."

15 Now my original business—that of a conveyancer and title hunter, and drawer-up of recondite documents of all sorts—was considerably increased by receiving the master's office. There was now great work for scriveners. Not only must I push the clerks already with me, but I must have additional help. In answer to my advertisement, a motionless young man one morning, stood upon my office threshold, the door being open, for it was summer. I can see that figure now—pallidly neat, pitiably respectable, incurably forlorn! It was Bartleby.

16 After a few words touching his qualifications, I engaged him, glad to have among my corps of copyists a man of so singularly sedate an aspect, which I thought might operate beneficially upon the flighty temper of Turkey, and the fiery one of Nippers.

17 I should have stated before that ground glass folding-doors divided my premises into two parts, one of which was occupied by my scriveners, the other by myself. According to my humor I threw open these doors, or closed them. I resolved to assign Bartleby a corner by the folding-doors, but on my side of them, so as to have this quiet man within easy call, in case any trifling thing was to be done. I placed his desk close up to a small side-window in that part of the room, a window which originally had afforded a lateral view of certain grimy back-yards and bricks, but which, owing to subsequent erections, commanded at present no view at all, though it gave some light. Within three feet of the panes was a wall, and the light came down from far above, between two lofty buildings, as from a very small opening in a dome. Still further to a satisfactory arrangement, I procured a high green folding

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screen, which might entirely isolate Bartleby from my sight, though not remove him from my voice. And thus, in a manner, privacy and society were conjoined.

SAMPLE ANNOTATION

Interpreting Figurative Language

The narrator uses a simile to compare Bartleby's work habits to a starving person eating food. This makes it seem like that narrator is doing his employees a huge favor by giving them work to do. Is this story an allegory for how powerful people view the less powerful?

18 At first Bartleby did an extraordinary quantity of writing. As if long famishing for something to copy, he seemed to gorge himself on my documents. There was no pause for digestion. He ran a day and night line, copying by sun-light and by candle-light. I should have been quite delighted with his application, had he been cheerfully industrious. But he wrote on silently, palely, mechanically.

19 It is, of course, an indispensable part of a scrivener's business to verify the accuracy of his copy, word by word. Where there are two or more scriveners in an office, they assist each other in this examination, one reading from the copy, the other holding the original. It is a very dull, wearisome, and **lethargic** affair. I can readily imagine that to some sanguine temperaments it would be altogether intolerable. For example, I cannot credit that the mettlesome poet Byron would have contentedly sat down with Bartleby to examine a law document of, say five hundred pages, closely written in a crimpy hand.

20 Now and then, in the haste of business, it had been my habit to assist in comparing some brief document myself, calling Turkey or Nippers for this purpose. One object I had in placing Bartleby so handy to me behind the screen, was to avail myself of his services on such trivial occasions. It was on the third day, I think, of his being with me, and before any necessity had arisen for having his own writing examined, that, being much hurried to complete a small affair I had in hand, I abruptly called to Bartleby. In my haste and natural expectancy of instant compliance, I sat with my head bent over the original on my desk, and my right hand sideways, and somewhat nervously extended with the copy, so that immediately upon emerging from his retreat, Bartleby might snatch it and proceed to business without the least delay.

SAMPLE ANNOTATION

Interpreting Figurative Language

"A mild, firm voice," is an example of meiosis. Bartleby's passive resistance is an act of nonconformity. Bartleby's understated response is the author trying to show ways to resist authority in a Wall Street society that prizes money and power.

21 In this very attitude did I sit when I called to him, rapidly stating what it was I wanted him to do—namely, to examine a small paper with me. Imagine my surprise, nay, my consternation, when without moving from his privacy, Bartleby in a singularly mild, firm voice, replied, "I would prefer not to."

22 I sat awhile in perfect silence, rallying my stunned faculties. Immediately it occurred to me that my ears had deceived me, or Bartleby had entirely misunderstood my meaning. I repeated my request in the clearest tone I could assume. But in quite as clear a one came the previous reply, "I would prefer not to."

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23 "Prefer not to," echoed I, rising in high excitement, and crossing the room with a stride. "What do you mean? Are you moon-struck? I want you to help me compare this sheet here—take it," and I thrust it towards him.

24 "I would prefer not to," said he.

25 I looked at him steadfastly. His face was leanly composed; his gray eye dimly calm. Not a wrinkle of agitation rippled him. Had there been the least uneasiness, anger, impatience or impertinence in his manner; in other words, had there been any thing ordinarily human about him, doubtless I should have violently dismissed him from the premises. But as it was, I should have as soon thought of turning my pale plaster-of-paris bust of Cicero out of doors. I stood gazing at him awhile, as he went on with his own writing, and then reseated myself at my desk. This is very strange, thought I. What had one best do? But my business hurried me. I concluded to forget the matter for the present, reserving it for my future leisure. So calling Nippers from the other room, the paper was speedily examined.

26 A few days after this, Bartleby concluded four lengthy documents, being quadruplicates of a week's testimony taken before me in my High Court of Chancery. It became necessary to examine them. It was an important suit, and great accuracy was imperative. Having all things arranged I called Turkey, Nippers and Ginger Nut from the next room, meaning to place the four copies in the hands of my four clerks, while I should read from the original. Accordingly Turkey, Nippers and Ginger Nut had taken their seats in a row, each with his document in hand, when I called to Bartleby to join this interesting group.

27 "Bartleby! quick, I am waiting."

28 I heard a slow scrape of his chair legs on the uncarpeted floor, and soon he appeared standing at the entrance of his hermitage.

29 "What is wanted?" said he mildly.

30 "The copies, the copies," said I hurriedly. "We are going to examine them. There"—and I held towards him the fourth quadruplicate.

31 "I would prefer not to," he said, and gently disappeared behind the screen.

32 For a few moments I was turned into a pillar of salt,[4] standing at the head of my seated column of clerks. Recovering myself, I advanced towards the screen, and demanded the reason for such extraordinary conduct.

33 "*Why* do you refuse?"

34 "I would prefer not to."

4. **pillar of salt** In the Bible, Lot's wife was turned into a pillar of salt when she disobeyed God's command not to look back at the destruction of Sodom and Gomorrah.

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35 With any other man I should have flown outright into a dreadful passion, scorned all further words, and thrust him ignominiously from my presence. But there was something about Bartleby that not only strangely disarmed me, but in a wonderful manner touched and disconcerted me. I began to reason with him.

36 "These are your own copies we are about to examine. It is labor saving to you, because one examination will answer for your four papers. It is common usage. Every copyist is bound to help examine his copy. Is it not so? Will you not speak? Answer!"

37 "I prefer not to," he replied in a flute-like tone. It seemed to me that while I had been addressing him, he carefully revolved every statement that I made; fully comprehended the meaning; could not gainsay the irresistible conclusions; but, at the same time, some paramount consideration prevailed with him to reply as he did.

38 "You are decided, then, not to comply with my request—a request made according to common usage and common sense?"

39 He briefly gave me to understand that on that point my judgment was sound. Yes: his decision was irreversible.

40 It is not seldom the case that when a man is browbeaten in some unprecedented and violently unreasonable way, he begins to stagger in his own plainest faith. He begins, as it were, vaguely to surmise that, wonderful as it may be, all the justice and all the reason is on the other side. Accordingly, if any disinterested persons are present, he turns to them for some reinforcement for his own faltering mind.

41 "Turkey," said I, "what do you think of this? Am I not right?"

42 "With submission, sir," said Turkey, with his blandest tone, "I think that you are."

43 "Nippers," said I, "what do *you* think of it?"

44 "I think I should kick him out of the office."

45 (The reader of nice perceptions will here perceive that, it being morning, Turkey's answer is couched in polite and tranquil terms, but Nippers replies in ill-tempered ones. Or, to repeat a previous sentence, Nippers' ugly mood was on duty and Turkey's off.)

46 "Ginger Nut," said I, willing to enlist the smallest suffrage in my behalf, "what do *you* think of it?"

47 "I think, sir, he's a little *luny*," replied Ginger Nut with a grin.

48 "You hear what they say," said I, turning towards the screen, "come forth and do your duty."

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49 But he vouchsafed no reply. I pondered a moment in sore perplexity. But once more business hurried me. I determined again to postpone the consideration of this dilemma to my future leisure. With a little trouble we made out to examine the papers without Bartleby, though at every page or two, Turkey deferentially dropped his opinion that this proceeding was quite out of the common; while Nippers, twitching in his chair with a dyspeptic nervousness, ground out between his set teeth occasional hissing maledictions against the stubborn oaf behind the screen. And for his (Nippers') part, this was the first and the last time he would do another man's business without pay.

50 Meanwhile Bartleby sat in his hermitage, oblivious to every thing but his own peculiar business there.

51 Some days passed, the scrivener being employed upon another lengthy work. His late remarkable conduct led me to regard his ways narrowly. I observed that he never went to dinner; indeed that he never went any where. As yet I had never of my personal knowledge known him to be outside of my office. He was a perpetual sentry in the corner. At about eleven o'clock though, in the morning, I noticed that Ginger Nut would advance toward the opening in Bartleby's screen, as if silently beckoned thither by a gesture invisible to me where I sat. The boy would then leave the office jingling a few pence, and reappear with a handful of ginger-nuts which he delivered in the hermitage, receiving two of the cakes for his trouble.

52 He lives, then, on ginger-nuts, thought I; never eats a dinner, properly speaking; he must be a vegetarian then; but no; he never eats even vegetables, he eats nothing but ginger-nuts. My mind then ran on in reveries concerning the probable effects upon the human constitution of living entirely on ginger-nuts. Ginger-nuts are so called because they contain ginger as one of their peculiar constituents, and the final flavoring one. Now what was ginger? A hot, spicy thing. Was Bartleby hot and spicy? Not at all. Ginger, then, had no effect upon Bartleby. Probably he preferred it should have none.

53 Nothing so aggravates an earnest person as a passive resistance. If the individual so resisted be of a not inhumane temper, and the resisting one perfectly harmless in his passivity; then, in the better moods of the former, he will endeavor charitably to construe to his imagination what proves impossible to be solved by his judgment. Even so, for the most part, I regarded Bartleby and his ways. Poor fellow! Thought I, he means no mischief; it is plain he intends no insolence; his aspect sufficiently evinces that his eccentricities are involuntary. He is useful to me. I can get along with him. If I turn him away, the chances are he will fall in with some less indulgent employer, and then he will be rudely treated, and perhaps driven forth miserably to starve. Yes. Here I can cheaply purchase a delicious self-approval. To befriend Bartleby; to humor him in his strange willfulness, will cost me little or nothing, while I lay

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up in my soul what will eventually prove a sweet morsel for my conscience. But this mood was not invariable with me. The passiveness of Bartleby sometimes irritated me. I felt strangely goaded on to encounter him in new opposition, to elicit some angry spark from him answerable to my own. But indeed I might as well have essayed to strike fire with my knuckles against a bit of Windsor soap. But one afternoon the evil impulse in me mastered me, and the following little scene ensued:

54 "Bartleby," said I, "when those papers are all copied, I will compare them with you."

55 "I would prefer not to."

56 "How? Surely you do not mean to persist in that mulish vagary?"

57 No answer.

58 I threw open the folding-doors near by, and turning upon Turkey and Nippers, exclaimed in an excited manner—

59 "He says, a second time, he won't examine his papers. What do you think of it, Turkey?"

60 It was afternoon, be it remembered. Turkey sat glowing like a brass boiler, his bald head steaming, his hands reeling among his blotted papers.

61 "Think of it?" roared Turkey; "I think I'll just step behind his screen, and black his eyes for him!"

62 So saying, Turkey rose to his feet and threw his arms into a pugilistic position. He was hurrying away to make good his promise, when I detained him, alarmed at the effect of incautiously rousing Turkey's combativeness after dinner.

63 "Sit down, Turkey," said I, "and hear what Nippers has to say. What do you think of it, Nippers? Would I not be justified in immediately dismissing Bartleby?"

64 "Excuse me, that is for you to decide, sir. I think his conduct quite unusual, and indeed unjust, as regards Turkey and myself. But it may only be a passing whim."

65 "Ah," exclaimed I, "you have strangely changed your mind then—you speak very gently of him now."

66 "All beer," cried Turkey; "gentleness is effects of beer—Nippers and I dined together to-day. You see how gentle *I* am, sir. Shall I go and black his eyes?"

67 "You refer to Bartleby, I suppose. No, not to-day, Turkey," I replied; "pray, put up your fists."

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68 I closed the doors, and again advanced towards Bartleby. I felt additional incentives tempting me to my fate. I burned to be rebelled against again. I remembered that Bartleby never left the office.

69 "Bartleby," said I, "Ginger Nut is away; just step round to the Post Office, won't you? (it was but a three-minute walk,) and see if there is any thing for me."

70 "I would prefer not to."

71 "You *will* not?"

72 "I *prefer* not."

73 I staggered to my desk, and sat there in a deep study. My blind inveteracy returned. Was there any other thing in which I could procure myself to be ignominiously repulsed by this lean, penniless wight?—my hired clerk? What added thing is there, perfectly reasonable, that he will be sure to refuse to do?

74 "Bartleby!"

75 No answer.

76 "Bartleby," in a louder tone.

77 No answer.

78 "Bartleby," I roared.

79 Like a very ghost, agreeably to the laws of magical invocation, at the third summons, he appeared at the entrance of his hermitage.

80 "Go to the next room, and tell Nippers to come to me."

81 "I prefer not to," he respectfully and slowly said, and mildly disappeared.

82 "Very good, Bartleby," said I, in a quiet sort of serenely severe self-possessed tone, intimating the unalterable purpose of some terrible retribution very close at hand. At the moment I half intended something of the kind. But upon the whole, as it was drawing towards my dinner-hour, I thought it best to put on my hat and walk home for the day, suffering much from perplexity and distress of mind.

83 Shall I acknowledge it? The conclusion of this whole business was, that it soon became a fixed fact of my chambers, that a pale young scrivener, by the name of Bartleby, had a desk there; that he copied for me at the usual rate of four cents a folio (one hundred words); but he was permanently exempt from examining the work done by him, that duty being transferred to Turkey and Nippers, one of compliment doubtless to their superior acuteness; moreover, said Bartleby was never on any account to be dispatched on the most trivial

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SAMPLE ANNOTATION

Theme

The narrator feels pulled into conflict by fate. When Bartleby rebels and acts independently, the narrator refuses to let a "lean, penniless wight" win. This connects with ideas about independence, freedom, and equality.

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errand of any sort; and that even if entreated to take upon him such a matter, it was generally understood that he would prefer not to—in other words, that he would refuse point-blank.

84 As days passed on, I became considerably reconciled to Bartleby. His steadiness, his freedom from all dissipation, his incessant industry (except when he chose to throw himself into a standing revery behind his screen), his great stillness, his unalterableness of demeanor under all circumstances, made him a valuable acquisition. One prime thing was this,—*he was always there*;—first in the morning, continually through the day, and the last at night. I had a singular confidence in his honesty. I felt my most precious papers perfectly safe in his hands. Sometimes to be sure I could not, for the very soul of me, avoid falling into sudden spasmodic passions with him. For it was exceeding difficult to bear in mind all the time those strange peculiarities, privileges, and unheard of exemptions, forming the tacit stipulations on Bartleby's part under which he remained in my office. Now and then, in the eagerness of dispatching pressing business, I would inadvertently summon Bartleby, in a short, rapid tone, to put his finger, say, on the incipient tie of a bit of red tape with which I was about compressing some papers. Of course, from behind the screen the usual answer, "I prefer not to," was sure to come; and then, how could a human creature with the common infirmities of our nature, refrain from bitterly exclaiming upon such perverseness—such unreasonableness. However, every added repulse of this sort which I received only tended to lessen the probability of my repeating the inadvertence.

85 Here it must be said, that according to the custom of most legal gentlemen occupying chambers in densely-populated law buildings, there were several keys to my door. One was kept by a woman residing in the attic, which person weekly scrubbed and daily swept and dusted my apartments. Another was kept by Turkey for convenience sake. The third I sometimes carried in my own pocket. The fourth I knew not who had.

86 Now, one Sunday morning I happened to go to Trinity Church, to hear a celebrated preacher, and finding myself rather early on the ground, I thought I would walk around to my chambers for a while. Luckily I had my key with me; but upon applying it to the lock, I found it resisted by something inserted from the inside. Quite surprised, I called out; when to my consternation a key was turned from within; and thrusting his lean visage at me, and holding the door ajar, the apparition of Bartleby appeared, in his shirt sleeves, and otherwise in a strangely tattered dishabille, saying quietly that he was sorry, but he was deeply engaged just then, and—preferred not admitting me at present. In a brief word or two, he moreover added, that perhaps I had better walk round the block two or three times, and by that time he would probably have concluded his affairs.

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87 Now, the utterly **unsurmised** appearance of Bartleby, tenanting my law-chambers of a Sunday morning, with his cadaverously gentlemanly *nonchalance*, yet withal firm and self-possessed, had such a strange effect upon me, that incontinently I slunk away from my own door, and did as desired. But not without sundry twinges of impotent rebellion against the mild effrontery of this unaccountable scrivener. Indeed, it was his wonderful mildness chiefly, which not only disarmed me, but unmanned me, as it were. For I consider that one, for the time, is a sort of unmanned when he tranquilly permits his hired clerk to dictate to him, and order him away from his own premises. Furthermore, I was full of uneasiness as to what Bartleby could possibly be doing in my office in his shirt sleeves, and in an otherwise dismantled condition of a Sunday morning. Was any thing amiss going on? Nay, that was out of the question. It was not to be thought of for a moment that Bartleby was an immoral person. But what could he be doing there?—copying? Nay again, whatever might be his eccentricities, Bartleby was an eminently decorous person. He would be the last man to sit down to his desk in any state approaching to nudity. Besides, it was Sunday; and there was something about Bartleby that forbade the supposition that he would by any secular occupation violate the proprieties of the day.

88 Nevertheless, my mind was not pacified; and full of a restless curiosity, at last I returned to the door. Without hindrance I inserted my key, opened it, and entered. Bartleby was not to be seen. I looked round anxiously, peeped behind his screen; but it was very plain that he was gone. Upon more closely examining the place, I surmised that for an indefinite period Bartleby must have ate, dressed, and slept in my office, and that too without plate, mirror, or bed. The cushioned seat of a rickety old sofa in one corner bore the faint impress of a lean, reclining form. Rolled away under his desk, I found a blanket; under the empty grate, a blacking box and brush; on a chair, a tin basin, with soap and a ragged towel; in a newspaper a few crumbs of ginger-nuts and a morsel of cheese. Yes, thought I, it is evident enough that Bartleby has been making his home here, keeping bachelor's hall all by himself. Immediately then the thought came sweeping across me, What miserable friendlessness and loneliness are here revealed! His poverty is great; but his solitude, how horrible! Think of it. Of a Sunday, Wall-street is deserted as Petra; and every night of every day it is an emptiness. This building too, which of week-days hums with industry and life, at nightfall echoes with sheer vacancy, and all through Sunday is forlorn. And here Bartleby makes his home; sole spectator of a solitude which he has seen all populous—a sort of innocent and transformed Marius[5] brooding among the ruins of Carthage!

89 For the first time in my life a feeling of overpowering stinging melancholy seized me. Before, I had never experienced aught but a not-unpleasing

5. **Marius** Gaius Marius, a Roman general and statesman, who was exiled to the destroyed city of Carthage

SAMPLE ANNOTATION

Perspective and Point of View

The author juxtaposes two settings: the concept of home and the emptiness of Wall Street. This helps define the narrator's perspective. He views companionship as happiness, whereas Bartleby prefers solitude. The narrator views this as tragic as Marius.

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sadness. The bond of a common humanity now drew me irresistibly to gloom. A fraternal melancholy! For both I and Bartleby were sons of Adam. I remembered the bright silks and sparkling faces I had seen that day, in gala trim, swan-like sailing down the Mississippi of Broadway; and I contrasted them with the pallid copyist, and thought to myself, Ah, happiness courts the light, so we deem the world is gay; but misery hides aloof, so we deem that misery there is none. These sad fancyings—chimeras, doubtless, of a sick and silly brain—led on to other and more special thoughts, concerning the eccentricities of Bartleby. Presentiments of strange discoveries hovered round me. The scrivener's pale form appeared to me laid out, among uncaring strangers, in its shivering winding sheet.

90 Suddenly I was attracted by Bartleby's closed desk, the key in open sight left in the lock.

91 I mean no mischief, seek the gratification of no heartless curiosity, thought I; besides, the desk is mine, and its contents too, so I will make bold to look within. Every thing was methodically arranged, the papers smoothly placed. The pigeon holes were deep, and removing the files of documents, I groped into their recesses. Presently I felt something there, and dragged it out. It was an old bandanna handkerchief, heavy and knotted. I opened it, and saw it was a savings' bank.

92 I now recalled all the quiet mysteries which I had noted in the man. I remembered that he never spoke but to answer; that though at intervals he had considerable time to himself, yet I had never seen him reading—no, not even a newspaper; that for long periods he would stand looking out, at his pale window behind the screen, upon the dead brick wall; I was quite sure he never visited any refectory or eating house; while his pale face clearly indicated that he never drank beer like Turkey, or tea and coffee even, like other men; that he never went any where in particular that I could learn; never went out for a walk, unless indeed that was the case at present; that he had declined telling who he was, or whence he came, or whether he had any relatives in the world; that though so thin and pale, he never complained of ill health. And more than all, I remembered a certain unconscious air of pallid—how shall I call it?—of pallid haughtiness, say, or rather an austere reserve about him, which had positively awed me into my tame compliance with his eccentricities, when I had feared to ask him to do the slightest incidental thing for me, even though I might know, from his long-continued motionlessness, that behind his screen he must be standing in one of those dead-wall reveries of his.

93 Revolving all these things, and coupling them with the recently discovered fact that he made my office his constant abiding place and home, and not forgetful of his morbid moodiness; revolving all these things, a prudential feeling began to steal over me. My first emotions had been those of pure

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melancholy and sincerest pity; but just in proportion as the forlornness of Bartleby grew and grew to my imagination, did that same melancholy merge into fear, that pity into repulsion. So true it is, and so terrible too, that up to a certain point the thought or sight of misery enlists our best affections; but, in certain special cases, beyond that point it does not. They err who would assert that invariably this is owing to the inherent selfishness of the human heart. It rather proceeds from a certain hopelessness of remedying excessive and organic ill. To a sensitive being, pity is not seldom pain. And when at last it is perceived that such pity cannot lead to effectual succor, common sense bids the soul rid of it. What I saw that morning persuaded me that the scrivener was the victim of innate and incurable disorder. I might give alms to his body; but his body did not pain him; it was his soul that suffered, and his soul I could not reach.

94 I did not accomplish the purpose of going to Trinity Church that morning. Somehow, the things I had seen disqualified me for the time from church-going. I walked homeward, thinking what I would do with Bartleby. Finally, I resolved upon this;—I would put certain calm questions to him the next morning, touching his history, etc., and if he declined to answer them openly and unreservedly (and I supposed he would prefer not), then to give him a twenty-dollar bill over and above whatever I might owe him, and tell him his services were no longer required; but that if in any other way I could assist him, I would be happy to do so, especially if he desired to return to his native place, wherever that might be, I would willingly help to defray the expenses. Moreover, if, after reaching home, he found himself at any time in want of aid, a letter from him would be sure of a reply.

95 The next morning came.

96 "Bartleby," said I, gently calling to him behind his screen.

97 No reply.

98 "Bartleby," said I, in a still gentler tone, "come here; I am not going to ask you to do any thing you would prefer not to do—I simply wish to speak to you."

99 Upon this he noiselessly slid into view.

100 "Will you tell me, Bartleby, where you were born?"

101 "I would prefer not to."

102 "Will you tell me *any thing* about yourself?"

103 "I would prefer not to."

104 "But what reasonable objection can you have to speak to me? I feel friendly towards you."

SAMPLE ANNOTATION

Perspective and Point of View

The author juxtaposes characterization and dialogue. The narrator's dialogue is pressing and nosy, but Bartleby quietly refuses to answer. This helps to show their differing perspectives, which in turn creates conflict.

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105 He did not look at me while I spoke, but kept his glance fixed upon my bust of Cicero, which as I then sat, was directly behind me, some six inches above my head.

106 "What is your answer, Bartleby?" said I, after waiting a considerable time for a reply, during which his countenance remained immovable, only there was the faintest conceivable tremor of the white attenuated mouth.

107 "At present I prefer to give no answer," he said, and retired into his hermitage.

108 It was rather weak in me I confess, but his manner on this occasion nettled me. Not only did there seem to lurk in it a certain calm disdain, but his perverseness seemed ungrateful, considering the undeniable good usage and indulgence he had received from me.

109 Again I sat ruminating what I should do. Mortified as I was at his behavior, and resolved as I had been to dismiss him when I entered my offices, nevertheless I strangely felt something superstitious knocking at my heart, and forbidding me to carry out my purpose, and denouncing me for a villain if I dared to breathe one bitter word against this forlornest of mankind. At last, familiarly drawing my chair behind his screen, I sat down and said: "Bartleby, never mind then about revealing your history; but let me entreat you, as a friend, to comply as far as may be with the usages of this office. Say now you will help to examine papers to-morrow or next day: in short, say now that in a day or two you will begin to be a little reasonable:—say so, Bartleby."

110 "At present I would prefer not to be a little reasonable," was his mildly cadaverous reply. Just then the folding-doors opened, and Nippers approached. He seemed suffering from an unusually bad night's rest, induced by severer indigestion than common. He overheard those final words of Bartleby.

111 "*Prefer not*, eh?" gritted Nippers—"I'd *prefer* him, if I were you, sir," addressing me—"I'd *prefer* him; I'd give him preferences, the stubborn mule! What is it, sir, pray, that he *prefers* not to do now?"

112 Bartleby moved not a limb.

113 "Mr. Nippers," said I, "I'd prefer that you would withdraw for the present."

114 Somehow, of late I had got into the way of involuntarily using this word "prefer" upon all sorts of not exactly suitable occasions. And I trembled to think that my contact with the scrivener had already and seriously affected me in a mental way. And what further and deeper aberration might it not yet produce? This apprehension had not been without efficacy in determining me to summary means.

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115 As Nippers, looking very sour and sulky, was departing, Turkey blandly and deferentially approached.

116 "With submission, sir," said he, "yesterday I was thinking about Bartleby here, and I think that if he would but prefer to take a quart of good ale every day, it would do much towards mending him, and enabling him to assist in examining his papers."

117 "So you have got the word too," said I, slightly excited.

118 "With submission, what word, sir," asked Turkey, respectfully crowding himself into the contracted space behind the screen, and by so doing, making me jostle the scrivener. "What word, sir?"

119 "I would prefer to be left alone here," said Bartleby, as if offended at being mobbed in his privacy.

120 "*That's* the word, Turkey," said I—"*that's* it." "Oh, *prefer*? oh yes—queer word. I never use it myself. But, sir, as I was saying, if he would but prefer—"

121 "Turkey," interrupted I, "you will please withdraw."

122 "Oh certainly, sir, if you prefer that I should."

123 As he opened the folding-door to retire, Nippers at his desk caught a glimpse of me, and asked whether I would prefer to have a certain paper copied on blue paper or white. He did not in the least roguishly accent the word prefer. It was plain that it involuntarily rolled from his tongue. I thought to myself, surely I must get rid of a demented man, who already has in some degree turned the tongues, if not the heads of myself and clerks. But I thought it **prudent** not to break the dismission at once.

124 The next day I noticed that Bartleby did nothing but stand at his window in his dead-wall revery. Upon asking him why he did not write, he said that he had decided upon doing no more writing.

125 "Why, how now? what next?" exclaimed I, "do no more writing?"

126 "No more."

127 "And what is the reason?"

128 "Do you not see the reason for yourself?" he indifferently replied.

129 I looked steadfastly at him, and perceived that his eyes looked dull and glazed. Instantly it occurred to me, that his unexampled diligence in copying by his dim window for the first few weeks of his stay with me might have temporarily impaired his vision.

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130 I was touched. I said something in condolence with him. I hinted that of course he did wisely in abstaining from writing for a while; and urged him to embrace that opportunity of taking wholesome exercise in the open air. This, however, he did not do. A few days after this, my other clerks being absent, and being in a great hurry to dispatch certain letters by the mail, I thought that, having nothing else earthly to do, Bartleby would surely be less inflexible than usual, and carry these letters to the post-office. But he blankly declined. So, much to my inconvenience, I went myself.

131 Still added days went by. Whether Bartleby's eyes improved or not, I could not say. To all appearance, I thought they did. But when I asked him if they did, he vouchsafed no answer. At all events, he would do no copying. At last, in reply to my urgings, he informed me that he had permanently given up copying.

132 "What!" exclaimed I; "suppose your eyes should get entirely well—better than ever before—would you not copy then?"

133 "I have given up copying," he answered, and slid aside.

134 He remained as ever, a fixture in my chamber. Nay—if that were possible—he became still more of a fixture than before. What was to be done? He would do nothing in the office: why should he stay there? In plain fact, he had now become a millstone to me, not only useless as a necklace, but afflictive to bear. Yet I was sorry for him. I speak less than truth when I say that, on his own account, he occasioned me uneasiness. If he would but have named a single relative or friend, I would instantly have written, and urged their taking the poor fellow away to some convenient retreat. But he seemed alone, absolutely alone in the universe. A bit of wreck in the mid-Atlantic. At length, necessities connected with my business tyrannized over all other considerations. Decently as I could, I told Bartleby that in six days' time he must unconditionally leave the office. I warned him to take measures, in the interval, for procuring some other abode. I offered to assist him in this endeavor, if he himself would but take the first step towards a removal. "And when you finally quit me, Bartleby," added I, "I shall see that you go not away entirely unprovided. Six days from this hour, remember."

135 At the expiration of that period, I peeped behind the screen, and lo! Bartleby was there.

136 I buttoned up my coat, balanced myself; advanced slowly towards him, touched his shoulder, and said, "The time has come; you must quit this place; I am sorry for you; here is money; but you must go."

137 "I would prefer not," he replied, with his back still towards me.

138 "You *must*."

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139 He remained silent.

140 Now I had an unbounded confidence in this man's common honesty. He had frequently restored to me sixpences and shillings carelessly dropped upon the floor, for I am apt to be very reckless in such shirt-button affairs. The proceeding then which followed will not be deemed extraordinary.

141 "Bartleby," said I, "I owe you twelve dollars on account; here are thirty-two; the odd twenty are yours.—Will you take it?" and I handed the bills towards him.

142 But he made no motion.

143 "I will leave them here then," putting them under a weight on the table. Then taking my hat and cane and going to the door I tranquilly turned and added—"After you have removed your things from these offices, Bartleby, you will of course lock the door—since every one is now gone for the day but you—and if you please, slip your key underneath the mat, so that I may have it in the morning. I shall not see you again; so good-bye to you. If hereafter in your new place of abode I can be of any service to you, do not fail to advise me by letter. Good-bye, Bartleby, and fare you well."

144 But he answered not a word; like the last column of some ruined temple, he remained standing mute and solitary in the middle of the otherwise deserted room.

145 As I walked home in a pensive mood, my vanity got the better of my pity. I could not but highly plume myself on my masterly management in getting rid of Bartleby. Masterly I call it, and such it must appear to any dispassionate thinker. The beauty of my procedure seemed to consist in its perfect quietness. There was no vulgar bullying, no bravado of any sort, no choleric hectoring, and striding to and fro across the apartment, jerking out vehement commands for Bartleby to bundle himself off with his beggarly traps. Nothing of the kind. Without loudly bidding Bartleby depart—as an inferior genius might have done—I *assumed* the ground that depart he must; and upon that assumption built all I had to say. The more I thought over my procedure, the more I was charmed with it. Nevertheless, next morning, upon awakening, I had my doubts,—I had somehow slept off the fumes of vanity. One of the coolest and wisest hours a man has, is just after he awakes in the morning. My procedure seemed as sagacious as ever—but only in theory. How it would prove in practice—there was the rub. It was truly a beautiful thought to have assumed Bartleby's departure; but, after all, that assumption was simply my own, and none of Bartleby's. The great point was, not whether I had assumed that he would quit me, but whether he would prefer so to do. He was more a man of preferences than assumptions.

146 After breakfast, I walked down town, arguing the probabilities *pro* and *con*. One moment I thought it would prove a miserable failure, and Bartleby would

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be found all alive at my office as usual; the next moment it seemed certain that I should see his chair empty. And so I kept veering about. At the corner of Broadway and Canal-street, I saw quite an excited group of people standing in earnest conversation.

147 "I'll take odds he doesn't," said a voice as I passed.

148 "Doesn't go?—done!" said I, "put up your money."

149 I was instinctively putting my hand in my pocket to produce my own, when I remembered that this was an election day. The words I had overheard bore no reference to Bartleby, but to the success or non-success of some candidate for the mayoralty. In my intent frame of mind, I had, as it were, imagined that all Broadway shared in my excitement, and were debating the same question with me. I passed on, very thankful that the uproar of the street screened my momentary absent-mindedness.

150 As I had intended, I was earlier than usual at my office door. I stood listening for a moment. All was still. He must be gone. I tried the knob. The door was locked. Yes, my procedure had worked to a charm; he indeed must be vanished. Yet a certain melancholy mixed with this: I was almost sorry for my brilliant success. I was fumbling under the door mat for the key, which Bartleby was to have left there for me, when accidentally my knee knocked against a panel, producing a summoning sound, and in response a voice came to me from within—"Not yet; I am occupied."

SAMPLE ANNOTATION

151 It was Bartleby.

Theme

The narrator feels trapped by the power Bartleby has over him. He chafes against that "wonderous ascendancy" and cannot escape his fate. This reveals that even the powerful are not truly independent of other people.

152 I was thunderstruck. For an instant I stood like the man who, pipe in mouth, was killed one cloudless afternoon long ago in Virginia, by a summer lightning; at his own warm open window he was killed, and remained leaning out there upon the dreamy afternoon, till some one touched him, when he fell.

153 "Not gone!" I murmured at last. But again obeying that wondrous ascendancy which the inscrutable scrivener had over me, and from which ascendancy, for all my chafing, I could not completely escape, I slowly went down stairs and out into the street, and while walking round the block, considered what I should next do in this unheard-of perplexity. Turn the man out by an actual thrusting I could not; to drive him away by calling him hard names would not do; calling in the police was an unpleasant idea; and yet, permit him to enjoy his cadaverous triumph over me,—this too I could not think of. What was to be done? Or, if nothing could be done, was there any thing further that I could *assume* in the matter? Yes, as before I had prospectively assumed that Bartleby would depart, so now I might retrospectively assume that departed he was. In the legitimate carrying out of this assumption, I might enter my office in a great hurry, and pretending not to see Bartleby at all, walk straight against him as if he were air. Such a proceeding would in a singular degree

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have the appearance of a home-thrust. It was hardly possible that Bartleby could withstand such an application of the doctrine of assumptions. But upon second thoughts the success of the plan seemed rather dubious. I resolved to argue the matter over with him again.

154 "Bartleby," said I, entering the office, with a quietly severe expression, "I am seriously displeased. I am pained, Bartleby. I had thought better of you. I had imagined you of such a gentlemanly organization, that in any delicate dilemma a slight hint would have suffice—in short, an assumption. But it appears I am deceived. Why," I added, unaffectedly starting, "you have not even touched that money yet," pointing to it, just where I had left it the evening previous.

155 He answered nothing.

156 "Will you, or will you not, quit me?" I now demanded in a sudden passion, advancing close to him.

157 "I would prefer *not* to quit you," he replied, gently emphasizing the *not*.

158 "What earthly right have you to stay here? Do you pay any rent? Do you pay my taxes? Or is this property yours?"

159 He answered nothing.

160 "Are you ready to go on and write now? Are your eyes recovered? Could you copy a small paper for me this morning? or help examine a few lines? or step round to the post-office? In a word, will you do any thing at all, to give a coloring to your refusal to depart the premises?"

161 He silently retired into his hermitage.

162 I was now in such a state of nervous resentment that I thought it but prudent to check myself at present from further demonstrations. Bartleby and I were alone. I remembered the tragedy of the unfortunate Adams and the still more unfortunate Colt in the solitary office of the latter; and how poor Colt, being dreadfully incensed by Adams, and imprudently permitting himself to get wildly excited, was at unawares hurried into his fatal act—an act which certainly no man could possibly deplore more than the actor himself. Often it had occurred to me in my ponderings upon the subject, that had that altercation taken place in the public street, or at a private residence, it would not have terminated as it did. It was the circumstance of being alone in a solitary office, up stairs, of a building entirely unhallowed by humanizing domestic associations—an uncarpeted office, doubtless, of a dusty, haggard sort of appearance;—this it must have been, which greatly helped to enhance the irritable desperation of the hapless Colt.

163 But when this old Adam of resentment rose in me and tempted me concerning Bartleby, I grappled him and threw him. How? Why, simply by recalling the

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divine injunction: “A new commandment give I unto you, that ye love one another.” Yes, this it was that saved me. Aside from higher considerations, charity often operates as a vastly wise and prudent principle—a great safeguard to its possessor. Men have committed murder for jealousy’s sake, and anger’s sake, and hatred’s sake, and selfishness’ sake, and spiritual pride’s sake; but no man that ever I heard of, ever committed a diabolical murder for sweet charity’s sake. Mere self-interest, then, if no better motive can be enlisted, should, especially with high-tempered men, prompt all beings to charity and philanthropy. At any rate, upon the occasion in question, I strove to drown my exasperated feelings towards the scrivener by benevolently construing his conduct. Poor fellow, poor fellow! thought I, he don’t mean any thing; and besides, he has seen hard times, and ought to be indulged.

164 I endeavored also immediately to occupy myself, and at the same time to comfort my despondency. I tried to fancy that in the course of the morning, at such time as might prove agreeable to him. Bartleby, of his own free accord, would emerge from his hermitage, and take up some decided line of march in the direction of the door. But no. Half-past twelve o’clock came; Turkey began to glow in the face, overturn his inkstand, and become generally obstreperous; Nippers abated down into quietude and courtesy; Ginger Nut munched his noon apple; and Bartleby remained standing at his window in one of his profoundest dead-wall reveries. Will it be credited? Ought I to acknowledge it? That afternoon I left the office without saying one further word to him.

165 Some days now passed, during which, at leisure intervals I looked a little into “Edwards on the Will,” and “Priestley on Necessity.” Under the circumstances, those books induced a salutary feeling. Gradually I slid into the persuasion that these troubles of mine touching the scrivener, had been all predestinated from eternity, and Bartleby was billeted upon me for some mysterious purpose of an all-wise Providence, which it was not for a mere mortal like me to fathom. Yes, Bartleby, stay there behind your screen, thought I; I shall persecute you no more; you are harmless and noiseless as any of these old chairs; in short, I never feel so private as when I know you are here. At last I see it, I feel it; I penetrate to the predestinated purpose of my life. I am content. Others may have loftier parts to enact; but my mission in this world, Bartleby, is to furnish you with office-room for such period as you may see fit to remain.

166 I believe that this wise and blessed frame of mind would have continued with me, had it not been for the unsolicited and uncharitable remarks obtruded upon me by my professional friends who visited the rooms. But thus it often is, that the constant friction of illiberal minds wears out at last the best resolves of the more generous. Though to be sure, when I reflected upon it, it was not strange that people entering my office should be struck by the peculiar aspect of the unaccountable Bartleby, and so be tempted to throw out some

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sinister observations concerning him. Sometimes an attorney having business with me, and calling at my office and finding no one but the scrivener there, would undertake to obtain some sort of precise information from him touching my whereabouts; but without heeding his idle talk, Bartleby would remain standing immovable in the middle of the room. So after contemplating him in that position for a time, the attorney would depart, no wiser than he came.

167 Also, when a Reference was going on, and the room full of lawyers and witnesses and business was driving fast; some deeply occupied legal gentleman present, seeing Bartleby wholly unemployed, would request him to run round to his (the legal gentleman's) office and fetch some papers for him. Thereupon, Bartleby would tranquilly decline, and yet remain idle as before. Then the lawyer would give a great stare, and turn to me. And what could I say? At last I was made aware that all through the circle of my professional acquaintance, a whisper of wonder was running round, having reference to the strange creature I kept at my office. This worried me very much. And as the idea came upon me of his possibly turning out a long-lived man, and keep occupying my chambers, and denying my authority; and perplexing my visitors; and scandalizing my professional reputation; and casting a general gloom over the premises; keeping soul and body together to the last upon his savings (for doubtless he spent but half a dime a day), and in the end perhaps outlive me, and claim possession of my office by right of his perpetual occupancy: as all these dark anticipations crowded upon me more and more, and my friends continually intruded their relentless remarks upon the apparition in my room; a great change was wrought in me. I resolved to gather all my faculties together, and for ever rid me of this intolerable incubus.

168 Ere revolving any complicated project, however, adapted to this end, I first simply suggested to Bartleby the propriety of his permanent departure. In a calm and serious tone, I commended the idea to his careful and mature consideration. But having taken three days to meditate upon it, he apprised me that his original determination remained the same in short, that he still preferred to abide with me.

169 What shall I do? I now said to myself, buttoning up my coat to the last button. What shall I do? what ought I to do? what does conscience say I *should* do with this man, or rather ghost. Rid myself of him, I must; go, he shall. But how? You will not thrust him, the poor, pale, passive mortal,— you will not thrust such a helpless creature out of your door? You will not dishonor yourself by such cruelty? No, I will not, I cannot do that. Rather would I let him live and die here, and then mason up his remains in the wall. What then will you do? For all your coaxing, he will not budge. Bribes he leaves under your own paperweight on your table; in short, it is quite plain that he prefers to cling to you.

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170 Then something severe, something unusual must be done. What! Surely you will not have him collared by a constable, and commit his innocent pallor to the common jail? And upon what ground could you procure such a thing to be done?—a vagrant, is he? What! He a vagrant, a wanderer, who refuses to budge? It is because he will *not* be a vagrant, then, that you seek to count him *as* a vagrant. That is too absurd. No visible means of support: there I have him. Wrong again: for indubitably he *does* support himself, and that is the only unanswerable proof that any man can show of his possessing the means so to do. No more then. Since he will not quit me, I must quit him. I will change my offices; I will move elsewhere; and give him fair notice, that if I find him on my new premises I will then proceed against him as a common trespasser.

171 Acting accordingly, next day I thus addressed him: "I find these chambers too far from the City Hall; the air is unwholesome. In a word, I propose to remove my offices next week, and shall no longer require your services. I tell you this now, in order that you may seek another place." He made no reply, and nothing more was said.

172 On the appointed day I engaged carts and men, proceeded to my chambers, and having but little furniture, every thing was removed in a few hours. Throughout, the scrivener remained standing behind the screen, which I directed to be removed the last thing. It was withdrawn; and being folded up like a huge folio, left him the motionless occupant of a naked room. I stood in the entry watching him a moment, while something from within me upbraided me.

173 I re-entered, with my hand in my pocket—and—and my heart in my mouth.

174 "Good-bye, Bartleby; I am going—good-bye, and God some way bless you; and take that," slipping something in his hand. But it dropped upon the floor, and then,—strange to say—I tore myself from him whom I had so longed to be rid of.

175 Established in my new quarters, for a day or two I kept the door locked, and started at every footfall in the passages. When I returned to my rooms after any little absence, I would pause at the threshold for an instant, and attentively listen, ere applying my key. But these fears were needless. Bartleby never came nigh me.

176 I thought all was going well, when a perturbed looking stranger visited me, inquiring whether I was the person who had recently occupied rooms at No.—Wall-street.

177 Full of forebodings, I replied that I was.

178 "Then sir," said the stranger, who proved a lawyer, "you are responsible for the man you left there. He refuses to do any copying; he refuses to do any thing; he says he prefers not to; and he refuses to quit the premises."

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179 "I am very sorry, sir," said I, with assumed tranquillity, but an inward tremor, "but, really, the man you allude to is nothing to me—he is no relation or apprentice of mine, that you should hold me responsible for him."

180 "In mercy's name, who is he?"

181 "I certainly cannot inform you. I know nothing about him. Formerly I employed him as a copyist; but he has done nothing for me now for some time past."

182 "I shall settle him then,—good morning, sir."

183 Several days passed, and I heard nothing more; and though I often felt a charitable prompting to call at the place and see poor Bartleby, yet a certain squeamishness of I know not what withheld me.

184 All is over with him, by this time, thought I at last, when through another week no further intelligence reached me. But coming to my room the day after, I found several persons waiting at my door in a high state of nervous excitement.

185 "That's the man—here he comes," cried the foremost one, whom I recognized as the lawyer who had previously called upon me alone.

186 "You must take him away, sir, at once," cried a portly person among them, advancing upon me, and whom I knew to be the landlord of No.— Wall-street. "These gentlemen, my tenants, cannot stand it any longer; Mr. B—" pointing to the lawyer, "has turned him out of his room, and he now persists in haunting the building generally, sitting upon the banisters of the stairs by day, and sleeping in the entry by night. Every body is concerned; clients are leaving the offices; some fears are entertained of a mob; something you must do, and that without delay."

187 Aghast at this torrent, I fell back before it, and would fain have locked myself in my new quarters. In vain I persisted that Bartleby was nothing to me—no more than to any one else. In vain:—I was the last person known to have any thing to do with him, and they held me to the terrible account. Fearful then of being exposed in the papers (as one person present obscurely threatened) I considered the matter, and at length said, that if the lawyer would give me a confidential interview with the scrivener, in his (the lawyer's) own room, I would that afternoon strive my best to rid them of the nuisance they complained of.

188 Going up stairs to my old haunt, there was Bartleby silently sitting upon the banister at the landing.

189 "What are you doing here, Bartleby?" said I.

190 "Sitting upon the banister," he mildly replied.

191 I motioned him into the lawyer's room, who then left us.

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192 "Bartleby," said I, "are you aware that you are the cause of great tribulation to me, by persisting in occupying the entry after being dismissed from the office?"

193 No answer.

194 "Now one of two things must take place. Either you must do something, or something must be done to you. Now what sort of business would you like to engage in? Would you like to re-engage in copying for some one?"

195 "No; I would prefer not to make any change."

196 "Would you like a clerkship in a dry-goods store?"

197 "There is too much confinement about that. No, I would not like a clerkship; but I am not particular."

198 "Too much confinement," I cried, "why you keep yourself confined all the time!"

199 "I would prefer not to take a clerkship," he rejoined, as if to settle that little item at once.

200 "How would a bar-tender's business suit you? There is no trying of the eyesight in that."

201 "I would not like it at all; though, as I said before, I am not particular."

202 His unwonted wordiness inspirited me. I returned to the charge.

203 "Well then, would you like to travel through the country collecting bills for the merchants? That would improve your health."

204 "No, I would prefer to be doing something else."

205 "How then would going as a companion to Europe, to entertain some young gentleman with your conversation,—how would that suit you?"

206 "Not at all. It does not strike me that there is any thing definite about that. I like to be stationary. But I am not particular."

207 "Stationary you shall be then," I cried, now losing all patience, and for the first time in all my exasperating connection with him fairly flying into a passion. "If you do not go away from these premises before night, I shall feel bound—indeed I *am* bound—to—to—to quit the premises myself!" I rather absurdly concluded, knowing not with what possible threat to try to frighten his immobility into compliance. Despairing of all further efforts, I was precipitately leaving him, when a final thought occurred to me—one which had not been wholly unindulged before.

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208 "Bartleby," said I, in the kindest tone I could assume under such exciting circumstances, "will you go home with me now—not to my office, but my dwelling—and remain there till we can conclude upon some convenient arrangement for you at our leisure? Come, let us start now, right away."

209 "No: at present I would prefer not to make any change at all."

210 I answered nothing; but effectually dodging every one by the suddenness and rapidity of my flight, rushed from the building, ran up Wall-street towards Broadway, and jumping into the first omnibus was soon removed from pursuit. As soon as tranquillity returned I distinctly perceived that I had now done all that I possibly could, both in respect to the demands of the landlord and his tenants, and with regard to my own desire and sense of duty, to benefit Bartleby, and shield him from rude persecution. I now strove to be entirely care-free and quiescent; and my conscience justified me in the attempt; though indeed it was not so successful as I could have wished. So fearful was I of being again hunted out by the incensed landlord and his exasperated tenants, that, surrendering my business to Nippers, for a few days I drove about the upper part of the town and through the suburbs, in my rockaway; crossed over to Jersey City and Hoboken, and paid fugitive visits to Manhattanville and Astoria. In fact I almost lived in my rockaway for the time.

211 When again I entered my office, lo, a note from the landlord lay upon the desk. I opened it with trembling hands. It informed me that the writer had sent to the police, and had Bartleby removed to the Tombs as a vagrant. Moreover, since I knew more about him than any one else, he wished me to appear at that place, and make a suitable statement of the facts. These tidings had a conflicting effect upon me. At first I was indignant; but at last almost approved. The landlord's energetic, summary disposition had led him to adopt a procedure which I do not think I would have decided upon myself; and yet as a last resort, under such peculiar circumstances, it seemed the only plan.

212 As I afterwards learned, the poor scrivener, when told that he must be conducted to the Tombs, offered not the slightest obstacle, but in his pale unmoving way, silently acquiesced.

213 Some of the compassionate and curious bystanders joined the party; and headed by one of the constables arm in arm with Bartleby, the silent procession filed its way through all the noise, and heat, and joy of the roaring thoroughfares at noon.

214 The same day I received the note I went to the Tombs, or to speak more properly, the Halls of Justice. Seeking the right officer, I stated the purpose of my call, and was informed that the individual I described was indeed within. I then assured the functionary that Bartleby was a perfectly honest man, and greatly to be compassionated, however unaccountably eccentric. I narrated all I knew, and closed by suggesting the idea of letting him remain in as

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indulgent confinement as possible till something less harsh might be done—though indeed I hardly knew what. At all events, if nothing else could be decided upon, the alms-house must receive him. I then begged to have an interview.

215 Being under no disgraceful charge, and quite serene and harmless in all his ways, they had permitted him freely to wander about the prison, and especially in the inclosed grass-platted yard thereof. And so I found him there, standing all alone in the quietest of the yards, his face towards a high wall, while all around, from the narrow slits of the jail windows, I thought I saw peering out upon him the eyes of murderers and thieves.

216 "Bartleby!"

217 "I know you," he said, without looking round,—"and I want nothing to say to you."

218 "It was not I that brought you here, Bartleby," said I, keenly pained at his implied suspicion. "And to you, this should not be so vile a place. Nothing reproachful attaches to you by being here. And see, it is not so sad a place as one might think. Look, there is the sky, and here is the grass."

219 "I know where I am," he replied, but would say nothing more, and so I left him.

220 As I entered the corridor again, a broad meat-like man, in an apron, accosted me, and jerking his thumb over his shoulder said—"Is that your friend?"

221 "Yes."

222 "Does he want to starve? If he does, let him live on the prison fare, that's all."

223 "Who are you?" asked I, not knowing what to make of such an unofficially speaking person in such a place.

224 "I am the grub-man. Such gentlemen as have friends here, hire me to provide them with something good to eat."

225 "Is this so?" said I, turning to the turnkey.

226 He said it was.

227 "Well then," said I, slipping some silver into the grub-man's hands (for so they called him). "I want you to give particular attention to my friend there; let him have the best dinner you can get. And you must be as polite to him as possible."

228 "Introduce me, will you?" said the grub-man, looking at me with an expression which seem to say he was all impatience for an opportunity to give a specimen of his breeding.

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229 Thinking it would prove of benefit to the scrivener, I acquiesced; and asking the grub-man his name, went up with him to Bartleby.

230 "Bartleby, this is Mr. Cutlets; you will find him very useful to you."

231 "Your servant, sir, your servant," said the grub-man, making a low salutation behind his apron. "Hope you find it pleasant here, sir;—spacious grounds—cool apartments, sir—hope you'll stay with us some time—try to make it agreeable. May Mrs. Cutlets and I have the pleasure of your company to dinner, sir, in Mrs. Cutlets' private room?"

232 "I prefer not to dine to-day," said Bartleby, turning away. "It would disagree with me; I am unused to dinners." So saying he slowly moved to the other side of the enclosure, and took up a position fronting the dead-wall.

233 "How's this?" said the grub-man, addressing me with a stare of astonishment. "He's odd, ain't he?"

234 "I think he is a little deranged," said I, sadly.

235 "Deranged? deranged is it? Well now, upon my word, I thought that friend of yourn was a gentleman forger; they are always pale and genteel-like, them forgers. I can't pity 'em—can't help it, sir. Did you know Monroe Edwards?" he added touchingly, and paused. Then, laying his hand pityingly on my shoulder, sighed, "He died of consumption at Sing-Sing. So you weren't acquainted with Monroe?"

236 "No, I was never socially acquainted with any forgers. But I cannot stop longer. Look to my friend yonder. You will not lose by it. I will see you again."

237 Some few days after this, I again obtained admission to the Tombs, and went through the corridors in quest of Bartleby; but without finding him.

238 "I saw him coming from his cell not long ago," said a turnkey, "may be he's gone to loiter in the yards."

239 So I went in that direction. "Are you looking for the silent man?" said another turnkey passing me. "Yonder he lies—sleeping in the yard there. 'Tis not twenty minutes since I saw him lie down."

240 The yard was entirely quiet. It was not accessible to the common prisoners. The surrounding walls, of amazing thickness, kept off all sounds behind them. The Egyptian character of the masonry weighed upon me with its gloom. But a soft imprisoned turf grew under foot. The heart of the eternal pyramids, it seemed, wherein, by some strange magic, through the clefts, grass-seed, dropped by birds, had sprung.

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241 Strangely huddled at the base of the wall, his knees drawn up, and lying on his side, his head touching the cold stones, I saw the wasted Bartleby. But nothing stirred. I paused; then went close up to him; stooped over, and saw that his dim eyes were open; otherwise he seemed profoundly sleeping. Something prompted me to touch him. I felt his hand, when a tingling shiver ran up my arm and down my spine to my feet.

242 The round face of the grub-man peered upon me now. “His dinner is ready. Won’t he dine to-day, either? Or does he live without dining?”

243 “Lives without dining,” said I, and closed his eyes.

244 “Eh!—He’s asleep, ain’t he?”

245 “With kings and counselors,” murmured I.

• • •

246 There would seem little need for proceeding further in this history. Imagination will readily supply the meager recital of poor Bartleby’s interment. But ere parting with the reader, let me say, that if this little narrative has sufficiently interested him, to awaken curiosity as to who Bartleby was, and what manner of life he led prior to the present narrator’s making his acquaintance, I can only reply, that in such curiosity I fully share, but am wholly unable to gratify it. Yet here I hardly know whether I should divulge one little item of rumor, which came to my ear a few months after the scrivener’s decease. Upon what basis it rested, I could never ascertain; and hence, how true it is I cannot now tell. But inasmuch as this vague report has not been without certain strange suggestive interest to me, however sad, it may prove the same with some others; and so I will briefly mention it. The report was this: that Bartleby had been a subordinate clerk in the Dead Letter Office at Washington, from which he had been suddenly removed by a change in the administration. When I think over this rumor, I cannot adequately express the emotions which seize me. Dead letters! does it not sound like dead men? Conceive a man by nature and misfortune prone to a pallid hopelessness, can any business seem more fitted to heighten it than that of continually handling these dead letters, and assorting them for the flames? For by the cart-load they are annually burned. Sometimes from out the folded paper the pale clerk takes a ring:—the finger it was meant for, perhaps, moulders in the grave; a bank-note sent in swiftest charity:—he whom it would relieve, nor eats nor hungers any more; pardon for those who died despairing; hope for those who died unhoping; good tidings for those who died stifled by unrelieved calamities. On errands of life, these letters speed to death.

247 Ah Bartleby! Ah humanity!

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First Read

Read "Bartleby, the Scrivener: A Story of Wall Street." After you read, complete the Think Questions below. think questions

THINK QUESTIONS

WRITE

1. How does the narrator meet Bartleby? Cite specific evidence from the text to support your answer.

2. How does Turkey respond to Bartleby's refusal to have his work examined by the other scriveners? Cite evidence from the text in support of your answer.

3. What is one idea of Bartleby that the narrator has to rid himself of after the scrivener refuses to leave? Use evidence from the text to support your answer.

4. Use context clues to determine the meaning of the word **alacrity** as it is used in the text. Write your definition of *alacrity* here, and explain which clues helped you figure it out.

5. Keeping in mind that the Latin word *prūdēns* means "wise," determine the meaning of the word **prudent** as it is used in the text. Write your definition of *prudent* here, and explain how you figured it out.

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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"
  - **simile**, a direct comparison of two unlike things, often introduced by like or as, such as "strong like an ox"
  - **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"
  - **hyperbole**, an exaggeration used for emphasis, such as "I have a million things to do today."
  - **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

STEP 2: To analyze the author's use of figurative language and 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 figurative language?
- ✓ How does the author use allegory to deliver a criticism, or message about society?

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Reread paragraph 11 of "Bartleby, the Scrivener: A Story of Wall Street." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The author describes Nipper's reaction to his new coat using—

   - ○ A. personification
   - ○ B. symbol
   - ○ C. meiosis
   - ○ D. simile

2. The use of figurative language helps to develop the story into an allegory concerning the—

   - ○ A. kindness of wealthy people
   - ○ B. friendship between working people
   - ○ C. difficulty of holding on to a job
   - ○ D. power dynamic between the rich and poor

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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 paragraphs 109–112 of "Bartleby, the Scrivener: A Story of Wall Street." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The author juxtaposes the characters' perspectives through—

   - ○ A. dialogue
   - ○ B. inner thinking
   - ○ C. flashback
   - ○ D. description

2. The author juxtaposes the characters' perspectives in order to—

   - ○ A. create humor by contrasting the characters' reactions
   - ○ B. subtly suggest that something is about to happen
   - ○ C. introduce an important symbol
   - ○ D. quicken the pace of the plot

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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 text that helps you identify when and where it 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
  - a narrator's perspective
  - characters' thoughts, actions, and dialogue
  - the central conflict in the plot, and how that conflict is resolved
- ✓ 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 a text from a specific literary period help you gain a deeper understanding of each text and its message?

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Reread paragraph 170 of "Bartleby, the Scrivener: A Story of Wall Street." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How does the narrator's internal thinking further develop the universal theme about the power of independence?

   - A. It shows that the narrator views Bartleby's growing independence as a criminal act.
   - B. It reveals that the narrator believes that Bartleby is a vagrant because he refuses to leave the office.
   - C. It describes Bartleby as a person whose independence has led to selfishness.
   - D. It indicates that Bartleby's independent behavior has been successful and his boss must now move his office.

2. Which evidence from the text best reveals the power of Bartleby's independence?

   - A. "Surely you will not have him collared by a constable, and commit his innocent pallor to a common jail?"
   - B. "It is because he will *not* be a vagrant, then, that you seek to count him *as* a vagrant."
   - C. "No visible means of support: there I have him."
   - D. "I will change my offices; I will move elsewhere;"

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Close Read

Reread "Bartleby, the Scrivener: A Story of Wall Street." 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 simile in paragraph 6. Analyze this use of figurative language, and explain how it helps to develop the story's allegorical meaning.

2. Identify an example of meiosis in paragraph 53. Analyze this use of figurative language, and explain how it helps to develop the story's allegorical meaning.

3. Identify an example of juxtaposition in the text. Analyze Melville's choice in using juxtaposition in this passage to define the characters' perspectives.

4. Track details from the text that help to convey and develop a universal theme. Then, analyze this universal theme. What is the timeless message? Why is it timeless?

5. How do different characters react to Bartleby when his actions contradict expected behavior? Identify evidence from the text to support your answer. What do these reactions suggest about how humans respond to those who don't fit the norm?

LITERARY ANALYSIS

WRITE

Analyze Melville's choice in using juxtaposition to define Bartleby's and the narrator's perspectives. Determine why Melville chose to use juxtaposition, and track and analyze how it helps to develop a universal theme. What idea is Melville trying to convey? How does the use of juxtaposition help him to convey this idea? Use evidence from the text to explain and justify your response.

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I, Tituba, Black Witch of Salem

FICTION
Maryse Condé
1986

Introduction

Maryse Condé (b. 1937) is a French-language author from Guadeloupe best known for writing historical fiction, most notably *Segu* (1987) and *I, Tituba, Black Witch of Salem* (1986). Condé's politically-charged works center on African and Caribbean culture, specifically the Caribbean diaspora, and themes of racism, feminism, and colonialism. *I, Tituba, Black Witch of Salem* is the fictionalized story of Tituba, a real Barbadian woman who was tried as a witch during the Salem witch trials. Tituba had been represented as a fictionalized character prior to Condé's work in Arthur Miller's 1953 play, *The Crucible*. In this excerpt, Condé takes us into the world of Tituba as she entertains the young girls of Salem.

"'Tituba can do anything. Tituba knows everything. Tituba sees everything.'"

NOTES

1 I now had my kitchen full of little girls. I didn't like them all. I took a special dislike to Anne Putnam[1], and the little servant girl, Mercy Lewis, who was about the same age and **accompanied** her everywhere. There was something in those two girls that made me have doubts about the innocence of childhood. Perhaps children cannot escape the frustrations and lasciviousness of adults after all. Whatever the case, Anne and Mercy reminded me constantly of Samuel Parris's speeches on Satan's presence in all of us. The same was true for Abigail. I sensed a violent streak in her, the power of her imagination to give a particular twist to the slightest everyday incident and this hatred—no, the word is not too strong—this hatred she had for the adult world, as if she could not forgive it for building a coffin around her youth.

2 Although I didn't like them all, I pitied them with their waxen skin and their bodies so full of promise yet mutilated like those trees that gardeners try to dwarf. In contrast, our childhood as little slaves, bitter though it was, seemed glowing, lit up by the joy of our games, our rambles, and our rovings together. We floated rafts made of sugarcane on the rushing streams. We grilled pink and yellow fish on little crisscrosses of green wood. We danced. And it was this pity of mine, against which I was helpless, that made me tolerate these children around me and encouraged me to entertain them. I wouldn't stop until I had managed to get one of them to burst out laughing and plead: "Tituba! Oh, Tituba!"

3 Their favorite stories were about people in league with the devil. They sat in a circle around me and I could smell the sharp scent of their sparingly washed bodies. They assailed me with questions.

4 "Tituba, do you think there are people in league with the devil living in Salem?"

1. **Anne Putnam** many of the novel's characters are also depicted in Arthur Miller's *The Crucible*—including Samuel Parris, Abigail Williams, Elizabeth Proctor, and Putnam, one of the primary accusers of the Salem Witch Trials, and an important, critical witness during the trial proceedings

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5 I nodded and laughed. “Yes, I think Sarah Good must be one.” Sarah Good was still a young woman, but she was hunched over and a beggar. The children were afraid of her because of the stinking pipe she always had stuck between her teeth and because of her constant muttering. It seemed as if she was mumbling prayers that nobody could understand except herself. Apart from that, she was a generous soul, at least I thought so.

6 “Do you think so, Tituba?” the children cheeped. “And Sarah Osborne, is she one too?”

7 Sarah Osborne was an old woman, not a beggar like the other Sarah, but well-off, the owner of a lovely oak-paneled house, who in her youth had **committed** some fault or other to her discredit.

8 I took a deep breath and pretended to think hard, letting them stew in their curiosity, before **solemnly** declaring: “Perhaps!”

9 Abigail insisted. “Have you seen them both fly with their skin all scorched? And Elizabeth Proctor, have you seen her? Have you?”

10 Mistress Proctor was one of the nicest women in the village, the only one who was kind enough to talk to me about slavery, about the country I came from and its inhabitants.

11 “You know very well, Abigail, that I’m joking,” I said severely. And I sent everyone away.

12 When I was left alone with Betsey she, too, asked me in her high-pitched voice: “Do people in league with the devil actually exist, Tituba? Do they?”

13 I took her in my arms. “What does it matter? Aren’t I here to protect you if they try to harm you?”

14 She looked straight at me and a shadow that I tried to **dispel** was dancing in the back of her eyes.

15 “Tituba knows the words that cure every sickness, that heal every wound, and untie every knot. Don’t you know that?”

16 She remained silent, her body trembling even more **despite** my words of consolation. I hugged her up against me and the wings of her heart beat desperately like a bird in a cage, while I said over and over again: “Tituba can do anything. Tituba knows everything. Tituba sees everything.”

Excerpted from *I, Tituba, Black Witch of Salem* by Maryse Condé, published by the University of Virginia Press.

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LITERARY ANALYSIS

WRITE

Tituba was a real Barbadian woman. What little we can determine about her life is gleaned from the transcripts of her trial. *I, Tituba, Black Witch of Salem* is a work of fiction that depicts Tituba as a protagonist and imagines her side of the infamous Salem story. Analyze Condé's choice in using juxtaposition to define Tituba's point of view. How does Tituba's perspective differ from the young girls of Salem? How does understanding Tituba's perspective influence your understanding of history? Use evidence from the text to explain and justify your response.

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The Crucible

DRAMA
Arthur Miller
1953

Introduction

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Arthur Miller (1915–2005) was a prolific American playwright. In 1956, he was tried before the House Un-American Activities Committee based on his personal affiliations and the nature of his work. Modeled after the Salem witchcraft trials of 1692, Arthur Miller's *The Crucible* is an allegory of the anti-Communist "witch-hunts" of the 1950s carried out by Senator Joseph McCarthy and the House Un-American Activities Committee. In this opening scene, Samuel Parris's daughter Betty is unconscious after a night of dancing in the woods with several girls and the family servant, Tituba. The townspeople blame her illness on witchcraft.

"There is a murdering witch among us, bound to keep herself in the dark."

NOTES

from Act I (An Overture)

A small upper bedroom in the home of Reverend Samuel Parris, Salem, Massachusetts, in the spring of the year 1692.

1 There is a narrow window at the left. Through its leaded panes the morning sunlight streams. A candle still burns near the bed, which is at the right. A chest, a chair, and a small table are the other furnishings. At the back a door opens on the landing of the stairway to the ground floor. The room gives off an air of clean spareness. The roof rafters are **exposed,** and the wood colors are raw and unmellowed.

2 As the curtain rises, Reverend Parris is discovered kneeling beside the bed, evidently in prayer. His daughter, Betty Parris, aged ten, is lying on the bed, inert.

• • •

3 [H]is niece, Abigail Williams, seventeen, enters—a strikingly beautiful girl, an orphan, with an endless capacity for dissembling. Now she is all worry and apprehension and **propriety.**

4 ABIGAIL: Uncle? *He looks to her.* Susanna Walcott's here from Doctor Griggs.

5 PARRIS: Oh? Let her come, let her come.

6 ABIGAIL, *leaning out the door to call to Susanna, who is down the hall a few steps:* Come in, Susanna.

7 *Susanna Walcott, a little younger than Abigail, a nervous, hurried girl, enters.*

8 PARRIS, *eagerly:* What does the doctor say, child?

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9 SUSANNA, *craning around Parris to get a look at Betty:* He bid me come and tell you, reverend sir, that he cannot discover no medicine for it in his books.

10 PARRIS: Then he must search on.

11 SUSANNA: Aye, sir, he have been searchin' his books since he left you, sir. But he bid me tell you, that you might look to unnatural things for the cause of it.

12 PARRIS, *his eyes going wide:* No—no. There be no unnatural cause here. Tell him I have sent for Reverend Hale of Beverly, and Mr. Hale will surely confirm that. Let him look to medicine and put out all thought of unnatural causes here. There be none.

13 SUSANNA: Aye, sir. He bid me tell you. *She turns to go.*

14 ABIGAIL: Speak nothin' of it in the village, Susanna.

15 PARRIS: Go directly home and speak nothing of unnatural causes.

16 SUSANNA: Aye, sir. I pray for her. *She goes out.*

17 ABIGAIL: Uncle, the rumor of witchcraft is all about; I think you'd best go down and deny it yourself. The parlor's packed with people, sir. I'll sit with her.

18 PARRIS, *pressed, turns on her:* And what shall I say to them? That my daughter and my niece I discovered dancing like heathen in the forest?

19 ABIGAIL: Uncle, we did dance; let you tell them I confessed it—and I'll be whipped if I must be. But they're speaking of witchcraft. Betty's not witched.

20 PARRIS: Abigail, I cannot go before the congregation when I know you have not opened with me. What did you do with her in the forest?

21 ABIGAIL: We did dance, uncle, and when you leaped out of the bush so suddenly, Betty was frightened and then she fainted. And there's the whole of it.

22 PARRIS: Child. Sit you down.

23 ABIGAIL, *quivering, as she sits:* I would never hurt Betty. I love her dearly.

24 PARRIS: Now look you, child, your punishment will come in its time. But if you **trafficked** with spirits in the forest I must know it now, for surely my enemies will, and they will ruin me with it.

25 ABIGAIL: But we never conjured spirits.

NOTES

SAMPLE ANNOTATION

Textual Evidence

Parris becomes anxious about the cause of Betty's condition. When it's suggested that the cause might be "unnatural," his eyes go "wide," which can be a response to fear, and he repeats the word "no," which shows some uncertainty.

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

What is a heathen? Abigail's dialogue shows that Parris sees dancing as a sin that would need to be confessed. These context clues suggest that a heathen is a sinful being. The connotations are negative. Parris is being critical.

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NOTES

SAMPLE ANNOTATION

Textual Evidence

Parris's anxiety is intensified by tensions in the town. He worries about what his "enemies" will do and that a "faction" wants to force him out of his job. Being linked to the "obscene practice" of witchcraft will only make things worse.

26 PARRIS: Then why can she not move herself since midnight? This child is desperate! *Abigail lowers her eyes*. It must come out—my enemies will bring it out. Let me know what you done there. Abigail, do you understand that I have many enemies?

27 ABIGAIL: I have heard of it, uncle.

28 PARRIS: There is a faction that is sworn to drive me from my pulpit. Do you understand that?

29 ABIGAIL: I think so, sir.

30 PARRIS: Now then, in the midst of such disruption, my own household is discovered to be the very center of some obscene practice. Abominations are done in the forest—

31 ABIGAIL: It were sport, uncle!

32 PARRIS, *pointing at Betty:* You call this sport? *She lowers her eyes. He pleads:* Abigail, if you know something that may help the doctor, for God's sake tell it to me. *She is silent.* I saw Tituba waving her arms over the fire when I came on you. Why was she doing that? And I heard a screeching and gibberish coming from her mouth. She were swaying like a dumb beast over that fire!

33 ABIGAIL: She always sings her Barbados[1] songs, and we dance.

34 PARRIS: I cannot blink what I saw, Abigail, for my enemies will not blink it. I saw a dress lying on the grass.

35 ABIGAIL, *innocently:* A dress?

36 PARRIS—*it is very hard to say:* Aye, a dress. And I thought I saw—someone naked running through the trees!

37 ABIGAIL, *in terror:* No one was naked! You mistake yourself, uncle!

38 PARRIS, *with anger:* I saw it! *He moves from her. Then, resolved:* Now tell me true, Abigail. And I pray you feel the weight of truth upon you, for now my ministry's at stake, my ministry and perhaps your cousin's life. Whatever abomination you have done, give me all of it now, for I dare not be taken unaware when I go before them down there.

39 ABIGAIL: There is nothin' more. I swear it, uncle.

1. **Barbados** a Caribbean island settled by the Spanish, who would use the island to bring enslaved people to the Americas

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NOTES

40 PARRIS, *studies her, then nods, half convinced:* Abigail, I have fought here three long years to bend these stiff-necked people to me, and now, just now when some good respect is rising for me in the parish, you compromise my very character. I have given you a home, child, I have put clothes upon your back—now give me upright answer. Your name in the town—it is entirely white, is it not?

41 ABIGAIL, *with an edge of resentment:* Why, I am sure it is, sir. There be no blush about my name.

42 PARRIS, *to the point:* Abigail, is there any other cause than you have told me, for your being discharged from Goody Proctor's service? I have heard it said, and I tell you as I heard it, that she comes so rarely to the church this year for she will not sit so close to something soiled. What signified that remark?

43 ABIGAIL: She hates me, uncle, she must, for I would not be her slave. It's a bitter woman, a lying, cold, sniveling woman, and I will not work for such a woman!

44 PARRIS: She may be. And yet it has troubled me that you are now seven month out of their house, and in all this time no other family has ever called for your service.

45 ABIGAIL: They want slaves, not such as I. Let them send to Barbados for that. I will not black my face for any of them! *With ill-concealed resentment at him:* Do you begrudge my bed, uncle?

46 PARRIS: No—no.

47 ABIGAIL, *in a temper:* My name is good in the village! I will not have it said my name is soiled! Goody Proctor is a gossiping liar!

48 *Enter Mrs. Ann Putnam. She is a twisted soul of forty-five, a death-ridden woman, haunted by dreams.*

49 PARRIS, *as soon as the door begins to open:* No—no, I cannot have anyone. *He sees her, and a certain deference springs into him, although his worry remains.* Why, Goody Putnam, come in.

50 MRS. PUTNAM. *full of breath, shiny-eyed:* It is a marvel. It is surely a stroke of hell upon you.

51 PARRIS: No, Goody Putnam, it is—

52 MRS. PUTNAM, *glancing at Betty:* How high did she fly, how high?

53 PARRIS: No, no, she never flew—

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NOTES

MRS. PUTNAM, *very pleased with it:* Why, it's sure she did. Mr. Collins saw her goin' over Ingersoll's barn, and come down light as bird, he says!

PARRIS: Now, look you, Goody Putnam, she never—*Enter Thomas Putnam, a well-to-do, hard-handed landowner, near fifty.* Oh, good morning, Mr. Putnam.

PUTNAM: It is a providence the thing is out now! It is a providence. *He goes directly to the bed.*

PARRIS: What's out, sir, what's—?

Mrs. Putnam goes to the bed.

PUTNAM, *looking down at Betty:* Why, *her* eyes is closed! Look you, Ann.

MRS. PUTNAM: Why, that's strange. *To Parris:* Ours is open.

PARRIS, *shocked:* Your Ruth is sick?

MRS. PUTNAM, *with vicious certainty:* I'd not call it sick; the Devil's touch is heavier than sick. Its death, y'know, it's death drivin' into them, forked and hoofed.

PARRIS: Oh, pray not! Why, how does Ruth ail?

MRS. PUTNAM: She ails as she must—she never waked this morning, but her eyes open and she walks, and hears naught, sees naught, and cannot eat. Her soul is taken, surely.

Parris is struck.

PUTNAM, *as though for further details:* They say you've sent for Reverend Hale of Beverly?

PARRIS, *with dwindling conviction now:* A precaution only. He has much experience in all demonic arts, and I—

MRS. PUTNAM: He has indeed; and found a witch in Beverly last year, and let you remember that.

PARRIS: Now, Goody Ann, they only thought that were a witch, and I am certain there be no element of witchcraft here.

PUTNAM: No witchcraft! Now look you, Mr. Parris—

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NOTES

71 PARRIS: Thomas, Thomas, I pray you, leap not to witchcraft. I know that you—you least of all, Thomas, would ever wish so disastrous a charge laid upon me. We cannot leap to witchcraft. They will howl me out of Salem for such corruption in my house.

72 A word about Thomas Putnam. He was a man with many grievances, at least one of which appears justified. Some time before, his wife's brother-in-law, James Bayley, had been turned down as minister of Salem. Bayley had all the qualifications, and a two-thirds vote into the bargain, but a faction stopped his acceptance, for reasons that are not clear.

73 Thomas Putnam was the eldest son of the richest man in the village. He had fought the Indians at Narragansett[2], and was deeply interested in parish affairs. He undoubtedly felt it poor payment that the village should so blatantly disregard his candidate for one of its more important offices, especially since he regarded himself as the intellectual superior of most of the people around him.

74 His vindictive nature was demonstrated long before the witchcraft began. A former Salem minister, George Burroughs, had had to borrow money to pay for his wife's funeral, and, since the parish was **remiss** in his salary, he was soon bankrupt. Thomas and his brother John had Burroughs jailed for debts the man did not owe. The incident is important only in that Burroughs succeeded in becoming minister where Bayley, Thomas Putnam's brother-in-law, had been rejected; the motif of resentment is clear here. Thomas Putnam felt that his own name and the honor of his family had been smirched by the village, and he meant to right matters however he could.

75 Another reason to believe him a deeply embittered man was his attempt to break his father's will, which left a disproportionate amount to a stepbrother. As with every other public cause in which he tried to force his way, he failed in this.

76 So it is not surprising to find that so many accusations against people are in the handwriting of Thomas Putnam, or that his name is so often found as a witness corroborating the supernatural testimony, or that his daughter led the crying-out at the most opportune junctures of the trials, especially when—But we'll speak of that when we come to it.

77 PUTNAM—*at the moment he is intent upon getting Parris, for whom he has only contempt, to move toward the abyss:* Mr. Parris, I have taken your part in all contention here, and I would continue; but I cannot if you hold back in this. There are hurtful, vengeful spirits layin' hands on these children.

2. **Indians at Narragansett** a Native American tribe living in what is now known as Narragansett, Rhode Island

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NOTES

78 PARRIS: But, Thomas, you cannot—

79 PUTNAM: Ann! Tell Mr. Parris what you have done.

80 MRS. PUTNAM: Reverend Parris, I have laid seven babies unbaptized in the earth. Believe me, sir, you never saw more hearty babies born. And yet, each would wither in my arms the very night of their birth. I have spoke nothin', but my heart has clamored intimations. And now, this year, my Ruth, my only—I see her turning strange. A secret child she has become this year, and shrivels like a sucking mouth were pullin' on her life too. And so I thought to send her to your Tituba—

81 PARRIS: To Tituba! What may Tituba—?

82 MRS. PUTNAM: Tituba knows how to speak to the dead, Mr. Parris.

83 PARRIS: Goody Ann, it is a **formidable** sin to conjure up the dead!

84 MRS. PUTNAM: I take it on my soul, but who else may surely tell us what person murdered my babies?

85 PARRIS, *horrified:* Woman!

86 MRS. PUTNAM: They were murdered, Mr. Parris! And mark this proof! Mark it! Last night my Ruth were ever so close to their little spirits; I know it, sir. For how else is she struck dumb now except some power of darkness would stop her mouth? It is a marvelous sign, Mr. Parris!

87 PUTNAM: Don't you understand it, sir? There is a murdering witch among us, bound to keep herself in the dark. *Parris turns to Betty, a frantic terror rising in him.* Let your enemies make of it what they will, you cannot blink it more.

88 PARRIS, *to Abigail:* Then you were conjuring spirits last night.

89 ABIGAIL, *whispering:* Not I, sir—Tituba and Ruth.

90 PARRIS *turns now, with new fear, and goes to Betty, looks down at her, and then, gazing off:* Oh, Abigail, what proper payment for my charity! Now I am undone.

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

What does conjure mean? I see a pattern, so speak and conjure must be synonyms. I think conjure means "summon." While speak is neutral, the word sin shows that conjure is negative. This shows the characters' different attitudes toward the supernatural.

SAMPLE ANNOTATION

Theme

As I read The Crucible, I'm struck by how frightened the characters are about the idea that a witch might live among them. By contrast, the children in I, Tituba seemed to be excited about the idea, and cast suspicion on two well-regarded citizens. Tituba finds this amusing. Yet despite the differences in tone, I think both works show how fear, rather than logic, shape the characters' ideas.

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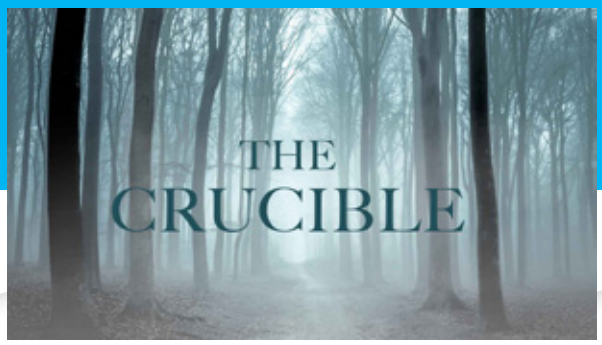

First Read

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

THINK QUESTIONS

WRITE

1. What role does Parris play in the community? Use details from the text to explain how this might influence the future action of the story.

2. What is Parris trying to learn from Abigail? Why is he so intent on getting a truthful response? Cite evidence from the text to support your answer.

3. What do you learn about Ann Putnam's beliefs regarding witchcraft in this excerpt? Cite evidence from the text to support your answer.

4. What is the meaning of the word **trafficked** 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. The Latin word *remissus* means "slackened." With this information in mind and using context clues from the text, write your best definition of the word **remiss** here.

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Reading Skill: Textual Evidence

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to cite textual evidence to explain and justify your reasoning, do the following:

- ✓ read the text closely and critically
- ✓ identify what the text says explicitly
- ✓ find the most relevant textual evidence that supports your analysis
- ✓ consider why an author explicitly states specific details and information
- ✓ cite the specific words, phrases, sentences, or paragraphs from the text to explain and justify your reasoning

STEP 2: In order to interpret implicit meanings in a text by making inferences, do the following:

- ✓ Combine information directly stated in the text with your own knowledge, experiences, and observations.
- ✓ Cite the specific words, phrases, sentences, or paragraphs from the text to explain and justify this inference.

STEP 3: In order to cite textual evidence to explain and justify your reasoning about what the text says explicitly as well as inferences drawn from the text, consider the following questions:

- ✓ Have I read the text closely and critically?
- ✓ What explicit textual evidence most strongly supports my discussion of the text?
- ✓ What textual evidence can I use to support my inferences about the text?
- ✓ Does my textual evidence logically relate to my discussion of the text?
- ✓ Can I explain and justify my reasoning using this evidence?

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Reread paragraphs 40–47 of *The Crucible*. 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 inferences can be made based on Parris and Abigail's exchange in this passage?

- ○ A. Parris never liked or trusted Goody Proctor, and he is glad that Abigail no longer works her.
- ○ B. Parris is concerned that Abigail might not be telling him the whole truth about why she no longer works for Goody Proctor.
- ○ C. Abigail quit working for Goody Proctor because Goody Proctor no longer goes to church.
- ○ D. Abigail looks up to Parris and wants his approval, which is why she's so upset that he doesn't seem to believe her.

Part B: Which line of dialogue from the passage best supports your answer from Part A?

- ○ A. "PARRIS, *studies her, then nods, half convinced*: Abigail, I have fought here three long years to bend these stiff-necked people to me, and now, just now when some good respect is rising for me in the parish, you compromise my very character."
- ○ B. "ABIGAIL: She hates me, uncle, she must, for I would not be her slave. It's a bitter woman, a lying, cold, sniveling woman, and I will not work for such a woman!"
- ○ C. "PARRIS, *to the point*: Abigail, is there any other cause than you have told me, for your being discharged from Goody Proctor's service?"
- ○ D. "PARRIS, *to the point*: . . . I have heard it said, and I tell you as I heard it, that she comes so rarely to the church this year for she will not sit so close to something soiled."

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Reading Skill: Context and Connotation – Connotation and Denotation

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to apply knowledge of context clues and word relationships to determine the connotative and denotative meanings of words and phrases, note the following:

- ✓ unfamiliar words and phrases
- ✓ keywords used to describe important characters, events, and ideas
- ✓ words that inspire an emotional reaction
- ✓ context clues, words or phrases that come earlier or later in the passage
- ✓ patterns or relationships that occur between words and phrases
- ✓ figurative language, expressions that are not literally true but express some truth beyond the literal level

STEP 2: To better understand the connotative and denotative meaning of words and phrases as they are used in a text, use the following questions as a guide:

- ✓ What is the denotative meaning of the word or phrase? Can you verify this in a reference material, such as a dictionary, glossary, or thesaurus?
- ✓ What is the context, genre, or subject of the text? How does that affect the possible meaning of a word or phrase?
- ✓ What background knowledge do you already have about this topic? How does this knowledge affect your understanding of the words or phrases?
- ✓ How do these words relate to the phrases around them? How do these relationships affect the overall meaning of the words being used?
- ✓ Do these words create a positive, negative, or neutral emotion?
- ✓ What synonyms or alternative phrasing help you describe the connotative meaning of the word?

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Reread paragraphs 26–31 of *The Crucible*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Based on context clues in the passage, what is the denotation of the word *abominations* in paragraph 30?

   - A. secret plot
   - B. shameful habits
   - C. immoral activities
   - D. unexpected outcomes

2. Based on its word relationship with the word *abominations*, what is the intended denotation and connotation of the word *sport* in paragraph 31?

   - A. *Sport* is used in a neutral way to mean “outdoor game.”
   - B. *Sport* is used in a positive way to mean “harmless fun.”
   - C. *Sport* is used in a positive way to mean “hilarious prank.”
   - D. *Sport* is used in a negative way to mean “ruthless competition.”

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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
- ✓ whether or not the themes are stated directly or implied
- ✓ details that help to develop universal themes
  - 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 this theme apply to anyone, anywhere, regardless of cultural differences?
- ✓ 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 38–40 from *The Crucible* and paragraphs 4–7 from *I, Tituba, Black Witch of Salem*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is a common topic in the passages from all three texts?

   - A. Reputation
   - B. Intolerance
   - C. Isolation
   - D. Judgement

2. Which of the following is a universal theme addressed in both texts?

   - A. Intolerance is a destabilizing force in society.
   - B. Judging people negatively can be isolating.
   - C. Isolation can cause people to be overly suspicious and superstitious, which can affect their sanity.
   - D. Reputation is an indicator of the amount of power a person holds in society.

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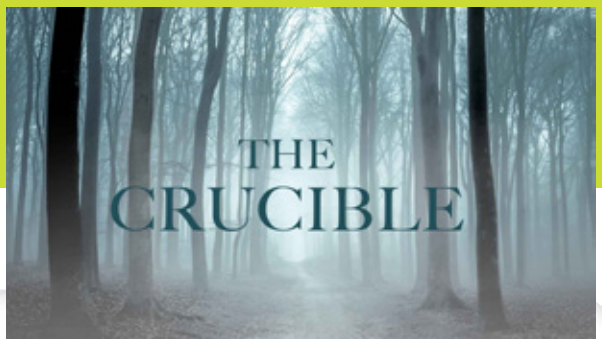

Close Read

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

SKILLS FOCUS

ANNOTATE

1. Highlight the word *dissembling* in paragraph 3. Reference the surrounding text and use context clues, your own background knowledge, reference materials, or word relationships to determine the denotative and connotative meaning of the word.

2. Locate a passage in the text where Susanna and Parris are discussing "unnatural causes." What can you infer about what they are discussing in this passage? Use evidence from the text to justify and explain your reasoning.

3. Identify details about the two settings in the text. Paraphrase what the text says about the settings. Then explain what the settings represent in terms of cultural beliefs. Cite evidence from the text to explain and justify your reasoning.

4. Find the word *corruption* in paragraph 71. Determine the denotative and connotative meaning of the word based on your background knowledge and elements of the surrounding text, such as context clues, figurative language, and word relationships. After you have arrived at a meaning, check your definition using a dictionary.

5. What message is the author trying to convey about independence and dependence? Describe how the characters are independent from and dependent on one another

LITERARY ANALYSIS

WRITE

I, Tituba, Black Witch of Salem and *The Crucible* are works from different times and places—a McCarthy era drama and a contemporary work from the Caribbean diaspora. Despite these different contexts, the texts share similar messages. Track and analyze the universal themes that are represented in each text. What messages are the authors attempting to convey? Then, make a claim about why this theme, or message, is timeless. Cite evidence from each text to justify and explain your reasoning. Your analysis must be based on your own background knowledge and ideas and information that can be found in the texts.

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The Anti-Federalist Papers: John DeWitt II

ARGUMENTATIVE TEXT
John DeWitt
1787

Introduction

Written mostly under the guise of pseudonyms, or fictitious names, *The Anti-Federalist Papers* are a loose collection of essays written by prominent Founding Fathers expressing concerns and resistance to the Constitution as it was written in 1787. Responding to some of *The Federalist Papers*, a series of essays in favor of ratification, *The Anti-Federalist Papers* took aim at many topics, including the rights of the citizenry, the strength of the Union, the preservation of individual liberties, and the mistrust of industrialists and the merchant class. This essay—commonly titled "John DeWitt II" in reference to the pseudonym of the author(s)—focuses specifically on the importance of a bill of rights.

"That which is not expressly granted, is of course retained."

NOTES

1 *To the Free Citizens of the Commonwealth of Massachusetts.*

2 In my last address upon the proceedings of the Federal Convention[1] I endeavored to convince you of the importance of the subject, that it required a cool, dispassionate examination, and a thorough investigation, previous to its adoption—that it was not a mere revision and amendment of our first Confederation, but a compleat System for the future government of the United States, and I may now add in preference to, and in exclusion of, all others heretofore adopted.—It is not TEMPORARY, but in its nature, PERPETUAL.

3 It is not designed that you shall be annually called, either to revise, correct, or renew it; but, that your posterity shall grow up under, and be governed by it, as well as ourselves.—It is not so capable of alterations as you would at the first reading suppose; and I venture to assert, it never can be, unless by force of arms. The fifth article in the proceedings, it is true, expressly provides for an alteration under certain conditions, whenever "it shall be ratified by the Legislatures of three fourths of the several States, or by Conventions in three fourths thereof, as the one or the other mode of ratification may be proposed by Congress."—Notwithstanding which, such are the "*heterogeneous materials from which this System was formed*[2]," such is the difference of interest, different manners, and different local prejudices, in the different parts of the United States, that to obtain that majority of three fourths to any one single **alteration**, essentially affecting this or any other State, amounts to an absolute impossibility. The conduct of the Delegates in dissolving the Convention, plainly speaks this language, and no other.—Their sentiments in their Letter to his Excellency the President of Congress are—That this Constitution was the result of a spirit of amity—that the parties came together disposed to concede as much as possible each to the other—that mutual

1. **Federal Convention** now typically known as the Constitutional Convention, this was a formal gathering in Philadelphia from May to September of 1787 during which the U.S. Constitution was initially drafted
2. **heterogeneous materials from which this System was formed** likely a direct quote of James Wilson, American jurist and one of the Founding Fathers, who described the Constitution's system of "heterogeneous materials" as worthy of marvel

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concessions and compromises did, in fact, take place, and all those which could, consistent with the peculiarity of their political situation. Their dissolution enforces the same sentiment, by confining you to the alternative of taking or refusing their doings in the gross. In this view, who is there to be found among us, who can seriously assert, that this Constitution, after ratification and being practiced upon, will be so easy of alteration? Where is the probability that a future Convention, in any future day, will be found possessed of a greater spirit of amity and mutual concession than the present? Where is the probability that three fourths of the States in that Convention, or three fourths of the Legislatures of the different States, whose interests differ **scarcely** in nothing short of every thing, will be so very ready or willing materially to change any part of this System, which shall be to the emolument of an individual State only? No, my fellow-citizens, as you are now obliged to take it in the whole, so you must hereafter administer it in whole, without the prospect of change, unless by again reverting to, a state of Nature, which will be ever opposed with success by those who approve of the Government in being.

4 That the want of a bill of rights to **accompany** this proposed System is a solid objection to it, provided there is nothing exceptionable in the System itself, I do not assert.—If, however, there is at any time, a propriety in having one, it would not have been amiss here. A people, entering into society, surrender such a part of their natural rights, as shall be necessary for the existence of that society. They are so precious in themselves, that they would never be parted with, did not the preservation of the remainder require it. They are entrusted in the hands of those, who are very willing to receive them, who are naturally fond of exercising of them, and whose passions are always striving to make a bad use of them.—They are conveyed by a written **compact**, expressing those which are given up, and the mode in which those reserved shall be secured. Language is so easy of explanation, and so difficult is it by words to convey exact ideas, that the party to be governed cannot be too explicit. The line cannot be drawn with too much precision and accuracy. The necessity of this accuracy and this precision encreases in proportion to the greatness of the sacrifice and the numbers who make it.—That a Constitution for the United States does not require a Bill of Rights, when it is considered, that a Constitution for an individual State would, I cannot conceive.—The difference between them is only in the numbers of the parties concerned they are both a compact between the Governors and Governed the letter of which must be adhered to in discussing their powers. That which is not expressly granted, is of course retained.

5 The Compact itself is a recital upon paper of that proportion of the subject's natural rights, intended to be parted with, for the benefit of adverting to it in case of dispute. Miserable indeed would be the situation of those individual

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States who have not prefixed to their Constitutions a Bill of Rights, if, as a very respectable, learned Gentleman at the Southward observes, "the People, when they established the powers of legislation under their separate Governments, invested their Representatives with every right and authority which they did not, in explicit terms, reserve; and therefore upon every question, respecting the jurisdiction of the House of Assembly, if the Frame of Government is silent, the jurisdiction of the House of Assembly, if the Frame of Government is silent, the jurisdiction is efficient and complete."

6 In other words, those powers which the people by their Constitutions expressly give them; they enjoy by positive grant, and those remaining ones, which they never meant to give them, and which the Constitutions say nothing about, they enjoy by tacit implication, so that by one means and by the other, they became possessed of the whole.—This doctrine is but poorly calculated for the meridian of America, where the nature of compact, the mode of construing them, and the principles upon which society is founded, are so accurately known and universally diffused. That insatiable thirst for unconditional control over our fellow-creatures, and the **facility** of sounds to convey essentially different ideas, produced the first Bill of Rights ever prefixed to a Frame of Government. The people, although fully sensible that they reserved every tittle of power they did not expressly grant away, yet afraid that the words made use of, to express those rights so granted might convey more than they originally intended, they chose at the same moment to express in different language those rights which the agreement did not include, and which they never designed to part with, endeavoring thereby to prevent any cause for future altercation and the intrusion into society of that doctrine of tacit implication which has been the favorite theme of every tyrant from the origin of all governments to the present day.

7 The proceedings of the Convention are now handed to you by your Legislature, and the second Wednesday in January is appointed for your final answer. To enable you to give that with propriety; that your future reflections may produce peace, however opposed the present issue of your present conduct may be to your present expectations, you must determine, that, in order to support with dignity the Federal Union, it is proper and fit, that the present Confederation shall be annihilated:—That the future Congress of the United States shall be armed with the powers of Legislation, Judgment and Execution.—That annual elections in this Congress shall not be known, and the most powerful body, the Senate, in which a due proportion of representation is not preserved, and in which the smallest State has equal weight with the largest, be the longest in duration:—That it is not necessary for the public good, that persons habituated to the exercise of power should ever be reminded from whence they derive it, by a return to the station of private citizens, but that they shall at all times at the expiration of the term for which they were elected to an office, be capable of immediate re-election to that

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same office:—That you will hereafter risk the probability of having the Chief Executive Branch chosen from among you; and that it is wholly indifferent, both to you and your children after you, whether this future Government shall be administered within the territories of your own State, or at the distance of four thousand miles from them.—You must also determine, that they shall have the exclusive power of imposts and the duties on imports and exports, the power of laying excises and other duties, and the additional power of laying internal taxes upon your lands, your goods, your chattels, as well as your persons at their sovereign pleasure:—That the produce of these several funds shall be appropriated to the use of the United States, and collected by their own officers, armed with a military force, if a civil aid should not prove sufficient:—that the power of organizing, arming and disciplining the militia shall be lodged in them, and this through fear that they shall not be sufficiently attentive to keeping so respectable a body of men as the yeomanry of this Commonwealth, completely armed, organized and disciplined; they shall have also the power of raising, supporting and establishing a standing army in time of peace in your several towns, and I see not why in your several houses:—That should an insurrection or an invasion, however small, take place, in Georgia, the extremity of the Continent, it is highly expedient they should have the power of suspending the writ of Habeas Corpus[3] in Massachusetts, and as long as they shall judge the public safety requires it:—You must also say, that your present Supreme Judicial Court shall be an Inferior Court to a Continental Court, which is to be inferior to the Supreme Court of the United States:—that from an undue bias which they are supposed to have for the citizens of their own States, they shall not be competent to determine title to your real estate, disputes which may arise upon a protested Bill of Exchange, a simple note of hand, or book debt, wherein your citizens shall be unfortunately involved with disputes of such or any other kind, with citizens either of other States or foreign States: In all such cases they shall have a right to carry their causes to the Supreme Court of the United States, whether for delay only or vexation; however distant from the place of your abode, or inconsistent with your circumstances:—That such appeals shall be extended to matters of fact as well as law, and a trial of the cause by jury you shall not have a right to insist upon.—In short, my fellow-citizens, previous to a capacity of giving a compleat answer to these proceedings, you must determine that the Constitution of your Commonwealth, which is instructive, beautiful and consistent in practice, which has been justly admired in Europe, as a model of perfection, and which the present Convention have affected to imitate, a Constitution which is especially calculated for your territory, and is made conformable to your genius, your habits, the mode of holding your estates, and your particular interests, shall be reduced in its powers to those

3. **Habeas Corpus** a written command demanding that a person under arrest be brought before a judge or into court

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of a City Corporation:—The skeleton of it may remain, but its vital principle shall be transferred to the new Government: Nay, you must go still further, and agree to invest the new Congress with powers, which you have yet thought proper to withhold from your own present Government.—All these, and more, which are contained in the proceedings of the Federal Convention, may be highly proper and necessary.—In this overturn of all individual governments, in this new-fashioned set of ideas, and in this total dereliction of those sentiments which animated us in 1775, the Political Salvation of the United States may be very deeply interested, but BE CAUTIOUS.

EXPOSITORY

WRITE

Although we might think of online anonymity as a recent phenomenon, anonymous publications have been used to engage public interest in issues for centuries. For example, *The Anti-Federalist Papers* were published under pseudonyms, or pen names, by prominent Founding Fathers in order to express resistance and dissent. Write an expository essay in which you explain the pros and cons of anonymous objections. How might disguises empower dissent in unjust situations? What are some potential negative consequences of anonymous objections? You may choose to draw textual evidence, personal experiences, or research to support your response.

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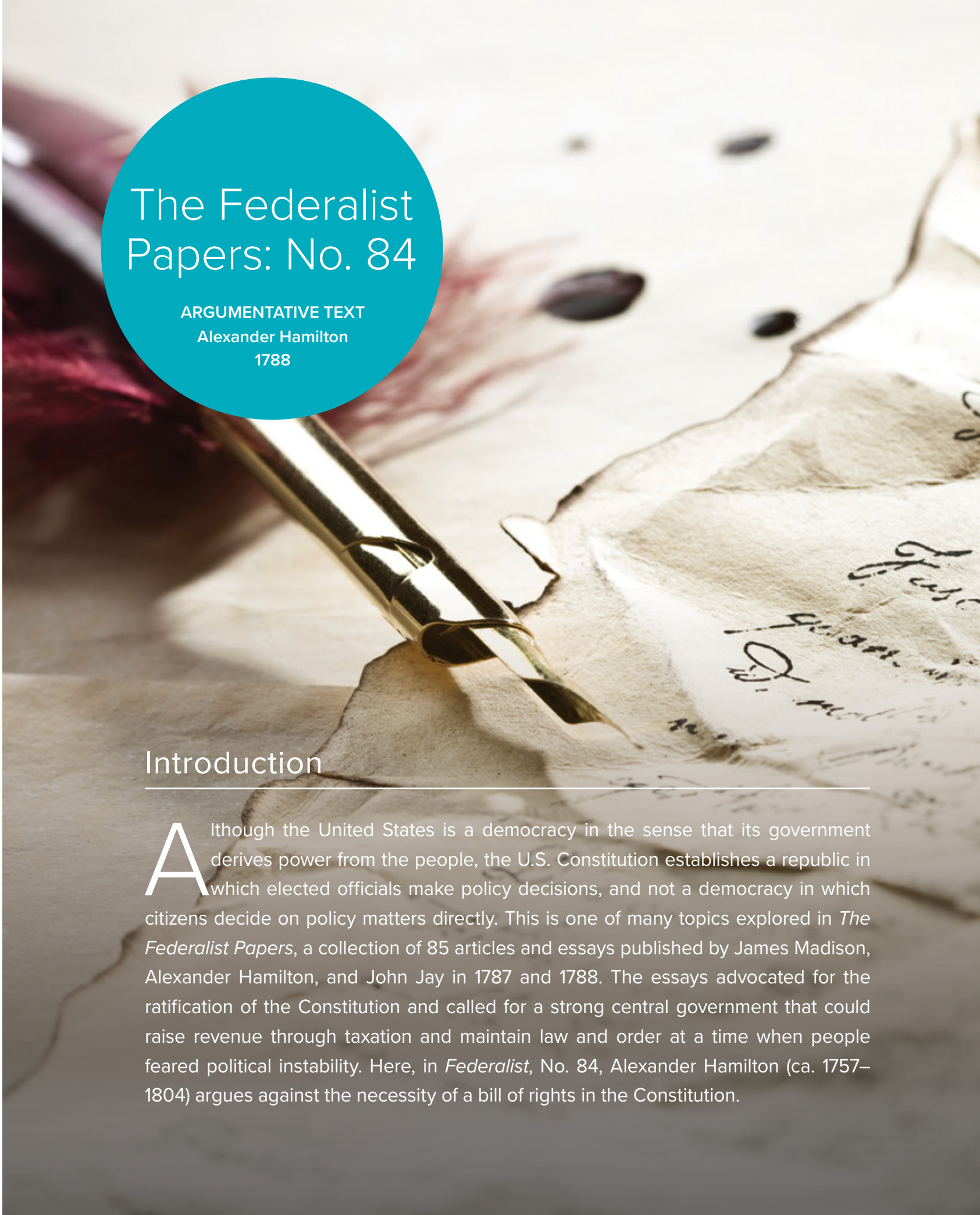

The Federalist Papers: No. 84

ARGUMENTATIVE TEXT
Alexander Hamilton
1788

Introduction

Although the United States is a democracy in the sense that its government derives power from the people, the U.S. Constitution establishes a republic in which elected officials make policy decisions, and not a democracy in which citizens decide on policy matters directly. This is one of many topics explored in *The Federalist Papers*, a collection of 85 articles and essays published by James Madison, Alexander Hamilton, and John Jay in 1787 and 1788. The essays advocated for the ratification of the Constitution and called for a strong central government that could raise revenue through taxation and maintain law and order at a time when people feared political instability. Here, in *Federalist*, No. 84, Alexander Hamilton (ca. 1757–1804) argues against the necessity of a bill of rights in the Constitution.

"Nothing need be said to illustrate the importance of the prohibition of titles of nobility."

NOTES

To the People of the State of New York:

Engraving From 1867 Featuring The American Founding Father And Secretary Of The Treasury, Alexander Hamilton.

1 IN THE course of the foregoing review of the Constitution, I have taken notice of, and endeavored to answer most of the objections which have appeared against it. There, however, remain a few which either did not fall naturally under any particular head or were forgotten in their proper places. These shall now be discussed; but as the subject has been drawn into great length, I shall so far consult brevity as to **comprise** all my observations on these miscellaneous points in a single paper.

2 The most considerable of the remaining objections is that the plan of the convention contains no bill of rights. Among other answers given to this, it has been upon different occasions remarked that the constitutions of several of the States are in a similar predicament. I add that New York is of the number. And yet the opposers of the new system, in this State, who profess an unlimited admiration for its constitution, are among the most intemperate partisans of a bill of rights. To **justify** their zeal in this matter, they allege two things: one is

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that, though the constitution of New York has no bill of rights prefixed to it, yet it contains, in the body of it, various provisions in favor of particular privileges and rights, which, in substance amount to the same thing; the other is, that the Constitution adopts, in their full extent, the common and statute law of Great Britain, by which many other rights, not expressed in it, are equally secured.

3 To the first I answer, that the Constitution proposed by the convention contains, as well as the constitution of this State, a number of such provisions.

4 Independent of those which relate to the structure of the government, we find the following: Article 1, section 3, clause 7 "Judgment in cases of impeachment shall not extend further than to removal from office, and disqualification to hold and enjoy any office of honor, trust, or profit under the United States; but the party convicted shall, nevertheless, be liable and subject to **indictment**, trial, judgment, and punishment according to law." Section 9, of the same article, clause 2 "The privilege of the writ of habeas corpus[1] shall not be suspended, unless when in cases of rebellion or invasion the public safety may require it." Clause 3 "No bill of attainder or ex-post-facto law shall be passed." Clause 7 "No title of nobility shall be granted by the United States; and no person holding any office of profit or trust under them, shall, without the consent of the Congress, accept of any present, emolument, office, or title of any kind whatever, from any king, prince, or foreign state." Article 3, section 2, clause 3 "The trial of all crimes, except in cases of impeachment, shall be by jury; and such trial shall be held in the State where the said crimes shall have been committed; but when not committed within any State, the trial shall be at such place or places as the Congress may by law have directed." Section 3, of the same article "Treason against the United States shall consist only in levying war against them, or in adhering to their enemies, giving them aid and comfort. No person shall be convicted of treason, unless on the testimony of two witnesses to the same overt act, or on confession in open court." And clause 3, of the same section "The Congress shall have power to declare the punishment of treason; but no attainder of treason shall work corruption of blood, or forfeiture, except during the life of the person attainted."

5 It may well be a question, whether these are not, upon the whole, of equal importance with any which are to be found in the constitution of this State. The establishment of the writ of habeas corpus, the prohibition of ex-post-facto laws, and of TITLES OF NOBILITY, TO WHICH WE HAVE NO CORRESPONDING PROVISION IN OUR CONSTITUTION, are perhaps greater securities to liberty and republicanism than any it contains. The creation of crimes after the **commission** of the fact, or, in other words, the subjecting of men to punishment for things which, when they were done, were breaches of no law, and the practice of arbitrary imprisonments, have been, in all ages, the favorite and

1. **habeas corpus** a written command demanding that a person under arrest be brought before a judge or into court

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most **formidable** instruments of tyranny. The observations of the judicious Blackstone[2], [A] in reference to the latter, are well worthy of recital: "To bereave a man of life, says he, or by violence to confiscate his estate, without accusation or trial, would be so gross and notorious an act of despotism, as must at once convey the alarm of tyranny throughout the whole nation; but confinement of the person, by secretly hurrying him to jail, where his sufferings are unknown or forgotten, is a less public, a less striking, and therefore A MORE DANGEROUS ENGINE of arbitrary government." And as a remedy for this fatal evil he is everywhere peculiarly emphatical in his encomiums on the habeas-corpus act, which in one place he calls "the BULWARK of the British Constitution."[B]

6 Nothing need be said to illustrate the importance of the prohibition of titles of nobility. This may truly be denominated the corner-stone of republican government; for so long as they are excluded, there can never be serious danger that the government will be any other than that of the people.

7 To the second that is, to the pretended establishment of the common and state law by the Constitution, I answer, that they are expressly made subject "to such alterations and provisions as the legislature shall from time to time make concerning the same." They are therefore at any moment liable to repeal by the ordinary legislative power, and of course have no constitutional sanction. The only use of the declaration was to recognize the ancient law and to remove doubts which might have been occasioned by the Revolution. This consequently can be considered as no part of a declaration of rights, which under our constitutions must be intended as limitations of the power of the government itself.

8 It has been several times truly remarked that bills of rights are, in their origin, stipulations between kings and their subjects, abridgements of prerogative in favor of privilege, reservations of rights not surrendered to the prince. Such was MAGNA CHARTA[3], obtained by the barons, sword in hand, from King John. Such were the subsequent confirmations of that charter by succeeding princes. Such was the PETITION OF RIGHT[4] assented to by Charles I., in the beginning of his reign. Such, also, was the Declaration of Right[5] presented by the Lords and Commons to the Prince of Orange in 1688, and afterwards thrown into the form of an act of parliament called the Bill of Rights. It is evident, therefore, that, according to their primitive signification, they have no application

SAMPLE ANNOTATION

Comparative Reading

Hamilton seems to feel that a bill of rights recalls the days when people felt that they needed protections against absolute monarchs, so it isn't necessary for the already free citizens of the newly formed United States. When I compare this to DeWitt's essay, I think that DeWitt uses Hamilton's argument against him. He thinks a bill of rights is necessary to put a stop to the pattern of tyranny and protect people from losing their rights.

2. **Blackstone** Sir William Blackstone (1723–1780), the author of *Commentaries on the Laws of England*, was influential in the establishment of common law in England.
3. **Magna Charta** (aka Magna Carta) a charter of rights created in 1215 that was written to create peace between King John of England and a group of rebellious nobles
4. **Petition of Right** a document written by the English Parliament in 1628 intended to protect civil liberties in England
5. **Declaration of Right** a document written in 1689 detailing the infringements of King James II of England in order to specify and protect the rights of citizens

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to constitutions professedly founded upon the power of the people, and executed by their immediate representatives and servants. Here, in strictness, the people surrender nothing; and as they retain every thing they have no need of particular reservations. "WE, THE PEOPLE of the United States, to secure the blessings of liberty to ourselves and our posterity, do ORDAIN and ESTABLISH this Constitution for the United States of America." Here is a better recognition of popular rights, than volumes of those **aphorisms** which make the principal figure in several of our State bills of rights, and which would sound much better in a treatise of ethics than in a constitution of government.

9 But a minute detail of particular rights is certainly far less applicable to a Constitution like that under consideration, which is merely intended to regulate the general political interests of the nation, than to a constitution which has the regulation of every species of personal and private concerns. If, therefore, the loud clamors against the plan of the convention, on this score, are well founded, no epithets of reprobation will be too strong for the constitution of this State. But the truth is, that both of them contain all which, in relation to their objects, is reasonably to be desired.

10 I go further, and affirm that bills of rights, in the sense and to the extent in which they are contended for, are not only unnecessary in the proposed Constitution, but would even be dangerous. They would contain various exceptions to powers not granted; and, on this very account, would afford a colorable pretext to claim more than were granted. For why declare that things shall not be done which there is no power to do? Why, for instance, should it be said that the liberty of the press shall not be restrained, when no power is given by which restrictions may be imposed? I will not contend that such a provision would confer a regulating power; but it is evident that it would furnish, to men disposed to usurp, a plausible pretense for claiming that power. They might urge with a semblance of reason, that the Constitution ought not to be charged with the absurdity of providing against the abuse of an authority which was not given, and that the provision against restraining the liberty of the press afforded a clear implication, that a power to prescribe proper regulations concerning it was intended to be vested in the national government. This may serve as a specimen of the numerous handles which would be given to the doctrine of constructive powers, by the indulgence of an injudicious zeal for bills of rights.

11 On the subject of the liberty of the press, as much as has been said, I cannot forbear adding a remark or two: in the first place, I observe, that there is not a syllable concerning it in the constitution of this State; in the next, I contend, that whatever has been said about it in that of any other State, amounts to nothing. What signifies a declaration, that "the liberty of the press shall be inviolably preserved"? What is the liberty of the press? Who can give it any definition which would not leave the utmost latitude for evasion? I hold it to

SAMPLE ANNOTATION

Argument – Reasoning

Hamilton argues here that there is no need to state that the power of the free press has no constraints in a bill of rights since there is nothing that states restrictions should be imposed. But I think DeWitt offers a more logical argument, saying that the only difference between a bill of rights for the federal government and the states is the number of people it affects.

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be impracticable; and from this I infer, that its security, whatever fine declarations may be inserted in any constitution respecting it, must altogether depend on public opinion, and on the general spirit of the people and of the government. [C] And here, after all, as is intimated upon another occasion, must we seek for the only solid basis of all our rights.

12 There remains but one other view of this matter to conclude the point. The truth is, after all the declamations we have heard, that the Constitution is itself, in every rational sense, and to every useful purpose, A BILL OF RIGHTS. The several bills of rights in Great Britain form its Constitution, and conversely the constitution of each State is its bill of rights. And the proposed Constitution, if adopted, will be the bill of rights of the Union. Is it one object of a bill of rights to declare and specify the political privileges of the citizens in the structure and administration of the government? This is done in the most ample and precise manner in the plan of the convention; comprehending various precautions for the public security, which are not to be found in any of the State constitutions. Is another object of a bill of rights to define certain immunities and modes of proceeding, which are relative to personal and private concerns? This we have seen has also been attended to, in a variety of cases, in the same plan. Adverting therefore to the substantial meaning of a bill of rights, it is absurd to allege that it is not to be found in the work of the convention. It may be said that it does not go far enough, though it will not be easy to make this appear; but it can with no **propriety** be contended that there is no such thing. It certainly must be immaterial what mode is observed as to the order of declaring the rights of the citizens, if they are to be found in any part of the instrument which establishes the government. And hence it must be apparent, that much of what has been said on this subject rests merely on verbal and nominal distinctions, entirely foreign from the substance of the thing . . .

SAMPLE ANNOTATION

Argument – Arguments and Claims

I recall DeWitt maintained that commonwealth constitutions were intended to protect the citizens of each specific commonwealth. This was the reason he thought the federal government needed its own bill of rights, so all citizens would be protected no matter where they lived. But Hamilton seems to be saying here that this isn't necessary because the Constitution is already a bill of rights.

[A] Vide Blackstone's "Commentaries," vol. 1., p. 136.
[B] Vide Blackstone's "Commentaries," vol. iv., p. 438.
[C] To show that there is a power in the Constitution by which the liberty of the press may be affected, recourse has been had to the power of taxation. It is said that duties may be laid upon the publications so high as to amount to a prohibition. I know not by what logic it could be maintained, that the declarations in the State constitutions, in favor of the freedom of the press, would be a constitutional impediment to the imposition of duties upon publications by the State legislatures. It cannot certainly be pretended that any degree of duties, however low, would be an abridgment of the liberty of the press. We know that newspapers are taxed in Great Britain, and yet it is notorious that the press nowhere enjoys greater liberty than in that country. And if duties of any kind may be laid without a violation of that liberty, it is evident that the extent must depend on legislative discretion, respecting the liberty of the press, will give it no greater security than it will have without them. The same invasions of it may be effected under the State constitutions which contain those declarations through the means of taxation, as under the proposed Constitution, which has nothing of the kind. It would be quite as significant to declare that government ought to be free, that taxes ought not to be excessive, etc., as that the liberty of the press ought not to be restrained.

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First Read

Read *The Federalist Papers*: "No. 84." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. According to the first paragraph in the text, why did Hamilton write this document? Cite evidence.

2. To whom is Hamilton referring when he calls out "the opposers of the new system," and what does he accuse them of? Explain, citing evidence.

3. How did Hamilton address the concerns raised by those "opposers"? Explain.

4. What is the meaning of the word **indictment** 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. The Latin word *formidare* means "to fear." With this information in mind and using context clues from the text, write your best definition of the word **formidable** here.

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Reading Skill: Argument – Arguments and Claims

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to identify 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 arguments 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: In order to compare to compare the development of multiple arguments, and evaluate the effectiveness and validity of claims, consider the following questions:

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

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Reread paragraph 12 of *The Federalist Papers*: "No. 84" and paragraph 7 of *The Anti-Federalist Papers*: "John DeWitt II." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Both passages discuss the structure of government. How do the two passages differ in their claims?

   - A. Passage 1 says that a bill of rights is outdated, while Passage 2 says that a bill of rights is a new idea.
   - B. Passage 1 says that it is difficult to protect everyone's rights, while Passage 2 says that it is easy to protect everyone's rights.
   - C. Passage 1 says that any protections in a bill of rights will be protected in a Constitution, while Passage 2 says to be cautious of assumptions about protections.
   - D. Passage 1 says that state constitutions eliminated federal protections, while Passage 2 says that state constitutions are made in order to support federal protections.

2. Which is an example of a logical inference from evidence?

   - A. "Is it one object of a bill of rights to declare and specify the political privileges of the citizens in the structure and administration of the government?"
   - B. "This is done in the most ample and precise manner in the plan of the convention . . ."
   - C. "Is another object of a bill of rights to define certain immunities and modes of proceeding, which are relative to personal and private concerns?"
   - D. "It may be said that it does not go far enough, though it will not be easy to make this appear; but it can with no propriety be contended that there is no such thing."

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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 argument each author is making
- ✓ the type of reasoning used to develop the argument (*inductive, abductive,* or *deductive*)
- ✓ the type of evidence used by the author to support the claim (*ex., 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?
- ✓ Is one author's use of reasoning more valid or effective? Why?
- ✓ 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 authors' argument is more clearly developed? Why?

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Reread paragraphs 4–6 of *The Federalist Papers*: "No. 84" and paragraph 3 of *The Anti-Federalist Papers*: "John DeWitt II." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Both passages evaluate provisions made in the Constitution. How do the authors' claims in the passages differ?

   - A. Hamilton believes the Constitution should model itself after the British government by establishing titles of nobility; DeWitt is concerned that it will be difficult to get the majority vote because people's opinions vary across the United States.
   - B. Hamilton asserts that the Constitutional prohibition of titles of nobility is one of the greatest securities to freedom; DeWitt thinks people from certain states do not deserve the right to vote.
   - C. Hamilton believes the Constitution's provisions provide adequate protections for rights; DeWitt thinks that the states should go to war if they want to make alterations to the Constitution.
   - D. Hamilton commends the Constitution's provisions against titles of nobility; DeWitt thinks the Constitution's attempts to make amendments to the Constitution will result in violence.

2. What type of reasoning does each author use to support his claim?

   - A. Hamilton uses deductive reasoning, and DeWitt uses inductive reasoning.
   - B. Hamilton uses inductive reasoning, and DeWitt uses abductive reasoning.
   - C. Hamilton uses abductive reasoning, and DeWitt uses inductive reasoning.
   - D. Both authors use deductive reasoning.

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CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to identify how contemporaneous authors address related topics, their use of reasoning, and the time period in which they wrote, note the following:

- ✓ the topics of the texts
- ✓ each author's claims about the topic
- ✓ details that reveal the time period in which each work was written, such as the year it was written, references to historical events, and references to the beliefs, values, or customs of a particular time period
- ✓ each author's purpose and perspective
- ✓ the types of reasoning used by each author
  - **deductive:** begins with the general and moves to the specific
  - **inductive:** begins with specific observations and draws a broad conclusion
  - **abductive:** begins with a pattern or a trend and uses that pattern to draw a conclusion consistent with the given pattern

STEP 2: To compare and contrast how contemporaneous authors address related topics, comparing the authors' use of reasoning, and analyzing the texts within the context of the time period, consider the following questions:

- ✓ What does each author believe to be true about the topic?
- ✓ What types of reasoning does each author employ?
- ✓ How do the different types of reasoning support each author's claims?
- ✓ How does the time period during which each author was writing influence their reasoning and views on the topic?

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Reread paragraph 12 of *The Federalist Papers*: "No. 84" and paragraph 7 of *The Anti-Federalist Papers*: "John DeWitt II." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How do the authors' views on the federal Constitution differ from one another?

   - A. Hamilton believes the federal Constitution accomplishes the goals of a bill of rights; DeWitt warns the people of Massachusetts against transferring power to the federal government.
   - B. Hamilton believes the Constitution is a precise and effective plan; DeWitt believes the federal Constitution takes away the rights of the people of Massachusetts.
   - C. Hamilton believes the federal government should control the lives of U.S. citizens; DeWitt believes the Constitution of Massachusetts is a good model for the government.
   - D. Hamilton wants to adopt the bill of Rights of Great Britain as the U.S. Constitution; DeWitt believes the Constitution of the Commonwealth of Massachusetts the Constitution should govern the United States.

2. Which quotation contains details that reveal the particular beliefs, values, or customs of a particular time period?

   - A. "It may be said that it does not go far enough, though it will not be easy to make this appear; but it can with no propriety be contended that there is no such thing."
   - B. "In this overturn of all individual governments, in this new-fashioned set of ideas, and in this total dereliction of those sentiments which animated us in 1775, the Political Salvation of the United States may be very deeply interested, but BE CAUTIOUS."
   - C. "The skeleton of it may remain, but its vital principle shall be transferred to the new Government: Nay, you must go still further, and agree to invest the new Congress with powers, which you have yet thought proper to withhold from your own present Government."
   - D. "There remains but one other view of this matter to conclude the point. The truth is, after all the declamations we have heard, that the Constitution is itself, in every rational sense, and to every useful purpose, A BILL OF RIGHTS."

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Close Read

Reread *The Federalist Papers*: "No. 84." 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. *The Anti-Federalist Papers*: "John DeWitt II," published a month after the Constitutional Convention ended in 1787, argues in favor of a bill of rights. Identify details in *The Federalist Papers*: "No. 84" that reveal the time period and historical context in which that document was written. Compare and contrast how these contemporaneous authors address a similar topic within the context of time period.

2. The author of *The Anti-Federalist Papers*: "John DeWitt II" claims that people must naturally surrender some of their individual rights in order to participate in an organized society. Identify details that you can use to compare and evaluate the author's claim in *The Federalist Papers*: "No. 84" with the claim in "John DeWitt II."

3. In the final paragraph of "John DeWitt II," the author uses deductive reasoning. First, he makes the general statement that the federal Constitution requires an overturn of the Articles of the Confederation. Then, he lists facts about how the balance of powers will change under a strong central government. Finally, he draws the conclusion that people should be careful in making their decision about the federal Constitution. Highlight textual evidence that shows Hamilton's reasoning in *The Federalist Papers*: "No. 84." Compare and evaluate the use of reasoning in the essays.

4. Reread the footnotes in *The Federalist Papers*: "No. 84." Identify details that add credibility to Hamilton's argument. Evaluate whether or not the footnotes are effective.

5. Identify details that demonstrate Hamilton's confidence in the ability of the Constitution to protect civil liberties. Explain how his defense of the Constitution is representative of the American spirit.

COMPARATIVE ANALYSIS

WRITE

In the Colonial and Early National period, leading figures like Alexander Hamilton attempted to shape the values and laws of our fledgling nation. It was a period of warring ideas and ideals, which still have bearing on our laws today. Specifically, *The Federalist Papers*: "No. 84" and "John DeWitt II" authors argue about whether or not the Bill of Rights should be ratified. Compare and contrast the development of the authors' arguments on this topic, evaluating the effectiveness and validity of their claims, their use of reasoning, making sure to analyze the texts within the context of this tumultuous time period.

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Flowering Judas

FICTION
Katherine Anne Porter
1930

Introduction

Katherine Anne Porter (1890–1980) wrote fiction, essays, and journalism. She is best known for her short stories and her best-selling novel *Ship of Fools*; she was also a teacher and political activist. Born and raised in Texas, and later splitting her time between New York City and Mexico, Porter went on to win a Pulitzer Prize for her collected short stories. “Flowering Judas,” first published in 1930, follows Laura, an American expatriate living in Mexico as a member of the revolutionary forces.

"Now she is free, and she thinks,
I must run while there is time.
But she does not go."

NOTES

1 BRAGGIONI sits heaped upon the edge of a straight-backed chair much too small for him, and sings to Laura in a furry, mournful voice. Laura has begun to find reasons for avoiding her own house until the latest possible moment, for Braggioni is there almost every night. No matter how late she is, he will be sitting there with a surly, waiting expression, pulling at his kinky yellow hair, thumbing the strings of his guitar, snarling a tune under his breath. Lupe the Indian maid meets Laura at the door, and says with a flicker of a glance towards the upper room, "He waits."

2 Laura wishes to lie down, she is tired of her hairpins and the feel of her long tight sleeves, but she says to him, "Have you a new song for me this evening?" If he says yes, she asks him to sing it. If he says no, she remembers his favorite one, and asks him to sing it again. Lupe brings her a cup of chocolate and a plate of rice, and Laura eats at the small table under the lamp, first inviting Braggioni, whose answer is always the same: "I have eaten, and besides, chocolate thickens the voice."

3 Laura says, "Sing, then," and Braggioni heaves himself into song. He scratches the guitar familiarly as though it were a pet animal, and sings passionately off key, taking the high notes in a prolonged painful squeal. Laura, who haunts the markets listening to the ballad singers, and stops every day to hear the blind boy playing his reed-flute in Sixteenth of September Street, listens to Braggioni with pitiless courtesy, because she dares not smile at his miserable performance. Nobody dares to smile at him. Braggioni is cruel to everyone, with a kind of specialized insolence, but he is so vain of his talents, and so **sensitive** to slights, it would require a cruelty and vanity greater than his own to lay a finger on the vast cureless wound of his self-esteem. It would require courage, too, for it is dangerous to offend him, and nobody has this courage.

4 Braggioni loves himself with such tenderness and amplitude and eternal charity that his followers—for he is a leader of men, a skilled revolutionist, and his skin has been **punctured** in honorable warfare—warm themselves in the reflected glow, and say to each other: "He has a real nobility, a love of humanity raised above mere personal affections." The excess of this self-love

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has flowed out, inconveniently for her, over Laura, who, with so many others, owes her comfortable situation and her salary to him. When he is in a very good humor, he tells her, "I am tempted to forgive you for being a gringa. Gringita!" and Laura, burning, imagines herself leaning forward suddenly, and with a sound back-handed slap wiping the suety smile from his face. If he notices her eyes at these moments he gives no sign.

5 She knows what Braggioni would offer her, and she must resist tenaciously without appearing to resist, and if she could avoid it she would not admit even to herself the slow drift of his intention. During these long evenings which have spoiled a long month for her, she sits in her deep chair with an open book on her knees, resting her eyes on the consoling rigidity of the printed page when the sight and sound of Braggioni singing threaten to identify themselves with all her remembered **afflictions** and to add their weight to her uneasy premonitions of the future. The gluttonous bulk of Braggioni has become a symbol of her many disillusions, for a revolutionist should be lean, animated by heroic faith, a vessel of abstract virtues. This is nonsense, she knows it now and is ashamed of it. Revolution must have leaders, and leadership is a career for energetic men. She is, her comrades tell her, full of romantic error, for what she defines as cynicism in them is merely "a developed sense of reality." She is almost too willing to say, "I am wrong, I suppose I don't really understand the principles," and afterward she makes a secret truce with herself, determined not to surrender her will to such expedient logic. But she cannot help feeling that she has been betrayed irreparably by the disunion between her way of living and her feeling of what life should be, and at times she is almost contented to rest in this sense of grievance as a private store of consolation. Sometimes she wishes to run away, but she stays. Now she longs to fly out of this room, down the narrow stairs, and into the street where the houses lean together like conspirators under a single mottled lamp, and leave Braggioni singing to himself.

6 Instead she looks at Braggioni, frankly and clearly, like a good child who understands the rules of behavior. Her knees cling together under sound blue serge, and her round white collar is not purposely nun-like. She wears the uniform of an idea, and has renounced vanities. She was born Roman Catholic, and in spite of her fear of being seen by someone who might make a scandal of it, she slips now and again into some crumbling little church, kneels on the chilly stone, and says a Hail Mary on the gold rosary she bought in Tehuantepec. It is no good and she ends by examining the altar with its tinsel flowers and ragged brocades, and feels tender about the battered doll-shape of some male saint whose white, lace-trimmed drawers hang limply around his ankles below the hieratic dignity of his velvet robe. She has encased herself in a set of principles derived from her early training, leaving no detail of gesture or of personal taste untouched, and for this reason she

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will not wear lace made on machines. This is her private heresy, for in her special group the machine is sacred, and will be the salvation of the workers. She loves fine lace, and there is a tiny edge of fluted cobweb on this collar, which is one of twenty precisely alike, folded in blue tissue paper in the upper drawer of her clothes chest.

7 Braggioni catches her glance solidly as if he had been waiting for it, leans forward, balancing his paunch between his spread knees, and sings with tremendous emphasis, weighing his words. He has, the song relates, no father and no mother, nor even a friend to console him; lonely as a wave of the sea he comes and goes, lonely as a wave. His mouth opens round and yearns sideways, his balloon cheeks grow oily with the labor of song. He bulges marvelously in his expensive garments. Over his lavender collar, crushed upon a purple necktie, held by a diamond hoop: over his ammunition belt of tooled leather worked in silver, buckled cruelly around his gasping middle: over the tops of his glossy yellow shoes Braggioni swells with ominous ripeness, his mauve silk hose stretched taut, his ankles bound with the stout leather thongs of his shoes.

8 When he stretches his eyelids at Laura she notes again that his eyes are the true tawny yellow cat's eyes. He is rich, not in money, he tells her, but in power, and this power brings with it the blameless ownership of things, and the right to indulge his love of small luxuries. "I have a taste for the elegant refinements," he said once, flourishing a yellow silk handkerchief before her nose. "Smell that? It is Jockey Club, imported from New York." Nonetheless he is wounded by life. He will say so presently. "It is true everything turns to dust in the hand, to gall on the tongue." He sighs and his leather belt creaks like a saddle girth. "I am disappointed in everything as it comes. Everything." He shakes his head. "You, poor thing, you will be disappointed too. You are born for it. We are more alike than you realize in some things. Wait and see. Some day you will remember what I have told you, you will know that Braggioni was your friend."

9 Laura feels a slow chill, a purely physical sense of danger, a warning in her blood that violence, mutilation, a shocking death, wait for her with lessening patience. She has translated this fear into something homely, immediate, and sometimes hesitates before crossing the street. "My personal fate is nothing, except as the testimony of a mental attitude," she reminds herself, quoting from some forgotten philosophic primer, and is sensible enough to add, "Anyhow, I shall not be killed by an automobile if I can help it."

10 "It may be true I am as **corrupt**, in another way, as Braggioni," she thinks in spite of herself, "as callous, as incomplete," and if this is so, any kind of death seems preferable. Still she sits quietly, she does not run. Where could she go? Uninvited she has promised herself to this place; she can no longer

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imagine herself as living in another country, and there is no pleasure in remembering her life before she came here.

11 Precisely what is the nature of this devotion, its true motives, and what are its obligations? Laura cannot say. She spends part of her days in Xochimilco, near by, teaching Indian children to say in English, "The cat is on the mat." When she appears in the classroom they crowd about her with smiles on their wise, innocent, clay-colored faces, crying, "Good morning, my titcher!" in **immaculate** voices, and they make of her desk a fresh garden of flowers every day. During her leisure she goes to union meetings and listens to busy important voices quarreling over tactics, methods, internal politics. She visits the prisoners of her own political faith in their cells, where they entertain themselves with counting cockroaches, repenting of their indiscretions, composing their memoirs, writing out manifestoes and plans for their comrades who are still walking about free, hands in pockets, sniffing fresh air. Laura brings them food and cigarettes and a little money, and she brings messages disguised in equivocal phrases from the men outside who dare not set foot in the prison for fear of disappearing into the cells kept empty for them. If the prisoners confuse night and day, and complain, "Dear little Laura, time doesn't pass in this infernal hole, and I won't know when it is time to sleep unless I have a reminder," she brings them their favorite narcotics, and says in a tone that does not wound them with pity, "Tonight will really be night for you," and though her Spanish amuses them, they find her comforting, useful. If they lose patience and all faith, and curse the slowness of their friends in coming to their rescue with money and influence, they trust her not to repeat everything, and if she inquires, "Where do you think we can find money, or influence?" they are certain to answer, "Well, there is Braggioni, why doesn't he do something?"

12 She smuggles letters from headquarters to men hiding from firing squads in back streets in mildewed houses, where they sit in tumbled beds and talk bitterly as if all Mexico were at their heels, when Laura knows positively they might appear at the band concert in the Alameda on Sunday morning, and no one would notice them. But Braggioni says, "Let them sweat a little. The next time they may be careful. It is very restful to have them out of the way for a while." She is not afraid to knock on any door in any street after midnight, and enter in the darkness, and say to one of these men who is really in danger: "They will be looking for you—seriously—tomorrow morning after six. Here is some money from Vicente. Go to Vera Cruz and wait."

13 She borrows money from the Roumanian agitator to give to his bitter enemy the Polish agitator. The favor of Braggioni is their disputed territory, and Braggioni holds the balance nicely, for he can use them both. The Polish agitator talks love to her over café tables, hoping to exploit what he believes is her secret sentimental preference for him, and he gives her misinformation

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which he begs her to repeat as the solemn truth to certain persons. The Roumanian is more adroit. He is generous with his money in all good causes, and lies to her with an air of ingenuous candor, as if he were her good friend and confidant. She never repeats anything they may say. Braggioni never asks questions. He has other ways to discover all that he wishes to know about them.

14 Nobody touches her, but all praise her gray eyes, and the soft, round under lip which promises gayety, yet is always grave, nearly always firmly closed: and they cannot understand why she is in Mexico. She walks back and forth on her errands, with puzzled eyebrows, carrying her little folder of drawings and music and school papers. No dancer dances more beautifully than Laura walks, and she inspires some amusing, unexpected ardors, which cause little gossip, because nothing comes of them. A young captain who had been a soldier in Zapata's army attempted, during a horseback ride near Cuernavaca, to express his desire for her with the noble simplicity befitting a rude folk-hero: but gently, because he was gentle. This gentleness was his defeat, for when he alighted, and removed her foot from the stirrup, and essayed to draw her down into his arms, her horse, ordinarily a tame one, shied fiercely, reared and plunged away. The young hero's horse careered blindly after his stable-mate, and the hero did not return to the hotel until rather late that evening. At breakfast he came to her table in full charro dress, gray buckskin jacket and trousers with strings of silver buttons down the leg, and he was in a humorous, careless mood. "May I sit with you?" and "You are a wonderful rider. I was terrified that you might be thrown and dragged. I should never have forgiven myself. But I cannot admire you enough for your riding!"

15 "I learned to ride in Arizona," said Laura. "If you will ride with me again this morning, I promise you a horse that will not shy with you," he said. But Laura remembered that she must return to Mexico City at noon.

16 Next morning the children made a celebration and spent their playtime writing on the blackboard, "We lov ar ticher," and with tinted chalks they drew wreaths of flowers around the words. The young hero wrote her a letter: "I am a very foolish, wasteful, impulsive man. I should have first said I love you, and then you would not have run away. But you shall see me again." Laura thought, "I must send him a box of colored crayons," but she was trying to forgive herself for having spurred her horse at the wrong moment.

17 A brown, shock-haired youth came and stood in her patio one night and sang like a lost soul for two hours, but Laura could think of nothing to do about it. The moonlight spread a wash of gauzy silver over the clear spaces of the garden, and the shadows were cobalt blue. The scarlet blossoms of the Judas tree were dull purple, and the names of the colors repeated themselves

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automatically in her mind, while she watched not the boy, but his shadow, fallen like a dark garment across the fountain rim, trailing in the water. Lupe came silently and whispered expert counsel in her ear: "If you will throw him one little flower, he will sing another song or two and go away." Laura threw the flower, and he sang a last song and went away with the flower tucked in the band of his hat. Lupe said, "He is one of the organizers of the Typographers Union, and before that he sold corridos in the Merced market, and before that, he came from Guanajuato, where I was born. I would not trust any man, but I trust least those from Guanajuato."

18 She did not tell Laura that he would be back again the next night, and the next, nor that he would follow her at a certain fixed distance around the Merced market, through the Zócalo, up Francisco I. Madero Avenue, and so along the Paseo de la Reforma to Chapultepec Park, and into the Philosopher's Footpath, still with that flower withering in his hat, and an indivisible attention in his eyes.

19 Now Laura is accustomed to him, it means nothing except that he is nineteen years old and is observing a convention with all propriety, as though it were founded on a law of nature, which in the end it might well prove to be. He is beginning to write poems which he prints on a wooden press, and he leaves them stuck like handbills in her door. She is pleasantly disturbed by the abstract, unhurried watchfulness of his black eyes which will in time turn easily towards another object. She tells herself that throwing the flower was a mistake, for she is twenty-two years old and knows better; but she refuses to regret it, and persuades herself that her negation of all external events as they occur is a sign that she is gradually perfecting herself in the stoicism she strives to cultivate against that disaster she fears, though she cannot name it.

20 She is not at home in the world. Everyday she teaches children who remain strangers to her, though she loves their tender round hands and their charming opportunist savagery. She knocks at unfamiliar doors not knowing whether a friend or a stranger shall answer, and even if a known face emerges from the sour gloom of that unknown interior, still it is the face of a stranger. No matter what this stranger says to her, nor what her message to him, the very cells of her flesh reject knowledge and kinship in one monotonous word. No. No. No. She draws her strength from this one holy talismanic word which does not suffer her to be led into evil. Denying everything, she may walk anywhere in safety, she looks at everything without amazement.

21 No, repeats this firm unchanging voice of her blood; and she looks at Braggioni without amazement. He is a great man, he wishes to impress this simple girl who covers her great round breasts with thick dark cloth, and who hides long, invaluably beautiful legs under a heavy skirt. She is almost thin except for the incomprehensible fullness of her breasts, like a nursing

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mother's, and Braggioni, who considers himself a judge of women, speculates again on the puzzle of her notorious virginity, and takes the liberty of speech which she permits without a sign of modesty, indeed, without any sort of sign, which is disconcerting.

22 "You think you are so cold, gringita! Wait and see. You will surprise yourself some day! May I be there to advise you!" He stretches his eyelids at her, and his ill-humored cat's eyes waver in a separate glance for the two points of light marking the opposite ends of a smoothly drawn path between the swollen curve of her breasts. He is not put off by that blue serge, nor by her resolutely fixed gaze. There is all the time in the world. His cheeks are bellying with the wind of song. "O girl with the dark eyes," he sings, and reconsiders. "But yours are not dark. I can change all that. O girl with the green eyes, you have stolen my heart away!" then his mind wanders to the song, and Laura feels the weight of his attention being shifted elsewhere. Singing thus, he seems harmless, he is quite harmless, there is nothing to do but sit patiently and say "No," when the moment comes. She draws a full breath, and her mind wanders also, but not far. She dares not wander too far.

23 Not for nothing has Braggioni taken pains to be a good revolutionist and a professional lover of humanity. He will never die of it. He has the **malice**, the cleverness, the wickedness, the sharpness of wit, the hardness of heart, stipulated for loving the world profitably. He will never die of it. He will live to see himself kicked out from his feeding trough by other hungry world-saviors. Traditionally he must sing in spite of his life which drives him to bloodshed, he tells Laura, for his father was a Tuscany peasant who drifted to Yucatan and married a Maya woman: a woman of race, an aristocrat. They gave him the love and knowledge of music, thus: and under the rip of his thumbnail, the strings of the instrument complain like exposed nerves.

24 Once he was called Delgadito by all the girls and married women who ran after him; he was so scrawny all his bones showed under his thin cotton clothing, and he could squeeze his emptiness to the very backbone with his two hands. He was a poet and the revolution was only a dream then; too many women loved him and sapped away his youth, and he could never find enough to eat anywhere, anywhere! Now he is a leader of men, crafty men who whisper in his ear, hungry men who wait for hours outside his office for a word with him, emaciated men with wild faces who waylay him at the street gate with a timid, "Comrade, let me tell you. . ." and they blow the foul breath from their empty stomachs in his face.

25 He is always sympathetic. He gives them handfuls of small coins from his own pocket, he promises them work, there will be demonstrations, they must join the unions and attend the meetings, above all they must be on the watch for

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spies. They are closer to him than his own brothers, without them he can do nothing—until tomorrow, comrade!

26 Until tomorrow. "They are stupid, they are lazy, they are treacherous, they would cut my throat for nothing," he says to Laura. He has good food and abundant drink, he hires an automobile and drives in the Paseo on Sunday morning, and enjoys plenty of sleep in a soft bed beside a wife who dares not disturb him; and he sits pampering his bones in easy billows of fat, singing to Laura, who knows and thinks these things about him. When he was fifteen, he tried to drown himself because he loved a girl, his first love, and she laughed at him. "A thousand women have paid for that," and his tight little mouth turns down at the corners. Now he perfumes his hair with Jockey Club, and confides to Laura: "One woman is really as good as another for me, in the dark. I prefer them all."

27 His wife organizes unions among the girls in the cigarette factories, and walks in picket lines, and even speaks at meetings in the evening. But she cannot be brought to acknowledge the benefits of true liberty. "I tell her I must have my freedom, net. She does not understand my point of view." Laura has heard this many times. Braggioni scratches the guitar and meditates. "She is an instinctively virtuous woman, pure gold, no doubt of that. If she were not, I should lock her up, and she knows it."

28 His wife, who works so hard for the good of the factory girls, employs part of her leisure lying on the floor weeping because there are so many women in the world, and only one husband for her, and she never knows where nor when to look for him. He told her: "Unless you can learn to cry when I am not here, I must go away for good." That day he went away and took a room at the Hotel Madrid.

29 It is this month of separation for the sake of higher principles that has been spoiled not only for Mrs. Braggioni, whose sense of reality is beyond criticism, but for Laura, who feels herself bogged in a nightmare. Tonight Laura envies Mrs. Braggioni, who is alone, and free to weep as much as she pleases about a concrete wrong. Laura has just come from a visit to the prison, and she is waiting for tomorrow with a bitter anxiety as if tomorrow may not come, but time may be caught immovably in this hour, with herself transfixed, Braggioni singing on forever, and Eugenio's body not yet discovered by the guard.

30 Braggioni says: "Are you going to sleep?" Almost before she can shake her head, he begins telling her about the May-day disturbances coming on in Morelia, for the Catholics hold a festival in honor of the Blessed Virgin, and the Socialists celebrate their martyrs on that day. "There will be two independent processions, starting from either end of town, and they will march until they meet, and the rest depends. . ." He asks her to oil and load

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his pistols. Standing up, he unbuckles his ammunition belt, and spreads it laden across her knees. Laura sits with the shells slipping through the cleaning cloth dipped in oil, and he says again he cannot understand why she works so hard for the revolutionary idea unless she loves some man who is in it. "Are you not in love with someone?" "No," says Laura. "And no one is in love with you?" "No." "Then it is your own fault. No woman need go begging. Why, what is the matter with you? The legless beggar woman in the Alameda has a perfectly faithful lover. Did you know that?"

31 Laura peers down the pistol barrel and says nothing, but a long, slow faintness rises and subsides in her; Braggioni curves his swollen fingers around the throat of the guitar and softly smothers the music out of it, and when she hears him again he seems to have forgotten her, and is speaking in the hypnotic voice he uses when talking in small rooms to a listening, close-gathered crowd. Some day this world, now seemingly so composed and eternal, to the edges of every sea shall be merely a tangle of gaping trenches, of crashing walls and broken bodies. Everything must be torn from its accustomed place where it has rotted for centuries, hurled skyward and distributed, cast down again clean as rain, without separate identity. Nothing shall survive that the stiffened hands of poverty have created for the rich and no one shall be left alive except the elect spirits destined to procreate a new world cleansed of cruelty and injustice, ruled by benevolent anarchy: "Pistols are good, I love them, cannon are even better, but in the end I pin my faith to good dynamite," he concludes, and strokes the pistol lying in her hands. "Once I dreamed of destroying this city, in case it offered resistance to General Ortíz, but it fell into his hands like an overripe pear."

32 He is made restless by his own words, rises and stands waiting. Laura holds up the belt to him: "Put that on, and go kill somebody in Morelia, and you will be happier," she says softly. The presence of death in the room makes her bold. "Today, I found Eugenio going into a stupor. He refused to allow me to call the prison doctor. He had taken all the tablets I brought him yesterday. He said he took them because he was bored."

33 "He is a fool, and his death is his own business," says Braggioni, fastening his belt carefully.

34 "I told him if he had waited only a little while longer, you would have got him set free," says Laura. "He said he did not want to wait."

35 "He is a fool and we are well rid of him," says Braggioni, reaching for his hat.

36 He goes away. Laura knows his mood has changed, she will not see him any more for a while.

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37 He will send word when he needs her to go on errands into strange streets, to speak to the strange faces that will appear, like clay masks with the power of human speech, to mutter their thanks to Braggioni for his help. Now she is free, and she thinks, I must run while there is time. But she does not go.

38 Braggioni enters his own house where for a month his wife has spent many hours every night weeping and tangling her hair upon her pillow. She is weeping now, and she weeps more at the sight of him, the cause of all her sorrows. He looks about the room. Nothing is changed, the smells are good and familiar, he is well acquainted with the woman who comes toward him with no reproach except grief on her face. He says to her tenderly: "You are so good, please don't cry any more, you dear good creature." She says, "Are you tired, my angel? Sit here and I will wash your feet." She brings a bowl of water, and kneeling, unlaces his shoes, and when from her knees she raises her sad eyes under her blackened lids, he is sorry for everything, and bursts into tears. "Ah, yes, I am hungry, I am tired, let us eat something together," he says, between sobs. His wife leans her head on his arm and says, "Forgive me!" and this time he is refreshed by the solemn, endless rain of her tears.

39 Laura takes off her serge dress and puts on a white linen nightgown and goes to bed. She turns her head a little to one side, and lying still, reminds herself that it is time to sleep. Numbers tick in her brain like little clocks, soundless doors close of themselves around her. If you would sleep, you must not remember anything, the children will say tomorrow, good morning, my teacher, the poor prisoners who come every day bringing flowers to their jailor. 1–2-3–4-5—it is monstrous to confuse love with revolution, night with day, life with death— ah, Eugenio!

40 The tolling of the midnight bell is a signal, but what does it mean? Get up, Laura, and follow me: come out of your sleep, out of your bed, out of this strange house. What are you doing in this house? Without a word, without fear she rose and reached for Eugenio's hand, but he eluded her with a sharp, sly smile and drifted away. This is not all, you shall see—Murderer, he said, follow me, I will show you a new country, but it is far away and we must hurry. No, said Laura, not unless you take my hand, no; and she clung first to the stair rail, and then to the topmost branch of the Judas tree that bent down slowly and set her upon the earth, and then to the rocky ledge of a cliff, and then to the jagged wave of a sea that was not water but a desert of crumbling stone. Where are you taking me, she asked in wonder but without fear. To death, and it is a long way off, and we must hurry, said Eugenio. No, said Laura, not unless you take my hand. Then eat these flowers, poor prisoner, said Eugenio in a voice of pity, take and eat: and from the Judas tree he stripped the warm bleeding flowers, and held them to her lips. She saw that his hand was fleshless, a cluster of small white petrified branches, and his eye sockets were without light, but she ate the flowers greedily for they satisfied

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both hunger and thirst. Murderer! said Eugenio, and Cannibal! This is my body and my blood. Laura cried No! and at the sound of her own voice, she awoke trembling, and was afraid to sleep again.

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ARGUMENTATIVE

WRITE

Porter writes "for a revolutionist should be lean, animated by heroic faith, a vessel of abstract virtues." What attributes does Porter think make a good leader? Do you agree or disagree with her description of a leader? Write an essay arguing what characteristics you think are crucial for good leaders to have and then argue whether or not Braggioni has these qualities. Use evidence from the text to explain and justify your reasoning.

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Vocabulary Review

MODEL

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

1. Talk about the word like an expert. Have each member of a pair or group choose a word to briefly research and then present and teach. Learning and then teaching a word as an "expert" will help you gain confidence in using the word in many ways. (ex., The word ***colony*** has definitions ranging from a country occupied by settlers not from that area, to a group of people who live collectively in a foreign city, to a community of animals or plants living closely together.)

2. Use affixes to help determine a word's meaning. Identifying and defining morphemes can help you recognize base words and parts of speech. (ex., Both ***Enlightenment*** and ***self-government*** include the suffix *-ment*, which forms the verbs into nouns.)

3. Illustrate the word. Visualizing the word or term in the context of history is a concrete way to commit it to memory. (ex., A picture of soldiers and a drum corps could illustrate the ***Revolutionary War***.)

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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 Early American literature and the concept of independence as it defines the American character. Think about the modern spirit of America as you see it today in a movie, story, book, or song you know well. Where do you see influences from the earlier American works you have read? What is new or different about the modern work? How has the American spirit of independence changed or stayed the same? 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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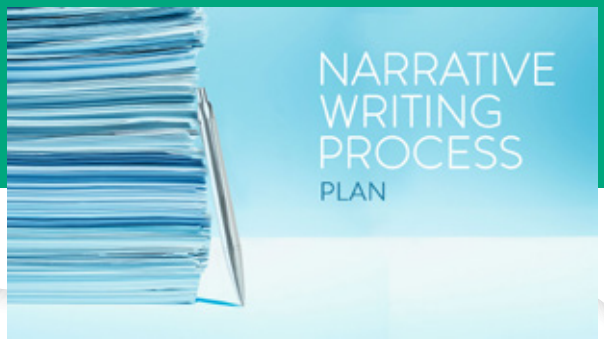
Extended Writing Project and Grammar



Plan

The story of America is built on the concept of liberty—that we have the right to act and speak as we choose. This belief led to our independence and has continued to influence the course of events in the centuries that have followed, shaping us into the country—and the people—that we are today.

Writing Prompt

How does the desire for independence affect our choices?

Write a complex narrative about a character, real or imagined, who feels trapped by circumstance and who wishes to become more independent. Using the skills you have learned in this unit, write a narrative using appropriate narrative techniques to establish multiple perspectives about the character's journey from dependence to independence. Be sure to describe how the main character feels limited at the beginning, the decisions the character makes to become independent, and the consequences and responsibilities of this newfound independence. If you choose to write a personal narrative, use the same outline to write about how you or someone you know has achieved independence. Remember to include the following narrative writing features in your narrative:

- ✓ a plot
- ✓ a clear setting
- ✓ characters and dialogue that establish multiple perspectives
- ✓ descriptive details
- ✓ a clear theme
- ✓ standard English grammar, punctuation, capitalization, and spelling

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Introduction to Narrative Writing

Narrative writing tells a story of experiences or events that have been imagined by a writer or that have happened in real life. Good narrative writing effectively uses literary elements, narrative techniques, and a purposeful structure to create an engaging style and meaningful story. The key literary elements used in narrative writing include the following:

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

In addition to these key literary elements, narrative writers carefully craft their work through their use of narrative techniques, such as dialogue, description, perspective, and juxtaposition, and through their stylistic choices, including word choice, syntax, and their use of figurative language. These choices help to shape the style and create the tone, voice, and mood of the text. Effective narratives combine these narrative features in order to engage the reader and add layers of meaning to the story.

To create a more complex narrative, writers can use additional narrative techniques to establish multiple perspectives in a single story. These techniques can include foreshadowing, flashbacks, pacing, and stream of consciousness. To express the perspectives of multiple characters, writers can use multiple first-person narrators, who each tell a piece of the story, or writers can use a third-person point of view to create a narrator who reveals the thoughts and feelings of each character. For example, in this unit you read "The Story of an Hour," which uses a third-person point of view to reveal the perspective of Mrs. Mallard, while also providing insight into the thoughts of her companions.

As you continue with this Extended Writing Project, you'll receive more instruction and practice in developing literary elements, using narrative techniques, creating a purposeful structure, and making appropriate style choices as you write your own personal or fictional narrative. You'll also learn how to use appropriate narrative techniques to establish multiple perspectives and create a complex story with layers of meaning.

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Before you get started on your own fictional or personal narrative, read this final version that one student, Daniel, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of narrative writing that Daniel included in his narrative.

NOTES

STUDENT MODEL

READ AND ANNOTATE

A Different Vantage Point

1 Nora firmly presses her phone between her ear and shoulder. "I can't believe this is our last summer at camp," she says as she digs through her dirty laundry hamper. "Simone, I have to put you on speaker phone." She sets her phone on the carpet. "Did you borrow my wool socks? I can't find them anywhere."

2 "Nope," Simone replies. Nora sighs. Wool socks are a must-have for cold nights camping in the mountains. Camp doesn't start until a month from now, but she's already packing.

3 "We must make the most out of camp this year. This is our last summer before our senior year! Then comes college, marriage, kids . . . ," Simone hesitates. "Who knows if we'll ever be free of responsibility again?"

4 "No!" Nora cries. "Please don't get serious again. We are still kids! This summer will be the best yet."

5 "You're right. I need to stay positive. We'll be out in the open air before we know it, and everything is going to be great. Don't forget that the application and fee are due in a week, okay? Bye!"

6 Jayne is home from work earlier than usual today. As she goes upstairs to change out of her work clothes, she passes by her daughter Nora's room and overhears Nora's best friend, Simone, on speaker phone.

7 Jayne realizes that the girls are talking about summer camp. Every July, Evergreen High School hosts a two-week camping trip for students. The trip is an opportunity to learn about the outdoors and build a community before the school year starts.

8 When she hears the excitement in Nora's voice about being outdoors, Jayne can't help thinking of her own father. He loved to take Nora birdwatching in the state park as often as he could. It's because of

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NOTES

him that Nora loves nature. Since her father passed away five years ago, Jayne has proudly watched Nora take advantage of every available opportunity to get outside, always taking Jayne's father's old binoculars with her to observe the birds and other wildlife.

9 Jayne walks downstairs and sits on the sofa. She takes a deep breath. She knows how much Nora is looking forward to summer camp, and the thought of not going will be hard for Nora to take. Jayne is still feeling surprised after being laid off from her job at the nursing home this morning. She thinks through all she'll need to do in the next few days and weeks: pull a new resume together, call contacts, schedule interviews. Before she does anything else, however, she needs to break the news to Nora.

10 Nora gives up searching for her socks and lies on the floor of her room. Her mom shouts for her to come downstairs to talk. *What is it this time?* she thinks. *Did I forget to take out the trash? Was I supposed to clean the bathroom?* She closes her eyes, takes a deep breath, and imagines she is back at camp lying in the grass by the lake. She feels the mellow breeze glide across her bare arms and face. The pine trees dance in the wind as tiny rays of sunlight peek out through their branches. A blue jay swoops through the sky and lands in its nest. Nora wishes she could be free from worries, like the wildlife in the forest. She wants to rid herself of stress from family, school, and money. For now, summer camp is the closest she can get to independence. She opens her eyes. They take a moment to adjust to the artificial glare of her ceiling light. *I must get out of this house,* she thinks.

11 When Nora finally makes her way downstairs, she finds her mom sitting in the living room. She looks more tired than usual and wears a gloomy expression. "Why the sad face, Mom?" Nora jests.

12 Jayne exhales and looks down at the floor. They have been through rough patches before, and Jayne has been able to get them back on their feet with some hard work and, at times, a little help from her father. Jayne is concerned that she can't shield Nora from some of the stress like she did when Nora was younger. Jayne is unsure of what to do. She still wants to protect Nora, but Nora is almost an adult. To make things harder, Jayne no longer has her father to rely on for advice and support. She pulls herself together and looks up at Nora.

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13 "Honey, sit down. We need to talk." Nora sits on the couch across from her. "You are old enough now, so I'm going to jump straight to the point. I was laid off from my job at the nursing home this morning. Until I find a new job, I need you to pitch in and help with the bills." Jayne sits in silence, awaiting Nora's reaction.

14 Nora is shocked. However, she isn't frightened the way she knows some of her friends would be. Nora and her mom have fallen on hard times in the past, but they have always come out on top.

15 "I know we can get through this, Mom. I will help in any way I can," Nora says sincerely.

16 Jayne sighs, relieved that Nora has taken the news so well. "I appreciate that, Nora. Thank you."

17 "Of course. We need to stick together!" Nora exclaims. "I was going to get a summer job to keep me busy until camp anyway. Speaking of camp, I need to turn in my signed application and $250 fee soon. Do you have it ready?"

18 Jayne hesitates. She looks at Nora sympathetically, "Well, Nora, that's the problem," she says. "Money is tight now, so we can't afford to pay the fee."

19 Nora wants to yell and protest, but she knows that won't help the situation. *But you promised I could go,* she thinks. Instead, she says, "I understand. We'll figure something out." Nora smiles faintly, but tears begin to well in her eyes. She excuses herself from the room.

20 Jayne is relieved that Nora takes the news in a calm and understanding way, but she can see that Nora is still disappointed. Jayne worries, *Am I asking too much of her? Am I expecting her to do things she's not ready for? Maybe I should have protected her more, somehow*. She looks out the window. *I wonder what Dad would say? He'd probably compare the whole situation to birdwatching*, she laughs to herself. *He'd say that on some days, birdwatching doesn't go the way you expect or hope it would, so you might have to adjust your vantage point*. Jayne realizes that if her father taught Nora anything, he taught her this. She recognizes that her own perspective would benefit from a new vantage point, as well. *Being overprotective won't help either of us*, she reasons. *Nora is nearly an adult, and I have to trust in her ability to face challenges and adjust to change.*

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21 When Nora is back in her bedroom, her thoughts race. *I can't believe this is happening. I deserve to go to camp just as much as my friends do. So much for one summer of freedom before adult responsibilities kick in. This summer is going to be the worst!*

22 Nora picks up her duffle bag and dumps its contents onto the floor. Amid the pile of sweatpants and t-shirts, she spots her grandpa's antique binoculars. *This isn't fair. Grandpa would want me to go to camp,* she thinks. Suddenly, she knows exactly what she has to do.

23 Nora puts the binoculars in her backpack, throws on her tennis shoes, and races downtown on her bike. She parks outside the local pawn shop. Then, clutching her backpack, she takes a deep breath and enters the shop. Nora glances around the room and notices the plethora of jewelry, electronics, and musical instruments. She imagines the histories of the abandoned items and their forgotten owners. *Will the memory of Grandpa and his love for nature be lost as well?*

24 A man emerges from the back of the store and asks if he can help her. Nora places her backpack on the counter and carefully removes the binoculars. She sees her reflection in the lens and realizes that selling the binoculars is wrong. Her grandfather's memory is worth much more than a quick payout and a summer away from home. Plus, if she went away, she'd abandon her mother, who needs her help.

25 "Uh, never mind," Nora stammers as she puts the binoculars away. On her way out the door, she sees a bulletin board covered with posts for job openings. A poster catches her eye. The local community center is looking for someone to lead nature walks and weekly birding outings. She takes the flyer and stuffs it in her backpack. As she bikes home, Nora cannot believe what she almost did. She realizes that a summer job is a much better solution to her problems. She might not be able to go to camp, but she will be free to be outside and share her love for the great outdoors.

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PLAN YOUR NARRATIVE

WRITE

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

- **Audience:** Who is your audience, and what message do you want to express to your audience?
- **Purpose:** What kind of independence do you want to write about, and why is it desired?
- **Characters:** What types of characters would you like to write about in your narrative? How do multiple characters perceive the same events? How are their perspectives similar? How are they different?
- **Setting:** Where and when will your story be set? How might the setting of your story affect the characters and the problem?
- **Plot:** What challenges might these characters face? What events will lead to the resolution of the conflict while keeping a reader engaged?
- **Point of View:** From which point of view should your story be told, and why? How can you establish different perspectives within your chosen point of view?
- **Theme/Reflection:** If you are writing an imagined narrative, what general message about life do you want to express? If you are writing a real narrative, what careful thoughts about the significance of your experience will you include?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should describe what will happen in your narrative. This summary will be a helpful resource as you begin to write a complex narrative using appropriate techniques to establish multiple perspectives.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer to this short summary as you continue through the steps of the writing process.

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Writing Skill: Organizing Narrative Writing

Here are some strategies to help you create a complex narrative using appropriate techniques to establish multiple perspectives in your narrative:

- Introduce a narrator and/or characters:
  - > Characters can be introduced all at once or over the course of the narrative.
  - > Choose the role each character will play in the story.
  - > Include multiple perspectives in order to create a complex narrative.
- Establish a context:
  - > Choose a setting.
  - > Choose a problem that the characters will have to face and resolve, noting its significance to the characters, and establish their perspectives.
- Establish how you will order the events in your narrative:
  - > sequential order of events
  - > an alternative order of events that will stimulate reader interest
- Develop a plot by including the following:
  - > exposition
  - > rising action
  - > climax
  - > falling action
  - > resolution
- Advance the plot and establish multiple perspectives using appropriate narrative techniques, such as the following:
  - > **flashback,** or a scene set in a time before the events in the main story
  - > **foreshadowing,** or a writing technique that hints at events to come
  - > **narration,** or the method used to tell a story, including the narrator's point of view
  - > **pacing,** or the rate at which the plot of the narrative unfolds
  - > **perspective,** or the way a character thinks about something

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As you consider how to organize your writing for your narrative, use the questions in the following checklist as a guide:

- Where will the story take place?
- How will I introduce the characters throughout the story?
- Who is the main character? Who is my secondary character?
- How will I include both characters' perspectives?
- What conflict, or problem, will the characters have to solve?
- Have I noted the problem's significance to multiple characters and established their perspectives?
- Have I created a smooth progression of plot events?

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YOUR TURN

PRACTICE

Place each event, listed under Event Options, in the correct position in the narrative sequence by writing the corresponding letter in the chart on the next page.

Event Options	
A	Sophie is going on a trip to California to visit her aunt. She is supposed to fly from Washington, D.C., to San Diego. Sophie is fifteen years old, and she has never traveled by herself. She is nervous about navigating the airport and flying alone.
B	There is little time left before her plane's departure. Sophie starts to think that her mom, dad, and aunt were wrong to believe she could do this alone. Then, she sees an airport employee. She takes a deep breath.
C	Sophie's parents explain the process of checking in, getting through security, and finding the gate. They drop her off and hug her goodbye. Sophie is nervous but knows that her parents can't go with her beyond the security checkpoint anyway, so she has to do this herself. Sophie's dad is worried about Sophie, but he is also confident that she can handle herself. He has a flashback to the time he first traveled alone as a teenager to his grandparents' house.
D	Sophie passes through security and is immediately intimidated by the hordes of people in the terminal. Sophie's moment of panic is revealed through stream of consciousness and the pacing picks up. Everyone seems to know exactly what to do and where to go. She asks a stranger for directions and ends up going the wrong way. Sophie gets lost in the airport with little time to board her flight. She is certain she is going to miss her flight to San Diego. She panics and frantically searches for a map. Sophie's dad has brief second thoughts as he drives away from the airport, so he calls his sister and tells her to let him know when she meets Sophie at the airport.
E	Sophie relaxes. She asks the airport employee how to find her flight's gate. The employee gives her directions, and she makes it to the gate just in time. She realizes she has the ability to fly on her own after all.

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Narrative Sequence	Event
Exposition	
Rising Action	
Climax	
Falling Action	
Resolution	

ORGANIZING NARRATIVE WRITING

WRITE

Write a complex narrative by using appropriate narrative techniques to establish multiple perspectives. You can do this by first identifying who your characters are, the perspectives from which the story will be told, the narrative techniques you will use, the context of the story, and the plot. Generate these ideas by using the questions in the checklist as a guide.

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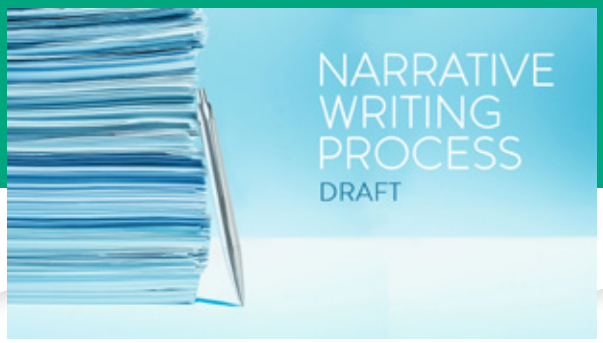

Draft

DRAFT YOUR NARRATIVE

WRITE

Use your plan and other responses in your Binder to draft your narrative. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself these questions to ensure that your writing is focused, organized, and detailed:

You have already made progress toward writing your personal or fictional narrative. Now it is time to write your first draft.

Draft Checklist:

- ☐ **Purpose and Focus:** Have I made the conflict clear to readers? Have I included only relevant information and details and nothing extraneous that might confuse my readers?
- ☐ **Organization:** Does the sequence of events in my story make sense? Will readers be engaged by the organization and want to keep reading to find out what happens next? Do I smoothly transition between characters' perspectives?
- ☐ **Ideas and Details:** Does my writing include engaging ideas and details? Will my readers be able to easily follow and understand descriptions of characters, settings, or events?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Daniel's narrative. You will see places where he has revised parts of his narrative as he's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Daniel will revise as he works toward his final version.

NOTES

STUDENT MODEL: FIRST DRAFT

READ

The Price of Freedom

~~Nora is on the phone with her best friend, Simone.~~ Nora firmly presses her phone between her ear and shoulder. "I can't beleive this is our last summer at camp," she says as she digs through her dirty laundry hamper. "Simone, I have to put you on speaker phone." She sets her phone on the carpet. "Did you borrow my wool socks? I can't find them anywhere."

"Nope," Simone replies. Nora sighs. Wool socks are a must-have for cold nights camping in the mountains. Camp doesn't start until a month from now, but already packing.

~~"We must make the most out of camp this year. This is our last summer. Then comes college, marriage, kids..."~~

~~"Please don't get serious again. This summer will be the best yet."~~

"We must make the most out of camp this year. This is our last summer before our senior year! Then comes college, marriage, kids . . . ," Simone hesitates. "Who knows if we'll ever be free of responsibility again?"

"No!" Nora cries. "Please don't get serious again. We are still kids! This summer will be the best yet."

"You're right. I need to stay positive. We'll be out in the open air before we know it, and everything is going to be great. Don't forget that the application and fee are due in a week, okay? Bye!"

Jayne is home from work earlier than usual today. As she goes upstairs to change out of her work clothes, she passes by her daughter Nora's room and overhears Nora's best friend Simone on speaker phone.

Story Beginnings

Daniel decides to be more creative in his use of narrative techniques in his story beginning. He cuts the sentence "Nora is on the phone with her best friend, Simone" to leave readers wondering whom Nora is speaking to and motivate them to continue reading. He also develops his dialogue to reveal more about his characters' perspectives.

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Jayne realizes that the girls are talking about summer camp. Every july, Evergreen high school hosts a two-week camping trip for students. The trip was an opportunity to learn about the outdoors and build a community before the school year starts.

When she hears the excitement in Nora's voice about being outdoors, Jayne can't help thinking of her own father, who loved taking Nora birdwatching in the state park as often as he could. It's because of him that Nora loves nature. Since her father passed away five years ago, Jayne has proudly watched Nora take advantage of every available opportunity to get outside, always taking Jayne's father's old binoculars with her to observe the Birds and other Wildlife.

Jayne walks downstairs and sits on the sofa. She takes a deep breath. She knows how much Nora is looking forward to summer camp, and the thought of not going will be hard for Nora to take. Jayne is still feeling surprised after being laid off from her job at the nursing home this morning. She thinks through all she'll need to do in the next few days and weeks: pull a new resume together, call contacts, schedule interviews. Before she does anything else, however, she needs to break the news to Nora.

~~Nora gives up searching for her socks and lies on the floor. Her mom shouts for her to come downstairs to talk. *What is it this time?* she thinks. *Did I forget to take out the trash? Was I supposed to clean the bathroom?* She closes her eyes, takes a deep breath, and imagines she is back at camp lying in the grass by the lake. She feels the breeze on her arms and face. The pine trees sway in the wind and the sun shines. A blue jay flies through the sky and lands in its nest. Nora wishes she could be free from worries like the wildlife in the forest. She wants to rid herself of stress from family, school, and money. For now, summer camp is the closest she can get to independence. She opens her eyes. They take a moment to adjust to her ceiling light. *I must get out of this house*, she thinks.~~

Nora gives up searching for her socks and lies on the floor of her room. Her mom shouts for her to come downstairs to talk. *What is it this time?* she thinks. *Did I forget to take out the trash? Was I supposed to clean the bathroom?* She closes her eyes, takes a deep breath, and imagines she is back at camp lying in the grass by the lake. She feels the mellow breeze glide across her bare arms and face. The pine trees dance in

Descriptive Details

Daniel decides to add descriptive details to better communicate the mood of Nora's imagined scene. He uses sensory language, personification, and precise words such as *swoops* to convey a sense of beauty, playfulness, and freedom. These new descriptive details help readers understand how Nora feels when she's surrounded by nature and therefore help convey her perspective about camp.

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Jayne exhales and looks down at the floor. They have been through rough patches before, and Jayne has been able to get them back on their feet with some hard work and, at times, a little help from her father. Jayne is concerned that she can’t shield Nora from some of the stress like she did when Nora was younger. Jayne is unsure of what to do, she still wants to protect Nora, but Nora is almost an adult. To make things harder, Jayne no longer has her father to rely on for advice and support. She pulls herself together and looks up at Nora.

~~Jayne tells Nora to sit down. Then she tells Nora that she lost her job and Nora will be requred to help with the bills.~~

~~Nora is suprised.~~

“Honey, sit down. We need to talk.” Nora sits on the couch across from her. “You are old enough now, so I’m going to jump straight to the point. I was laid off from my job at the nursing home this morning. Until I find a new job, I need you to pitch in and help with the bills.” Jayne sits in silence, awaiting Nora’s reaction.

Nora is shocked. However, she isn’t frightened the way she knows some of her friends would be. Nora and her mom have fallen on hard times in the past, but they have always come out on top.

“I know we can get through this.”

Jayne sighs with relief. “I appreciate that, Nora. Thank you.”

Improving Writing

Daniel’s reviewers suggest that he reveal more about his characters’ feelings and improve the pacing in this scene. So he adds dialogue and description to develop the characters’ perspectives. The added dialogue and details give the scene more emotion and tension, making it less abrupt and improving the pacing.

Transitions

Daniel wants to improve the transition between paragraphs in this scene, which introduces the reader to a major turning point in the plot. He realizes the perspective shifts abruptly from Jayne to Nora. So he uses the sentence “Jayne sits in silence, awaiting Nora’s reaction” as a transition to bridge their two perspectives.

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"Of course. We need to stick together!" Nora exclaims. "I was going to get a summer job to keep me busy until camp anyway and speaking of camp I need to turn in my signed application and $250 fee soon. Do you have it ready?"

"Well, Nora, that's the problem. Money is tight now, so we can't afford to pay the fee."

~~Nora wants to yell and protest, but she knows that won't help the situation. She wants to remind her mom that she promised to sign the application and pay the fee. Instead, she tells her mom that everything will be okay.~~

~~Jayne is relieved, but she can see the disappointment in Nora's eyes. She wonders if she should have protected Nora more. Jayne wishes her father was here to go give her advice.~~

Nora wants to yell and protest, but she knows that won't help the situation. *But you promised I could go,* she thinks. Instead, she says, "I understand. We'll figure something out." Nora smiles faintly, but tears begin to well in her eyes. She excuses herself from the room.

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Nora picks up her duffle bag and dumps its contents onto the floor. Amid the pile of sweatpants and t-shirts, she spots her grandpa's antique binoculars. *This isn't fair. Grandpa would want me to go to camp,* she thinks. Suddenly, she knows exactly what she has to do.

Narrative Techniques

Daniel decides to use narrative techniques to reveal his characters' thoughts and emotions and better establish multiple perspectives. He uses internal dialogue to show Nora's anger and spoken dialogue to reveal her self-control. He adds Jayne's uninterrupted train of thought to convey the concerns she is not articulating. By making these changes, Daniel reveals the complexity of the conflict.

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NOTES

Nora puts the binoculars in her backpack. She parks outside the local pawn shop. Then, clutching her backpack, she takes a deep breath and enters the shop. Nora glances around the room and notices the plethora of jewelry, electronics, and musical instruments. She imagines the histories of the abandoned items and their forgotten owners. *Will the memory of Grandpa and his love for nature be lost as well?*

A man emerges from the back of the store and asks if he can help her. Nora places her backpack on the counter and carefuly removes the binoculars. She sees her reflection in the lens and realizes that selling the binoculars is wrong. Her grandfather's memory is worth much more than a quick payout and a summer away from home. Plus, if she went away, she'd abandon her mother, who needs her help.

~~"Uh, never mind," Nora says as she puts the binoculars away. A poster catches her eye. The local community center is looking for someone to lead nature walks and weekly birding outings. She takes the flyer and stuffs it in her backpack. As she bikes home, Nora cannot believe what she almost did. She will realize that a summer job is a much better solution to her problems.~~

"Uh, never mind," Nora stammers as she puts the binoculars away. On her way out the door, she sees a bulletin board covered with posts for job openings. A poster catches her eye. The local community center is looking for someone to lead nature walks and weekly birding outings. She takes the flyer and stuffs it in her backpack. As she bikes home, Nora cannot believe what she almost did. She realizes that a summer job is a much better solution to her problems. She might not be able to go to camp, but she will be free to be outside and share her love for the great outdoors.

Conclusions

Daniel adds a final sentence to his conclusion to tie the story together. By focusing on Nora's perspective, he shows how she has transitioned to having greater independence.

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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
  - > the events in your narrative could be ordered more effectively
  - > the characters' perspectives aren't clear
  - > your descriptions need more detail
- 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 the pace of your story to create tension
  - > revising or adding character dialogue to create a strong sense of perspective
  - > editing word choice to improve the style of your writing

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, 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

Choose the best answer to each question.

1. Daniel received feedback from another peer. Based on what the reviewer said, which piece of feedback will help him address the biggest issue in his draft?

> I sympathize with your characters and you do a good job showing their perspectives. I really liked Simone, and I wish your story had more information about her. The part about Jayne coming home from work could use some sensory description. How does her house look, smell, and feel to her after she's lost her job. That kind of event must make you see and feel things differently. If I were Nora and that had happened to me, I would have probably cried. I think Nora should be more emotional. I like the narration about Nora, but I think the ending could be a little stronger.

- ○ A. I sympathize with your characters and you do a good job showing their perspectives. I really liked Simone, and I wish your story had more information about her.
- ○ B. The part about Jayne coming home from work could use some sensory description. How does her house look, smell, and feel to her after she's lost her job.
- ○ C. If I were Nora and that had happened to me, I would have probably cried. I think Nora should be more emotional.
- ○ D. I like the narration about Nora, but I think the ending could be a little stronger.

2. Which piece of feedback is the least helpful and Daniel should not use it?

> I sympathize with your characters and you do a good job showing their perspectives. I really liked Simone, and I wish your story had more information about her. The part about Jayne coming home from work could use some sensory description. How does her house look, smell, and feel to her after she's lost her job. That kind of event must make you see and feel things differently. If I were Nora and that had happened to me, I would have probably cried. I think Nora should be more emotional. I like the narration about Nora, but I think the ending could be a little stronger.

- ○ A. I sympathize with your characters and you do a good job showing their perspectives. I really liked Simone, and I wish your story had more information about her.
- ○ B. The part about Jayne coming home from work could use some sensory description. How does her house look, smell, and feel to her after she's lost her job.
- ○ C. If I were Nora and that had happened to me, I would have probably cried. I think Nora should be more emotional.
- ○ D. I like the narration about Nora, but I think the ending could be a little stronger.

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IMPROVING WRITING

WRITE

Use the questions in the checklist to revise the sections of your draft that your reviewers think need the most work.

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Writing Skill: Story Beginnings

Before you write the opening of your narrative, ask yourself the following questions:

- What details do my readers need to know about the narrator, the characters, the setting, and the characters' conflicts and perspectives?
- How will I show the main character's perspective? How will other characters' perspectives differ?
- How will I grab my readers' interest?

There are many ways to begin your narrative. Here are some narrative techniques and strategies that you can use to establish the exposition, the central conflict, and your characters' perspectives:

- Description
  - > Use specific details and precise language to help readers imagine the story's setting.
  - > Use vivid descriptions and sensory details to capture your readers' interest.
- Dialogue
  - > Use dialogue to reveal aspects of the setting or conflict.
  - > Use characters' dialogue and internal thoughts to show their perspectives.
  - > Consider if a character will ever say one thing but mean another.
- Point of View
  - > Use the narrator's voice to establish point of view:
    - o **first person:** narrator is a character in the story
    - o **third person:** narrator is outside the story
    - o **third-person omniscient:** narrator knows the thoughts and actions of all characters
    - o **third-person limited:** narrator knows the thoughts and actions of only one character

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is paragraph 1 of the final draft of Daniel's narrative. Which line could you add to better show the contrast between the initial setting and camp?

> Nora firmly presses her phone between her ear and shoulder. "I can't believe this is our last summer at camp," she says as she digs through her dirty laundry hamper. "Simone, I have to put you on speaker phone." She sets her phone on the carpet. "Did you borrow my wool socks? I can't find them anywhere."
>
> "Nope," Simone replies. Nora sighs. Wool socks are a must-have for cold nights camping in the mountains. Camp doesn't start until a month from now, but she's already packing.

- ○ A. Nora's ear aches as she struggles to hear Simone through the worn-out phone receiver.
- ○ B. Nora perks up when she realizes that maybe the socks are in the basement.
- ○ C. Nora smiles as she thinks of the fresh air of camp and holds her breath, digging deeper into the hamper.
- ○ D. Nora is distracted from her search for wool socks as her stomach growls for a snack.

2. In paragraph 4 of the final draft of Daniel's narrative (see the Plan lesson), how does the line of dialogue "'No!' Nora cries, 'Please don't get serious again. We are still kids! This summer will be the best yet'" help the reader better understand the main character's perspective?

- ○ A. It establishes Nora's excitement about camp.
- ○ B. It shows that Nora is a very disorganized person and packing will take her a long time.
- ○ C. It characterizes Nora as anxious.
- ○ D. It shows that Nora does not want to go to camp.

STORY BEGINNINGS

WRITE

Use the questions on the previous page to revise the beginning of your narrative.

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Writing Skill: Narrative Techniques

Here are some types of narrative techniques you can use to accomplish different purposes:

- To narrate story events
  - > **narration:** the method used to tell the story, including first-, second-, and third-person point of view
  - > **stream of consciousness:** a narrative method that presents a character's unbroken internal thoughts
- To develop literary elements such as characters, setting, and plot
  - > **dialogue:** conversation between characters
  - > **internal dialogue:** inner conversation used to indicate what a character is thinking
  - > **description:** details such as sensory details and literal and figurative language
  - > **juxtaposition:** the side-by-side placement of two things to compare and contrast
  - > **perspective:** the attitude of the author or the characters; complex narratives feature multiple perspectives
- To advance the plot
  - > **pacing:** the speed at which the story is told; setting an appropriate pace creates tension and establishes tone and mood
  - > **flashback:** an alteration in time to convey a significant past occurrence
  - > **foreshadowing:** a suggestion about future events

As you begin to develop techniques you will use to write your narrative, ask yourself the following questions:

- What narrative techniques can I use to strengthen the setting, characters, and plot in my story?
- What are the different characters' perspectives of the events in the story?
- What narrative techniques would be appropriate for establishing these multiple perspectives?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Daniel's story, in which he wants to include internal dialogue to enhance the narration. How should he rewrite the underlined sentence to accurately show Nora's perspective in this moment?

> Nora catches the pawn shop owner eyeing her grandpa's binoculars. His face lights up. She wonders how much he is willing to pay for them. Nora wishes she researched how much they are worth before hastily riding her bike downtown to the shop. Nora hopes he doesn't try to sell her short.
>
> "How did you manage to get your hands on that pair of binoculars, Miss?" he says curiously.

- A. If only Nora knew how much the binoculars were worth.
- B. *I should have researched the value of the binoculars before coming here,* she thinks.
- C. She thinks about how she should have researched how much the binoculars are worth.
- D. *What if the owner of the pawn shop tries to rip me off?*

2. Daniel wants to add additional third-person narration to a previous draft to help establish Nora's perspective. Which sentence should he add between sentences 1 and 2 below to further explain Nora's perspective about Simone and their shared interests?

> (1) Nora and Simone have known each other since kindergarten, but they did not become friends until their first summer at camp. (2) Since then, they have been inseparable.

- A. They shared a cabin with seven other girls and a counselor.
- B. Simone loved to practice archery, and Nora sometimes went with her to keep her company.
- C. They were fourteen years old.
- D. Nora instantly clicked with Simone when she realized they shared an appreciation for the great outdoors.

NARRATIVE TECHNIQUES

WRITE

Revise your narrative by using appropriate techniques to establish multiple perspectives. Use the techniques and questions on the previous page to guide this revision process.

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Writing Skill: Descriptive Details

Descriptive details can significantly improve a reader's engagement with your writing. By using descriptive details, you can craft a more complex and vivid narrative, establish multiple perspectives, immerse your readers in the setting, and create dynamic characters.

To use descriptive details to establish multiple perspectives and write a complex narrative, reread the draft of your narrative and identify the following:

- places where you want to tell how something looks, sounds, feels, smells, or tastes, such as an experience, object, event, character, or setting
- places where descriptive details are needed to convey characters' perspectives on experiences and events
- places where figurative language could be used to convey a mood, describe a setting or a character, or convey a character's perspectives on experiences and events, including
  - **metaphors:** words or phrases for one thing that are used to refer to another thing in order to show or suggest that they are similar
  - **similes:** comparisons of two unlike things, often introduced by *like* or *as*
  - **alliteration:** the repetition of initial consonant sounds in two or more neighboring words or syllables
  - **onomatopoeia:** the use of a word (such as *buzz* or *hiss*) as an imitation of a natural sound
  - **personification:** a figure of speech that gives human qualities to a thing, an idea, or an animal
  - **hyperbole:** an exaggerated statement not meant to be taken literally
  - **idioms:** figurative expressions that are commonly known but would be unfamiliar to nonnative speakers, such as "it's raining cats and dogs"
  - **allusion:** an indirect reference to a person, a place, a thing, or an idea of historical, cultural, literary, or political significance
  - **meiosis:** presenting something as less significant or important than it really is

To use precise words and phrases, sensory language, and figurative language to describe the setting and characters as well as to convey characters' perspectives on the experiences and events in the story, consider the questions in the following checklist:

- How do I want the characters and setting portrayed?
- What are the most important aspects of the experiences and events that I want to convey in my writing? Focus on using descriptive language in these important parts of your story.

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- Have I included descriptive details that help reveal and differentiate how my characters think and feel about the experiences and events in the story?
- How can I use sensory language, or words that describe how something looks, sounds, feels, smells, or tastes, so that readers can clearly visualize the characters' perspectives on the events, setting, and other characters in my story?
- What can I refine or revise in my word choice to make sure that readers can visualize what is taking place?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Daniel would like to add a descriptive sensory detail to this sentence from a previous draft. Which sentence best adds a sensory detail to his sentence?

> Nora enters the pawn shop.

- A. Nora tries to enter the pawn shop, but the door is locked.
- B. Nora leans into the pawn shop door and pushes it open with her shoulder.
- C. As Nora enters the pawn shop, she is overwhelmed by the distinct aroma of mothballs.
- D. Nora enters the pawn shop and almost trips over the owner's dog.

2. Daniel wants to add figurative language to this passage from a previous draft to better establish the mood of the scene. Which sentence can he add to help communicate an uplifting mood?

> *This job is perfect for me!* she thinks. Nora hastily stuffs the job posting into her backpack and hops on her bike. She rides home to deliver the news to her mom.

- A. She feels like she just found the Golden Ticket.
- B. Nora is startled by a car horn and nearly flies off her bike and falls flat on her face.
- C. The sun shines brightly, guiding Nora on her way.
- D. Nora feels the heat from the sun radiate off the asphalt.

DESCRIPTIVE DETAILS

WRITE

Use the questions in the checklist to revise a section of your fictional or personal narrative in order to make it more engaging and complex by using descriptive details.

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Writing Skill: Transitions

Before you revise your current draft to include transitions, think about

- the order of events including the rising action, climax, falling action, and resolution;
- the pacing between events in the plot;
- moments where the time or setting changes;
- moments where the perspective changes;
- the way events build on each other to create a unified story.

Next, reread your current draft and note areas in your narrative where

- the order of events is unclear or illogical;
- changes in time or setting are confusing or unclear; look for
  - > sudden jumps in time or setting,
  - > missing or illogical plot events or character experiences,
  - > moments when the pacing stalls.
- the perspective changes; look for
  - > moments where it is unclear who is speaking,
  - > moments where the perspective shifts awkwardly or abruptly from one character to another.
- you could add more context or exposition, such as important background information about the narrator, setting, characters, and conflict.

Revise your draft to use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships between experiences and events, using the following questions as a guide:

- Do the events in the rising action, climax, falling action, and resolution flow smoothly? Is the pacing appropriate and engaging?
- Are there ways that I can more clearly identify who is speaking or acting?
- Are there better transitional words, phrases, or clauses that I can use to show shifts in time, setting, and perspectives and to reveal the relationships between experiences and events?
  - > Transitions such as *moreover, likewise,* and *by the same token* show relationships between experiences and events.
  - > Transitions such as *simultaneously* and *afterward* signal shifts in time and setting.

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YOUR TURN

PRACTICE

Choose the best answer to each question about Daniel's final draft of his narrative (see the Plan lesson).

1. Which of the following sentences from Daniel's story best illustrates a transition that indicates a change in setting?
   - ○ A. "*I must get out of this house*, she thinks."
   - ○ B. "'I know we can get through this, Mom. I will help in any way I can,' Nora says sincerely."
   - ○ C. "When Nora is back in her bedroom, her thoughts race."
   - ○ D. "She might not be able to go to camp, but she will be free to be outside and share her love for the great outdoors."

2. What effect does the use of the transition word *then* have in this sentence from paragraph 23 of Daniel's story: "Then, clutching her backpack, she takes a deep breath and enters the shop."
   - ○ A. It lets the reader know that Nora is having second thoughts about the pawn shop.
   - ○ B. It shows how much Nora does not want to go into the pawn shop.
   - ○ C. It pivots the reader toward Nora's decision to go to the pawn shop, emphasizing a major event or moment in the plot.
   - ○ D. It reinforces the theme of Nora's making tough decisions.

TRANSITIONS

WRITE

Use the questions on the previous page to revise the transitions in your narrative. Remember that smooth transitions enable the reader to understand the perspective from which the story is told, who is speaking, and what is occurring.

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Writing Skill: Conclusions

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

- What important details or themes from my narrative should I address in my conclusion?
- Which character's perspective would I like to focus on at the end of the story? Why?
- What other thoughts and feelings could the narrator and characters share with readers in the conclusion?
- Should I express the importance of the events in my narrative through dialogue or a character's actions?

Below are two strategies to help you provide a conclusion that logically follows the sequence of events in the plot and reflects on what is experienced, observed, or resolved over the course of the narrative:

- Peer Discussion
  - > After you have written your story beginning and body paragraphs, talk with a partner about possible endings for your narrative, writing notes about your discussion.
  - > Review your notes, and think about how you want to end your narrative.
- Freewriting
  - > Freewrite for 10 minutes about what you might include in your conclusion. Don't worry about using proper grammar and punctuation or having fully formed ideas. The point of freewriting is to discover ideas.
  - > Review your notes, and think about how you want to end your narrative.

After a peer discussion or freewriting exercise, do the following:

> Briefly summarize the events in the narrative through the narrator or one of the characters.

> Describe the narrator's observations about the events in the narrative.

> Reveal to readers why the experiences in the narrative matter through a character's reflections or resolutions.

> Write your conclusion.

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YOUR TURN

PRACTICE

Below is the revised conclusion of Daniel's narrative. Choose the best answer to each question about his concluding paragraphs.

A man emerges from the back of the store and asks if he can help her. Nora places her backpack on the counter and carefully removes the binoculars. She sees her reflection in the lens and realizes that selling the binoculars is wrong. Her grandfather's memory is worth much more than a quick payout and a summer away from home. Plus, if she went away, she'd abandon her mother, who needs her help.

"Uh, never mind," Nora stammers as she puts the binoculars away. On her way out the door, she sees a bulletin board covered with posts for job openings. A poster catches her eye. The local community center is looking for someone to lead nature walks and weekly birding outings. She takes the flyer and stuffs it in her backpack. As she bikes home, Nora cannot believe what she almost did. She realizes that a summer job is a much better solution to her problems. She might not be able to go to camp, but she will be free to be outside and share her love for the great outdoors.

1. What is the effect of mentioning Nora's grandfather in the conclusion of the story?
   - ○ A. It shows that Nora really misses her grandfather and thinks of him often.
   - ○ B. It conveys to the reader how desperate Nora is to get to camp.
   - ○ C. It illustrates the theme that family is more important than camp by showing why Nora makes an important decision.
   - ○ D. It reinforces the value Nora's family places on the outdoors.

2. Which sentence from the revised conclusion best shows what Nora learned?
   - ○ A. "She realizes that a summer job is a much better solution to her problems."
   - ○ B. "She might not be able to go to camp, but she will be free to be outside and share her love for the great outdoors."
   - ○ C. "She sees her reflection in the lens and realizes that selling the binoculars is wrong."
   - ○ D. "Plus, if she went away, she'd abandon her mother, who needs her help."

CONCLUSIONS

WRITE

You have written a complex narrative using appropriate narrative techniques to establish multiple perspectives. Now, use the questions on the previous page to revise your narrative so that it has a compelling conclusion.

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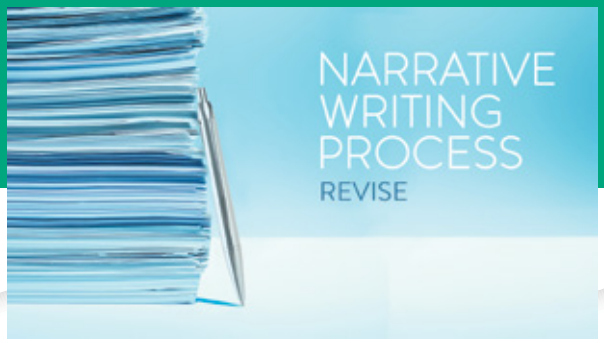

Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have written a draft of your fictional or personal narrative. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Use the guide below to help you review.

Review	Revise	Example
Clarity		
Label parts of the narration that signal the characters' locations or movement between locations.	Insert words or phrases to better establish the setting and the transition between settings.	Nora puts the binoculars in her backpack~~.~~, throws on her tennis shoes, and races downtown on her bike. She parks outside the local pawn shop. Then, clutching her backpack, she takes a deep breath and enters the shop.
Cohesiveness		
Identify moments in which your characters respond to conflict. Annotate moments where the characters' response feels abrupt or disjointed.	Add additional details, such as the characters' perspectives, thoughts, and previous experiences, to show how the conflict impacts the characters.	Nora is shocked. However, she isn't frightened the way she knows some of her friends would be. Nora and her mom have fallen on hard times in the past, but they have always come out on top. "I know we can get through this, Mom. I will help in any way I can," Nora says sincerely.

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Review	Revise	Example
Structure		
Explain the plot of your story in one or two sentences. Reread and annotate any places that don't match your explanation of the events.	Rewrite the events in the correct sequence. Delete events and details that are not essential to the story, including any redundant description. This will create a clearer structure, or a smoother progression of events for your readers to follow.	~~Nora is on the phone with her best friend, Simone.~~ Nora firmly presses her phone between her ear and shoulder. "I can't believe this is our last summer at camp," she says as she digs through her dirty laundry hamper. "Simone, I have to put you on speaker phone."
Style: Word Choice		
Identify each piece of dialogue that uses the word *says*.	Select pieces of dialogue to rewrite using action verbs.	"Uh, never mind," Nora ~~says~~ stammers as she puts the binoculars away.
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 event, making your sentences longer or shorter to achieve a better flow of writing and the emotion you want your reader to feel.	"This is our last ~~summer~~. summer before our senior year! Then comes college, marriage, kids. . . ," Simone hesitates. "Who knows if we'll ever be free of responsibility again?" "No!" Nora cries. "Please don't get serious again. We are still kids! This summer will be the best yet."

REVISE YOUR NARRATIVE

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your fictional or personal narrative to determine areas that should be revised.

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Grammar: Capitalization

Proper nouns should always be capitalized. If the noun is composed of several words, do not capitalize articles (*a, an, the*), coordinating conjunctions (*and, but, for, or, nor, yet*), or prepositions of fewer than five letters. Capitalize a title showing family relationship when used with or in place of a proper noun. Do not capitalize it when it is preceded by an article or a possessive noun or pronoun.

Susanna Walcott's here from **Doctor Griggs.** The Crucible	The grass-plot before the jail, in **Prison Lane**, on a certain summer morning, not less than two centuries ago, was occupied by a pretty large number of the inhabitants of **Boston**, ... The Scarlet Letter	Because her leg did not improve but swelled more and more, the doctors at the school bound it with crude splints and took her by car, on September 9th, to the **Red Cross Hospital** in Hiroshima. Hiroshima

Salutations and closings require capitalization as well. Capitalize the first word of the salutation and the recipient's first and last names. Additionally, capitalize the first word of the closing of a letter.

Dear **M**iss **B**reed, Greetings from far-off Poston, Arizona! Dear Miss Breed	**Y**ours very truly, Einstein's Letter to the President	**T**o the Editor of the New York Times: The Case of Susan B. Anthony

Direct quotations appear in quotation marks. If a quotation is a complete sentence, the first word of the quotation should be capitalized even if the quotation appears in the middle of a sentence, but do not capitalize the first word of a quotation that cannot stand as a complete sentence.

As Bacon said of manners, "**T**o obtain them, it only needs not to despise them," so we say of animal spirits, that they are the spontaneous product of health and of a social habit. Society and Solitude	This common response to unfulfilled expectations is known as the "frustration-aggression hypothesis." Dumped!

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> My Sister told me that Richard joined the peace corps and would be going to Ghana.

- A. Lowercase **sister.**
- B. Capitalize **peace corps.**
- C. Lowercase **Ghana.**
- D. Answers A and B are correct.

2. How should this closing be changed?

> With Great Admiration,

- A. Change the word **Great** to **great.**
- B. Change the words **Great Admiration** to **great admiration.**
- C. Change the word **With** to **with.**
- D. No change needs to be made to this closing.

3. How should this sentence be changed?

> Muir remembers his journey to America in 1849 with his brothers and father as "The first grand adventure of my life."

- A. Capitalize **journey.**
- B. Capitalize **brothers** and **father.**
- C. Do not capitalize **The.**
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> *Metamorphoses,* the Roman poet Ovid's fascinating retelling of the daphne and Phoebus myth, is based on earlier Greek tales.

- A. Make **Roman** lowercase.
- B. Capitalize **fascinating.**
- C. Capitalize **daphne.**
- D. No change needs to be made to this sentence.

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Grammar: Consistent Verb Tenses

The tense of a verb should remain consistently in the past, present, or future, as the action is placed.

When writing about two or more events that occur at the same time, do not shift, or change, tenses. If verb tenses are inconsistent, it is difficult for the reader to know when something happened.

Correct	Incorrect
We planned a picnic, but the rain forced us to postpone it.	We planned a picnic, but the rain forces us to postpone it.

It is possible to have more than one tense in a sentence, but it must be clear why there is a difference.

Rule	Text
It is possible to have different tenses in a sentence, if the shift in tenses shows that one event precedes or follows another in time.	She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. The Story of an Hour
A present tense verb can express a general truth even if the rest of the sentence is not in the present.	We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness. The Declaration of Independence
Even when there are several verbs in a long sentence, the verb tenses need to remain consistent if they are showing action over a consistent period of time.	When Lee came to the sentence about the officers' side-arms, private horses, and baggage, he showed for the first time during the reading of the letter a slight change of countenance, and was evidently touched by this act of generosity. Lee Surrenders to Grant, April 9th, 1865

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YOUR TURN

PRACTICE

1. Decide whether the verb tenses are consistent. If not, pick the change that will make the sentence correct.

> Lou Gehrig was a legendary baseball player in the 1930s; he hits four home runs in one game.

- A. Change *was* to *is*.
- B. Change *hits* to *hit*.
- C. Change *hits* to *will hit*.
- D. No change needs to be made to this sentence.

2. Decide whether the verb tenses are consistent. If not, pick the change that will make the sentence correct.

> Sadly, a terrible neurological disease would cut his career short, and his name would become associated with the disease: Lou Gehrig's disease.

- A. Change *would cut* to *cuts*.
- B. Change *would become* to *becomes*.
- C. Change *would become* to *will become*.
- D. No change needs to be made to this sentence.

3. Decide whether the verb tenses are consistent. If not, pick the change that will make the sentence correct.

> Gehrig gives a famous speech on July 4, 1939, and said good-bye to all his fans and called himself the luckiest man in the world.

- A. Change *gives* to *gave*.
- B. Change *said* to *says*.
- C. Change *called* to *will call*.
- D. No change needs to be made to this sentence.

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Grammar: Basic Spelling Rules

Rule	Text
When adding a suffix that begins with a vowel to a word that ends with a silent ***e***, usually drop the ***e***. When adding a suffix that begins with a vowel to a word that ends in ***ee*** or ***oe,*** keep the ***e.***	Lee now looked greatly relieved, and though anything but a **demonstrative** man, he gave every evidence of his **appreciation** of this concession, and said, "This will have the best possible effect upon the men. It will be very gratifying and will do much toward **conciliating** our people." Lee Surrenders to Grant, April 9th, 1865
When a word ends in a consonant + *y*, change the *y* to *i* before adding a suffix.	America is rapidly losing its position as leader of the world simply because the Democratic Administration has **pitifully** failed to provide effective leadership. Remarks to the Senate in Support of a Declaration of Conscience
When adding ***-ly*** to a word that ends in a single ***l,*** keep the ***l***. When adding ***-ly*** to a word that ends in a consonant + ***le,*** drop the ***le***.	I looked around and up at Mr. Cunningham, whose face was **equally** impassive. To Kill a Mockingbird
Generally, double the final consonant if the last syllable of the word is accented or if the word ends in a single consonant preceded by a single vowel, and the accent does not move after the suffix is added.	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. Brown v. Board of Education

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> Despite David's efforts at being careful, he dropped his eyeglasses and the lenses shatterred.

- A. Change **dropped** to **droped.**
- B. Change **eyeglasses** to **eye glasses.**
- C. Change **shatterred** to **shattered.**
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> The largest assemblely of competitors gathered in Munich, Germany, which showcased ten thousand athletes in 1972.

- A. Change **gathered** to **gatherred.**
- B. Change **assemblely** to **assembly.**
- C. Change **showcased** to **showcaseed.**
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> The valueable lessons to be learned from studying any historical event are made more meaningful by comparing and contrasting varyous historyans' interpretations of the same event.

- A. Change **valueable** to **valuable.**
- B. Change **historyans'** to **historians'.**
- C. Change **varyous** to **various.**
- D. Choices A, B, and C are all correct.

4. How should this sentence be changed?

> The representative of the crown was busy decreing this and that and did not notice the fulminating fury of the burgeoning crowd beneath the balcony.

- A. Change **representative** to **representetive.**
- B. Change **decreing** to **decreeing.**
- C. Change **fulminating** to **fulminateing.**
- D. No change needs to be made to this sentence.

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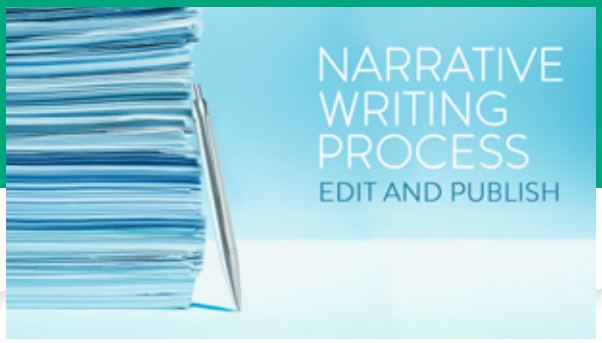

Edit and Publish

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have revised your fictional or personal narrative based on your peer feedback and your own examination.

Now, it is time to edit your narrative. When you revised, you focused on the content of your narrative. You probably looked at your story's beginning, descriptive details, and conclusion. When you edit, you focus on the mechanics of your story, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

- ☐ Have I correctly capitalized words?
- ☐ Have I used a consistent verb tense throughout the story?
- ☐ Do I have any sentence fragments or run-on sentences?
- ☐ Have I spelled everything correctly?

Notice some edits Daniel has made:

- added a subject and verb to correct a sentence fragment
- corrected the spelling of a word ending in silent *e* when adding a suffix that begins with a vowel
- changed a verb's tense to maintain consistency
- capitalized a proper noun

When Nora finally makes her way downstairs, she finds her mom sitting in the ~~liveing~~ living room. She looks more tired than usual and ~~wore~~ wears a gloomy expression. "Why the sad face, Mom?" ~~nora~~ Nora jests.

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EDIT AND PUBLISH YOUR NARRATIVE

WRITE

Use the questions on the previous page, as well as your peer reviews, to help you evaluate your personal or fictional narrative to determine areas that need editing. Then, edit your narrative to correct those errors.

Once you have made all your corrections, you are ready to publish your work. You can distribute your writing to family and friends, hang it on a bulletin board, or export it to an online platform, such as a blog. If you publish online, share the link with your family, friends, and classmates.

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At the Foot of the Gallows

FICTION

Introduction

"At the Foot of the Gallows" tells the story of Ann Hibbins, a Puritan woman who was tried and hanged for witchcraft in Boston in 1656 despite a lack of evidence against her. This work of historical fiction is told from the perspective of a fictional Puritan woman who protests the verdict but is powerless under the same patriarchal, or male-controlled, society that convicted Hibbins.

VOCABULARY

READ

jostle

to push against or collide with someone

affrighted

frightened (archaic)

boon

an advantage; benefit

indictment

a formal accusation of a crime

benevolence

goodwill; acts of kindness

NOTES

READ

READ AND ANNOTATE

1 The air outside the courthouse hangs thick and heavy. Despite the heat of the oppressive midday sun, the people of Boston **jostle** for position at the foot of the wooden platform. The gallows stand imposingly. A gentle breeze, a **boon** on any other day, makes the noose sway menacingly. Today, Ann Hibbins will hang for her crimes.

2 Among those present at this show of justice are Susana Blackstone and her daughter, Abigail. Goody Blackstone does not want to witness the day's events, nor does she want Abigail to see them. She would have rathered they visited the church to pray for Goody Hibbins's soul. She was there at the trial. She knows there is no real evidence to support the case against Goody Hibbins. But she also knows that innocence is not enough to stop the hangman. She wants to scream or leave quietly, but something stops her. Her husband works as a carpenter. She knows his business would likely suffer if she were not there to show her support. Mr. Blackstone flashes a warning look as he joins them in the crowd, subtly reminding her that her

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NOTES

behavior reflects on him. He also wants their daughter to see what happens if a woman steps out of line.

3 The trouble started sixteen years ago, in 1640. Goody Hibbins hired several carpenters, well-respected men not unlike Mr. Blackstone, to do some work on her house. Everyone knew that Mr. William Hibbins was wealthy and influential. He was an assistant to Governor John Endicott. The carpenters figured that Goody Hibbins could afford to pay well, so they took advantage and overcharged her. Savvy and assertive, Goody Hibbins filed a lawsuit against them. She won, but her problems were just beginning. The community agreed that Goody Hibbins had been wronged. But they also believed it was too forward of a Puritan woman to pursue legal action. Her husband should have taken care of such business. After the trial, church authorities demanded that Goody Hibbins apologize. She refused. As a result, she was excommunicated. Her fellow colonists lost respect for her, but they still respected Mr. Hibbins enough to let the matter rest—for a time.

4 Last year, Mr. Hibbins died, and any **benevolence** the people of Boston had for Goody Hibbins died along with him. No more than a few months passed before Goody Hibbins found herself back in the courtroom. She was accused and convicted of witchcraft.

5 Goody Blackstone does not know why Goody Hibbins was not hanged immediately. Perhaps her husband's memory still held value. Perhaps the legal system was hesitant to hang a woman of high social standing. Or perhaps they were reluctant to take a human life without hard evidence that she was guilty. The case passed to a higher court. This past month, Goody Hibbins again stood trial for witchcraft. Goody Blackstone observed the trial from the rear of the courthouse.

6 Goody Blackstone had expected the defendant to appear **affrighted**. If she were the one on trial, she should be too scared to breathe. Instead, Goody Hibbins stood tall and spoke with confidence. The **indictment** against her was read aloud, and the charge remained as flimsy as it had always been. Goody Hibbins's voice rang out as she swore her innocence. Goody Blackstone's fear that Goody Hibbins's strength might work against her was confirmed when Governor Endicott himself pronounced her guilty of a made-up crime. He sentenced her to hang.

7 The door to the courthouse creaks open. Ann Hibbins is led out, defiant as ever. She does not bow her head until the noose is fastened around her neck. Whispers flow through the crowd. Goody Blackstone recognizes a minister's hushed, sympathetic voice as he says that Goody Hibbins's only crime was having more wit than her neighbors. Goody Blackstone closes her eyes to hold back brimming tears, and she hears the gallows' trapdoor fall.

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First Read

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

THINK QUESTIONS

WRITE

1. Where and when does the story take place?

   The story takes place in _____

   _____.

2. Write two or three sentences describing the plot of the story.

   The story opens with _____

   _____.

3. Why do readers know that Ann Hibbins is innocent?

   Readers know Ann Hibbins is innocent because _____

   _____.

4. Use context to confirm the meaning of the word *benevolence* as it is used in "At the Foot of the Gallows." Write your definition of *benevolence* here.

   Benevolence means _____

   A context clue is _____.

5. What is another way to say that a person feels *affrighted*?

   A person feels _____

   _____.

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example, "It's raining cats and dogs" means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance, "Don't count your chickens before they hatch" means do not plan on something good happening before it happens. **Figurative** language is when you describe something by comparing it with something else, either directly (using the word *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
  - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
  - context clues
  - a dictionary or other resource
  - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Notice the sentences that have literal meanings and those that do not have literal meanings. Write the letter of each sentence in the correct column.

	Sentences
A	The sun shines brightly.
B	Collecting pennies is a good way to save money.
C	The traffic after the concert was a nightmare.
D	The biology test was a piece of cake.
E	The sun shines like a diamond in the sky.
F	There was a lot of traffic after the concert.
G	A penny saved is a penny earned.
H	The biology test was easy.

Has Literal Meaning	Does Not Have Literal Meaning

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Speaking and Listening Skill: Conveying Ideas

DEFINE

READ

Conveying ideas means communicating a **message** to another person. When speaking, you might not know what word to use to convey your ideas. When you do not know the exact English word, you can try different strategies. For example, you can ask for help from classmates or your teacher. You may use gestures and physical movements to act out the word. You can also try using **synonyms** or **defining** and describing the meaning you are trying to express.

CHECKLIST

DISCUSS AND ANNOTATE

To convey ideas for words you do not know when speaking, use the following learning strategies:

- ✓ Request help.
- ✓ Use gestures or physical movements.
- ✓ Use a synonym for the word.
- ✓ Describe what the word means using other words.
- ✓ Give an example of the word you want to use.

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YOUR TURN

PRACTICE

Match each example with its correct strategy for conveying the meaning of the word *witness*.

Example Options	
A	The person uses the similar word *see*.
B	The person explains that the word means "watching something happen."
C	The person says it is like when you go to a wedding and watch two people get married.
D	The person mimes a reaction to seeing something surprising.

Strategies	Examples
Use gestures or physical movements.	
Use a synonym for the word.	
Describe what the word means using other words.	
Give examples of the word you want to use.	

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Close Read

LITERARY ANALYSIS

READ

At the end of "At the Foot of the Gallows," Goody Blackstone cries when Ann Hibbins is hanged. But is she crying only because Ann is dead? Describe another reason why Goody Blackstone may be crying. Explain your reason using specific details from the story. Pay attention to and edit for spelling patterns.

Use the checklist below to guide you as you write.

- ☐ Why do you think Goody Blackstone cries at the end of the story?
- ☐ Does Goody Blackstone think Ann Hibbins's punishment is fair?
- ☐ How do you know?

Use the sentence frames to organize and write your literary analysis.

Goody Blackstone cries because she feels _____.

She knows that Ann Hibbins is _____.

She thinks the punishment is _____.

There was no real _____. There is only one reason Ann Hibbins was hanged.

She stepped _____.

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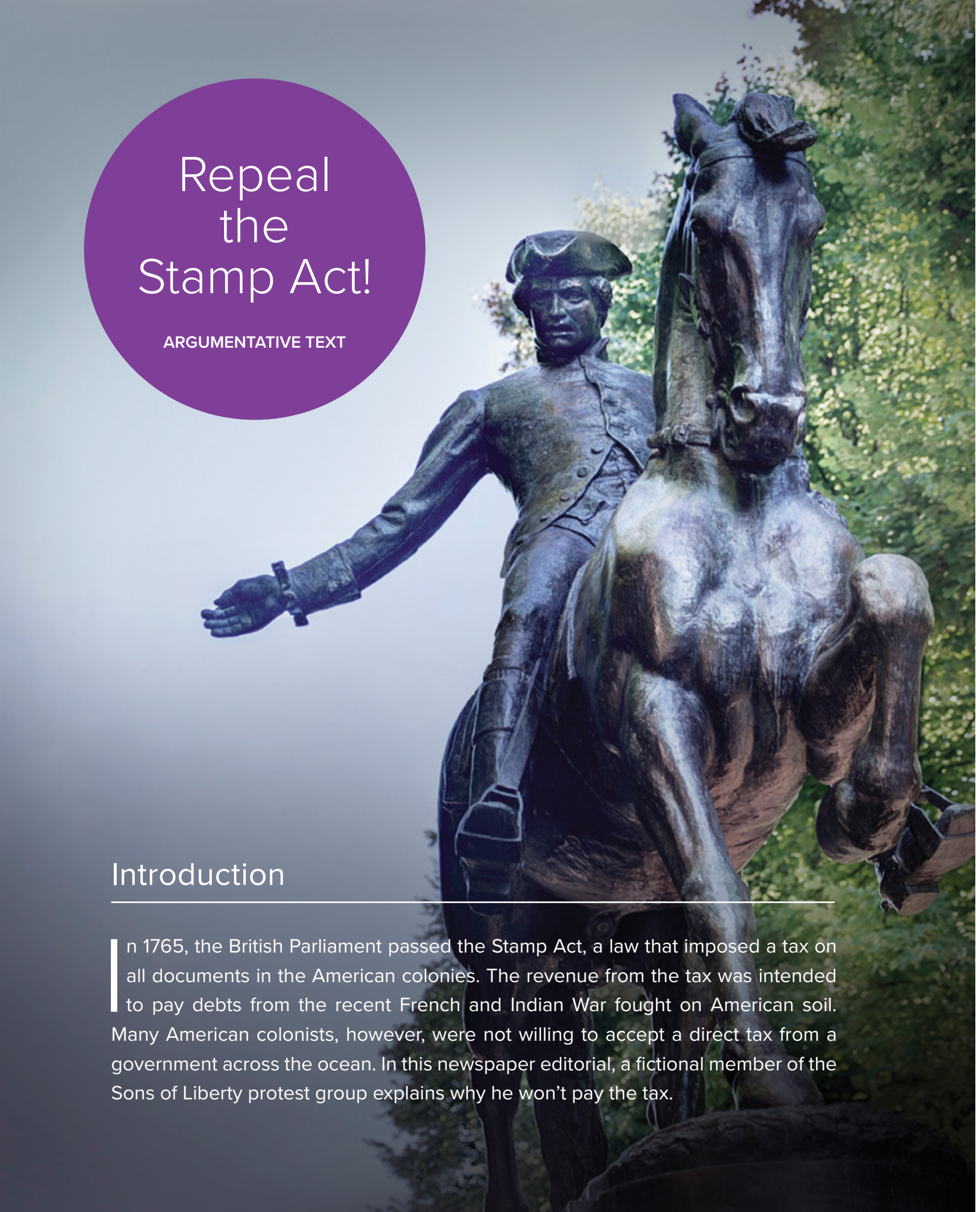
Repeal the Stamp Act!

ARGUMENTATIVE TEXT



Introduction

In 1765, the British Parliament passed the Stamp Act, a law that imposed a tax on all documents in the American colonies. The revenue from the tax was intended to pay debts from the recent French and Indian War fought on American soil. Many American colonists, however, were not willing to accept a direct tax from a government across the ocean. In this newspaper editorial, a fictional member of the Sons of Liberty protest group explains why he won't pay the tax.

VOCABULARY

READ

levy

to use legal authority to demand payment of a tax or fine

odious

causing or deserving of hatred or disgust

excise

a tax charged on the manufacture or sale of a product

jurisdiction

an area in which a government has power or a set of laws is used

petition

to formally ask a person or organization for something

READ

READ AND ANNOTATE

NOTES

Readers:

1 Recently, our dear friends in Parliament passed a law known as the Stamp Act. This is the first direct tax that the government in London has tried to **levy** on the colonies. This wide-ranging tax affects all printed products. This includes legal documents, newspapers, pamphlets, playing cards, and even college diplomas.

2 I am not against paying taxes. I pay property taxes on my home and business. I pay **excise** taxes on the products I buy. However, those taxes are different. They were created by a legislative body that represents me. This infernal Act was passed by a sovereign body that does not represent us colonists. Common law has long held that British subjects are not taxed without representation. As such, the Stamp Act must be repealed not because it is unjust, but because it is illegal.

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NOTES

3 For many years, British subjects have not had taxes imposed on them without their consent. They have the opportunity to **petition** their member of Parliament and argue against the new tax. However, we colonists are not represented in Parliament. We have no one to petition. Besides, the law was passed without debate. Who spoke for us? The Crown would contend that we have virtual representation in Parliament because we are British citizens. I shall accept that the colonists have fair representation in Parliament when this imaginary member of Parliament reads and responds to my letters. Until that time, I will only pay taxes levied by my elected colonial assembly.

4 There is also the matter of the reason this tax was levied. Revenue from this **odious** Act will support the British army in North America. Yet, the war against the French is over. Still the Crown insists on having a standing army upon our shores. In addition, this money for soldiers comes on top of the recent Quartering Act. That Act requires us to provide housing for soldiers, even giving them free rooms in our inns and on our private property. What more does the army want from us? Shall I remove the boots from my feet and hand them to the nearest soldier? Will they bleed us dry in the name of defense?

5 But the most egregious line in the Stamp Act concerns those who refuse to pay the tax. The law permits violators to be tried without a jury in Vice-Admiralty Court. That is a maritime law court. Trial by jury is a right of all British people. Any court that does not have a jury is invalid. Worst of all, Vice-Admiralty Court can be held anywhere, even far from one's local **jurisdiction**. I will not be sent to Nova Scotia to defend myself. We have courts here that would be happy to try these violators, with the help of a jury. Some members of Parliament believe that jurors are too sympathetic to their fellow colonists. To me, that is the way that the courts are designed to work. A jury can be sympathetic to a man who steals bread to feed his children. Why should they not have the chance to be sympathetic to a publisher who avoids the stamp to avoid destitution?

6 A law that requires taxation without representation to support an unnecessary standing army, enforced by an illegal court—we cannot let this law stand. To amend the situation, we must first refuse to pay any taxes levied by Parliament until we have fair representation. In the meantime, dockworkers, refuse to unload ships that come with these stamps. Lawyers, continue to draw up contracts as you have always done. Publishers, continue printing your newspapers. As a city, we should stall the commissioners who try to collect this tax. We must convince them to resign! Together, we can stop this illegal Act. Help me stop future attempts at tyranny!

Yours in protest,
A Son of Liberty

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First Read

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

THINK QUESTIONS

WRITE

1. Who passed the Stamp Act? What is the Stamp Act?

   The Stamp Act was passed by _____.

   The Stamp Act is _____.

2. Write two or three sentences telling why the Stamp Act must be repealed.

   The Stamp Act must be repealed because _____

   _____.

3. What kind of trial is a right of all British people?

   All British people have the right to _____

   _____.

4. Use context to confirm the meaning of the word *petition* as it is used in "Repeal the Stamp Act!" Write your definition of *petition* here.

   Petition means _____

   A context clue is _____.

5. What is another way to say that a law is *odious*?

   Another way to say a law is odious is _____

   _____.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

- ✓ Monitor your understanding.
  - Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?
- ✓ Break down the sentence into its parts.
  - In English, many sentences share this basic pattern: subject + verb + object.
    - > The **subject** names who or what is doing the action.
    - > The **verb** names the action or state of being.
    - > The **object** answers questions such as Who?, What?, Where?, and When?
  - Ask yourself: What is the action? Who or what is doing the action? What details do the other words provide?
- ✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Read each sentence below. Then, complete the chart by identifying the subject, verb, and object of each sentence.

Subject, Verb, and Object Options			
smartphones	reheated	I	pizza
order	Terry	sells	have
Kylie	ate	soup	We

Sentence	Subject	Verb	Object
For dinner, I ate a pepperoni pizza.			
Terry sells smartphones at a store on Central Street.			
Kylie reheated some of the soup from yesterday's lunch.			
We'll have an order of breadsticks.			

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Reading Skill: Retelling and Summarizing

DEFINE

READ

You can retell and summarize a text after reading to show your understanding. **Retelling** is telling a story again in your own words. **Summarizing** is giving a short explanation of the most important ideas in a text.

Keep your retelling or summary **concise**. Only include important information and key words from the text. By summarizing and retelling a text, you can improve your comprehension of the text's ideas.

CHECKLIST

DISCUSS AND ANNOTATE

In order to retell or summarize a text, note the following:

- ✓ Identify the main events of the text.
  - Ask yourself: What happens in this text? What are the main events that happen at the beginning, the middle, and the end of the text?
- ✓ Identify the main ideas in a text.
  - Ask yourself: What are the most important ideas in the text?
- ✓ Determine the answers to the six WH questions.
  - Ask yourself: After reading this text, can I answer *Who, What, Where, When, Why,* and *How* questions?

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YOUR TURN

PRACTICE

Reread the following excerpt from "Repeal the Stamp Act!" Then, sort the details into those that would help you write a summary and those that would not help.

from "Repeal the Stamp Act!"

There is also the matter of the reason this tax was levied. Revenue from this odious Act will support the British army in North America. Yet, the war against the French is over. Still the Crown insists on having a standing army upon our shores. In addition, this money for soldiers comes on top of the recent Quartering Act. That Act requires us to provide housing for soldiers, even giving them free rooms in our inns and on our private property. What more does the army want from us? Shall I remove the boots from my feet and hand them to the nearest soldier? Will they bleed us dry in the name of defense?

Details	
A	"Revenue from this odious Act will support the British army in North America."
B	"What more does the army want from us?"
C	"Shall I remove the boots from my feet and hand them to the nearest soldier?"
D	"Yet, the war against the French is over."
E	"Will they bleed us dry in the name of defense?"
F	"Still the Crown insists on having a standing army upon our shores."

Details That Help in a Summary	Details That Do Not Help in a Summary

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Close Read

LITERARY ANALYSIS

READ

"Repeal the Stamp Act!" is a letter of protest. How do the arguments in the letter help persuade readers to take the side of the writer? State your opinion in response to this question. Support your opinion with evidence from the text. Pay attention to and edit for subject-verb agreement.

Use the checklist below to guide you as you write.

- ☐ What arguments does the writer provide?
- ☐ What does the writer want the reader to think and do?
- ☐ What is your opinion? Do you think the writer is persuasive?

Use the sentence frames to organize and write your literary analysis.

The writer of the letter presents three main arguments against the Stamp Act. First, the act is _____ because there is no _____. Second, the act is _____ because the British already have _____. Finally, the act is enforced by courts without juries, and these courts are far away from the colonists' _____. The writer persuades readers that the Stamp Act is totally _____. Any one of those reasons should have stopped the Stamp Act from being passed.

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FLORIDA

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UNIT 2

The Highway

How do journeys influence perspective?

Genre Focus: INFORMATIONAL TEXT

Texts

Paired Readings

222 Literary Focus: The Romantic Period - Transcendentalism

231 Walden
Henry David Thoreau **ARGUMENTATIVE TEXT**

235 Society and Solitude
Ralph Waldo Emerson **INFORMATIONAL TEXT**

247 Remarks at the Signing of the Highway Beautification Act
Lyndon B. Johnson **INFORMATIONAL TEXT**

261 The Negro Motorist Green Book
Victor H. Green **INFORMATIONAL TEXT**

282 Adventures of Huckleberry Finn
Mark Twain **FICTION**

292 Driving My Own Destiny
Manal al-Sharif **INFORMATIONAL TEXT**

307 Literary Focus: The Classical Period - Reason and Rhetoric

314 Depart! (from 'The Anabasis of Alexander' Book IV)
Arrian of Nicomedia (translated by E.J. Chinnock) **ARGUMENTATIVE TEXT**

326 Because I could not stop for Death
Emily Dickinson **POETRY**

329 A Good Man Is Hard to Find
Flannery O'Connor **FICTION**

353 Vocabulary Review

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Extended Writing Project and Grammar

356 Plan
Writing Central Ideas
Evaluating Sources
Organizing Expository Writing

370 Draft
Improving Writing
Style
Introductions and Conclusions
Evidence and Analysis
Sources and Citations

385 Revise
Grammar: Quotation Marks
Grammar: Apostrophes

392 Edit and Publish

English Language Learner Resources

394 A New Beginning
FICTION

403 Holding On for Dear Life
INFORMATIONAL TEXT

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Author Biographies

MANAL AL-SHARIF

Saudi Arabian native Manal al-Sharif (b. 1979) is best known as a leader for women's rights, who came to fame after a video was posted online of her being detained for driving a car in her home country in 2011. A graduate of King Abdulaziz University, she studied computer science, and wrote a book, *Daring to Drive: A Saudi Woman's Awakening* which was published in 2017. *Foreign Policy* magazine named her as one of the Top 100 Global Thinkers of 2011, and *Time* magazine has since named her one of the world's most influential people.

EMILY DICKINSON

Emily Dickinson (1830–1886) was born in Amherst, Massachusetts. Known for living in near total isolation from the outside world, her verse went unrecognized during her lifetime. After she died in 1886, forty volumes containing nearly 1,800 poems were found by her family, and published in a style that eliminated her now-trademark use of dashes. It wasn't until 1998 that her poems were published with full fidelity to their original style.

RALPH WALDO EMERSON

Transcendentalist essayist, philosopher, and mentor to Thoreau, Ralph Waldo Emerson (1803–1882) was born in Boston, Massachusetts, and would spend most of his life in that state. His work, usually first delivered as lectures and then revised for print, focused on individualism and naturalism, often critiquing elements of society. Widely quoted to this day, Emerson urges us to, "Trust thyself: every heart vibrates to that iron string."

LYNDON B. JOHNSON

The 36th president of the United States, Lyndon Baines Johnson (1908–1973) took the office after President Kennedy was assassinated. Born in Stonewall, Texas, Johnson worked as a school teacher before joining the House of Representatives in 1937. He is best known for championing the expansion of civil rights and a "War on Poverty." He helped pass the Voting Rights Act, and also escalated US involvement in the Vietnam War. He did not seek re-election, left office in 1969, and died of a heart attack four years later at his ranch in Texas.

FLANNERY O'CONNOR

Flannery O'Connor (1925–1964) was born in Savannah, Georgia. She graduated from the Georgia State College for Women in three years, and in 1946 she was accepted into the Iowa Writers' Workshop. Known for her short stories, she published *A Good Man is Hard to Find* in 1955, and *Everything That Rises Must Converge* in 1965. O'Connor often wrote in the Southern Gothic style, and stated "anything that comes out of the South is going to be called grotesque by the Northern reader, unless it is grotesque, in which case it is going to be called realistic."

HENRY DAVID THOREAU

Henry David Thoreau (1817–1862) was born in Concord, Massachusetts. He is widely known for his work *Walden: or, Life in the Woods*, a memoir detailing his transcendental reflections on living a simple life in nature and being self-reliant. Of his time there, he wrote "I went to the woods because I wished to live deliberately." His essay "Civil Disobedience" inspired many key figures years later, including Mahatma Gandhi and Martin Luther King Jr. Thoreau was a lifelong abolitionist and a graduate of Harvard College.

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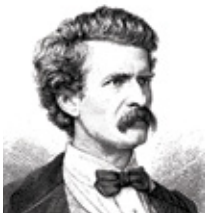
MARK TWAIN



Born Samuel Langhorne Clemens (1835–1910) and raised in Hannibal, Missouri, the author is best known as Mark Twain. His childhood growing up along the Mississippi River inspired his most famous works including *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*. He dreamed of being a steamboat captain, and eventually piloted ships down the Mississippi, an experience that inspired his pen name. He was born under Halley's Comet in 1835, and predicted he'd die when it returned. He did, in 1910, one day after the comet's closest approach to Earth.

ARRIAN OF NICOMEDIA

Born to Greek aristocracy, Arrian of Nicomedia (c. 86–c.160) was a historian, public servant, philosopher, and also a Roman citizen. During his career, Arrian served on the Roman Senate, governed in Cappadocia, and was a chief magistrate in Athens. In addition to *The Anabasis of Alexander*, Arrian wrote about military history, military tactics, and about hunting dogs, like the Celtic greyhounds.

VICTOR GREEN

The Green Book, a guide for African Americans to travel safely through the Jim Crow South, was borne of Victor H. Green's (1892–1960) desire to allow black Americans to partake in a burgeoning car culture despite ongoing racial segregation and violence. To that effect, Green, a postal employee from Harlem, New York, created a publishing office and travel agency to publish his guide and book reservations at black-owned establishments. Published for the first time in 1936, roughly 15,000 copies a year were printed until 1966.

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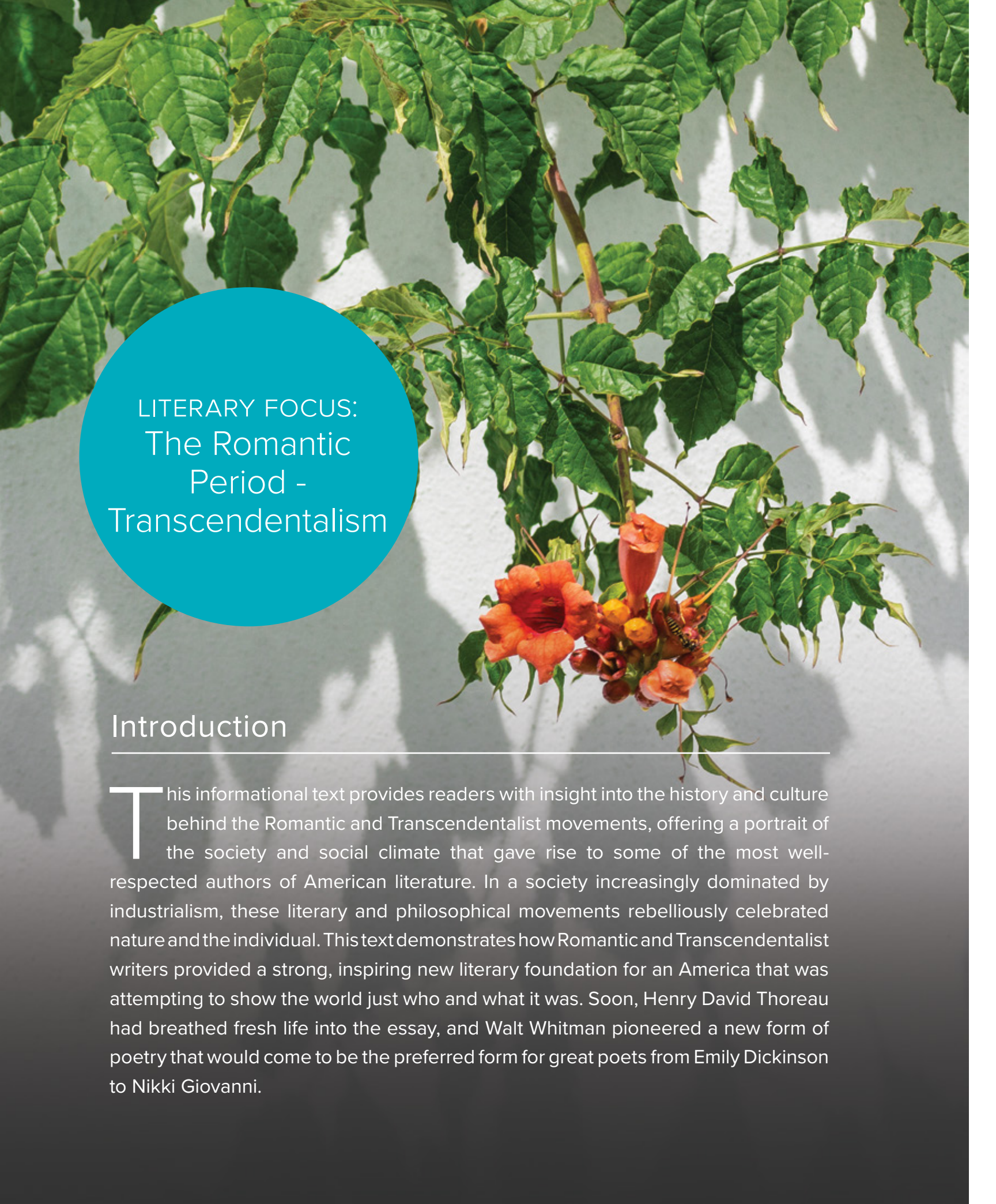

LITERARY FOCUS:

The Romantic Period - Transcendentalism

Introduction

This informational text provides readers with insight into the history and culture behind the Romantic and Transcendentalist movements, offering a portrait of the society and social climate that gave rise to some of the most well-respected authors of American literature. In a society increasingly dominated by industrialism, these literary and philosophical movements rebelliously celebrated nature and the individual. This text demonstrates how Romantic and Transcendentalist writers provided a strong, inspiring new literary foundation for an America that was attempting to show the world just who and what it was. Soon, Henry David Thoreau had breathed fresh life into the essay, and Walt Whitman pioneered a new form of poetry that would come to be the preferred form for great poets from Emily Dickinson to Nikki Giovanni.

"According to Emerson, the highest form of language was the language of nature."

NOTES

1 When you think of the word **Romanticism**, what movies come to mind? *Titanic,* perhaps? *Love & Basketball*? *The Notebook* or *The Fault in Our Stars*? You wouldn't be wrong to think that Romanticism has a lot to do with emotion. But you might be surprised to learn that movies like *Star Wars: Rogue One*, Wes Anderson's *Moonrise Kingdom*, *Princess Mononoke*, and the independent film *Captain Fantastic* exemplify the qualities of "big R" Romanticism more than the "little r" romance movies that may have first come to mind. It's true that *Titanic* has some elements of Romanticism and romance, and the same goes for *Moonrise Kingdom*. So how can we differentiate Romanticism from romanticism?

Romanticism

2 "Big R" Romanticism—as opposed to "little r" romanticism—dealt with big emotions and ideas. Beginning in the late eighteenth century in Europe, Romanticism was a philosophical, artistic, and literary movement that developed partly as a reaction to the Enlightenment. Romantics prized individualism and rejected rapidly expanding **industrialism** in favor of a renewed reverence for nature. Romantic artists and poets often regarded the formalism—adherence to traditional structures and forms—of the Enlightenment as confining and artificial. European Romantic authors included Stendhal, Goethe, Lord Byron, Coleridge, Wordsworth, and Mary Shelley.

The Oxbow (The Connecticut River at Northampton) by Thomas Cole

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NOTES

3 When Romantic ideals reached America in the early nineteenth century, the nation was caught up in a massive westward expansion and was simultaneously trying to define what it was to be American, both to itself and to the world. As American cities and towns grew, people had more time for philosophical and creative endeavors and began to write original works of fiction and poetry, as well as contemplative essays. Spanning from 1820 until the end of the Civil War in 1865, American Romanticism was highly concerned with the individual and this was reflected in the literature of the era. American Romantics placed a high value on nature, seeing it as something that brought one closer to one's true self. Renouncing blind obedience to the customs of the past, American artists and writers of the period embraced emotion, imagination, liberation, free expression, and a fascination with mysticism and the supernatural. American Romantic authors included Washington Irving, James Fenimore Cooper, Nathaniel Hawthorne, Herman Melville, Walt Whitman, and Edgar Allan Poe. American Romanticism made the world sit up and take notice of American literature.

Transcendentalism

4 **Transcendentalism** developed in the lates 1820s and 1830s and was influenced by American Romanticism and a religious movement known as Unitarianism. During the nineteenth century, New Englanders began moving away from the Puritanism of their colonial past and toward Unitarianism, which perceived God as a singular being and had an optimistic view of human nature. Ralph Waldo Emerson, who is now regarded as the father of Transcendentalism, was an ordained Unitarian minister, but eventually resigned because he came to feel that Unitarianism was too restrictive and did not sufficiently recognize what he characterized as "the universal soul," or the divine, within each person. He felt that a church or religious authority only served to impede one's direct personal connection to God, causing "the withdrawal of the soul."

5 In 1836, Emerson began a discussion group, along with three other disaffected Unitarian clergy members, that became known as the **Transcendental Club**. It was through this forum that Emerson and other Transcendentalists formulated and explored the ideas that they would later publish in books of essays, as well as the literary magazine *The Dial* (1840–1844). Transcendentalism held that there was a part of the self that transcended the physical senses and logic, was highly in tune with nature, and brought individuals a kind of direct, divine knowledge. Transcendentalism was marked by optimism, idealism, and intuition. Transcendentalists criticized materialism, which they viewed as a corrupting influence, and championed social reform. Other well-known Transcendentalists include Henry David Thoreau, who wrote *Walden; or, Life in the Woods*, and Margaret Fuller, who was a writer and early feminist.

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NOTES

6 Transcendentalism, despite being a relatively short-lived movement, had a definitive impact on American culture. Transcendentalist literature and philosophy influenced Walt Whitman, Emily Dickinson, and Frederick Douglass. Transcendentalist ideas about social improvement contributed to the Age of Reform (1830–1850) and Thoreau's essay "Civil Disobedience" informed the thinking of leaders such as Martin Luther King Jr.

Romanticism and Transcendentalism in Art

7 In Romanticism and Transcendentalism, creativity was highly esteemed. Painters used **symbolism** and **allegory** in their attempts to capture the essence of the sublime, or the essence of greatness. American Romantic painters from the Hudson River School looked to the vast and breathtaking American wilderness for inspiration and elevated landscape painting to the level of high art.

8 **Major Concepts**

- **Optimism and Individualism** — Romantics and Transcendentalists advocated individualism, but that didn't mean that they were selfish. They were also fiercely optimistic, and, for them, individualism and optimism went hand-in-hand. They believed that every individual possessed a natural inclination toward truth and spiritual enlightenment and that every person had the ability to rise above the material and emotional clutter of life in order to reflect on their lives and take individual action toward a greater good.
- **Kinship with Nature** — Both American Romantics and Transcendentalists believed that a close connection between humanity and nature brought humans closer to their true selves. This belief was complimented by a concern that the spread of industry not only threatened the natural world, but also isolated people from it. Furthermore, Transcendentalists felt that when individuals were detached from nature they also risked disconnection from the divine.
- **The Power of Darkness** — The Romantic fascination with emotion and the supernatural led to darker themes, as well. The Gothic and Horror genres took an interest in fear, madness, death, evil, and the destructive aspects of nature. The Dark Romantics, such as Nathaniel Hawthorne, Edgar Allan Poe, and Herman Melville, also contemplated sin, the nature of human fallibility, and the intrinsic challenges of social reform.

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NOTES

Frankenstein and his Creature

Style and Form

9 ### Essays

- Transcendentalism was more than a genre; it was a philosophy. Transcendentalists were critical thinkers who explored many of their ideas through essays, short pieces of writing that attempted to grapple with an idea, explain something, or argue a point.
- The essay "Nature" (1836) by Ralph Waldo Emerson was the first essay to expound on the ideals of Transcendentalism. In the essay, Emerson set out to address one of Transcendentalism's defining concepts: the individual's relationship to nature. Emerson's abundant natural imagery and deeply felt personal connection to nature infused the otherwise serious philosophical tone of the piece with beauty, color, and life.
- The primary subject of Henry David Thoreau's work was the natural world. Many of his essays and books were structured as a literal or metaphorical journey. Essays such as "A Winter Walk" or "A Walk to Wachusett" were structured as small travelogues based on walks Thoreau had taken. Others, such as "Autumn Tints," "Wild Apples," or "A Succession of Forest Trees," journeyed through the cycles of nature. In his writings, Thoreau made scientific observations about nature, but also used natural imagery metaphorically and poetically. His sentences tended to be long and digressive. Thoreau was also a passionate abolitionist. His persuasive essays on the subject, including "Civil Disobedience," are still influential today.

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10 **Poet-Prophet**

NOTES

- The idea of the poet-prophet during the American Romantic period was defined by Emerson in his 1844 essay, "The Poet." Emerson saw poets as spiritual visionaries and "liberating gods." The poet, he said, interpreted nature—the thing that brought an individual closest to the divine—for society. According to Emerson, the highest form of language was the language of nature, which incorporated symbols related to the natural world as well as *synecdoche*, or the use of a part to represent the whole or vice versa. Emerson felt that the American literary landscape lacked such a visionary and ended "The Poet" with an impassioned call for a uniquely American poet-prophet.

- In 1855, the first edition of *Leaves of Grass* was published and Walt Whitman became America's own poetic visionary. Whitman's personal beliefs most closely resembled Transcendentalism and he was well versed in the work of Emerson, but he also had a broad understanding of American and European religious traditions, language, and symbolism, which he used stylistically in his poetry. He employed traditional symbols such as the stars, moon, and earth, but also created his own symbology, which included lilacs, the calamus plant, and, of course, grass. Whitman's tone was exuberant and his diction, or word choice, is notable for its eccentricities; he used colloquial words, foreign words, technical words, and sometimes even made up his own words. Whitman thought poetry should be read aloud and he was particularly attentive to sound imagery. Whitman's poetry did not rhyme and did not fit into any formal category, it followed the free and energetic path of Whitman's own mind and emotions. Today we call this informal structure **free verse**.

Leaves of Grass by Walt Whitman

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NOTES

11 **Free Verse**

- It is not surprising that free-verse poetry rose to popularity during the American Romantic period when artists sought to reject the restrictive customs of the past in order to embrace liberation, individualism, imagination, intuition, and spiritual transcendence. Free verse is a non-metrical, non-rhyming form of poetry that tends to follow the natural cadence of speech. While a pattern of sound or rhythm may form within a free-verse poem, giving the poem its own unique structure, the poet does not plan or write the poem with any specific, preset poetic form in mind.
- Walt Whitman popularized the use of free verse, which has become one of the most frequently used forms of poetry in American literature and has been practiced, either on the whole or in part, by many American poets, including Emily Dickinson, Langston Hughes, Marianne Moore, Wallace Stevens, William Carlos Williams, Gwendolyn Brooks, Allen Ginsberg, Luis Omar Salinas, Pat Mora, and Nikki Giovanni, among many others.

12 **Nature**

- Romanticism and Transcendentalism are centered on a reverence for nature. The literature of these movements used abundant natural imagery and symbolism as well as sensory imagery, which endeavored to bring the sounds, sights, and feelings of nature to the reader. Nature not only served as a necessary counterbalance to the sweep of industrialization, urbanization, and materialism, but the Transcendentalists believed that nature, above all else, connected man to the divine within himself.
- The Dark Romantics used the weather, the tempestuous sea, nocturnal or menacing animals, and the frightening mysteries of the natural world in their imagery and settings. Poe's poem "The Raven" used the bird as a prophet of darkness, which drove the narrator to madness. Herman Melville's *Moby-Dick* takes place on a whaling ship in the lonely isolation of a vast seascape and the white whale is a complex symbol used to represent the nature of good and evil.

13 So where's the romance? American Romanticism and Transcendentalism are not about romance, per se, but they do have something to do with love—the love of truth, the love of beauty, and the love of nature. Like romantic love, Romanticism is characterized by optimism, idealism, and intuition. Romanticism and Transcendentalism, however, direct all of this love and optimism not toward another person, but toward the natural world and the divine within ourselves. The ideals of "big R" Romanticism, as well as Transcendentalism, are woven into the fabric of the American psyche. We can see their effects in movies about people who retreat to nature to become closer to themselves or reassess their life's purpose. We see these themes played out in stories about rugged individualists.

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14 Which of your favorite books or stories incorporate ideas from the American Romantic period? Is there someone in your life who you think embodies some facet of American Romanticism or Transcendentalism? How do you disconnect from technology, the material world, and the distractions of everyday life?

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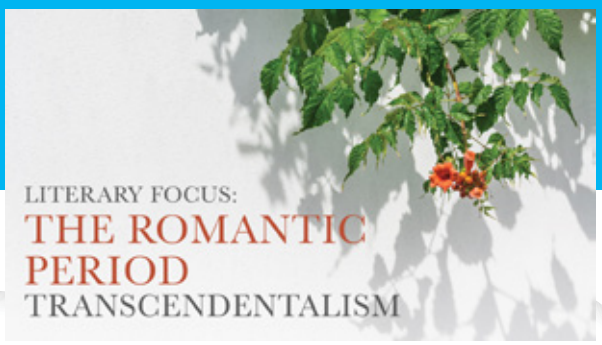

Literary Focus

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

THINK QUESTIONS

WRITE

1. How are Romanticism and Transcendentalism connected? What do the two periods or philosophies have in common? Be sure to use evidence from the text to support your response.

2. Which major concepts of Romanticism and Transcendentalism continue to be influential or important in the culture and art of today? Give specific examples.

3. "Transcendentalism was more than a genre; it was a philosophy." Explain how the ideals of the Transcendentalist movement connected to the writing forms that gained popularity during that period. Use evidence from this informational piece to back up your explanation.

4. What is the meaning of **Romanticism** as it used in this text? Write your own definition of the word, along with a brief explanation of how you came to that conclusion.

5. The word **allegory** comes from the Greek word *allēgorein*, which means to speak figuratively. With this information in mind and using context from the text, write your best definition of *allegory*, along with any words or phrases that were helpful in determining its meaning. Finally, check a dictionary to confirm your understanding.

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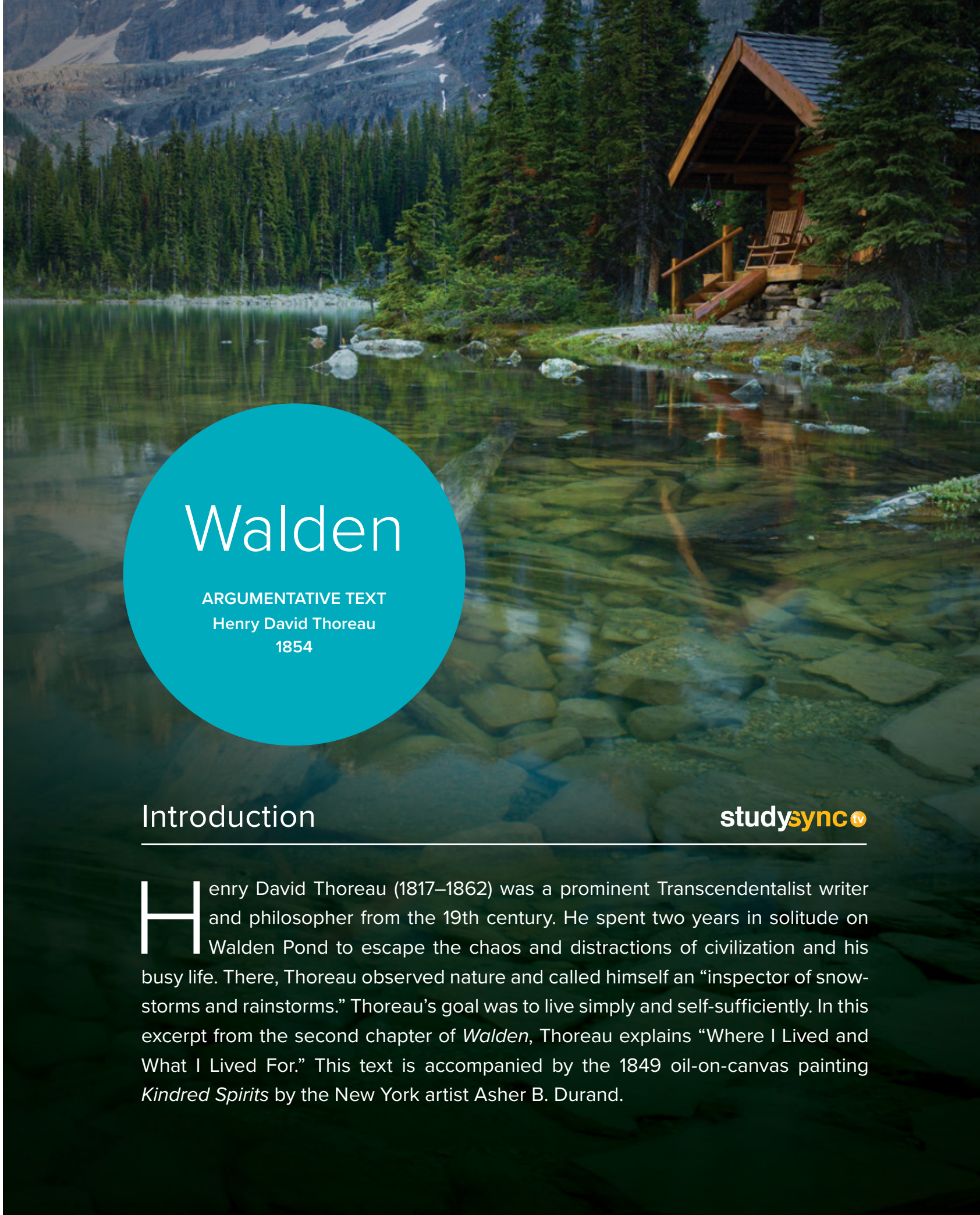

Walden

ARGUMENTATIVE TEXT
Henry David Thoreau
1854

Introduction

studysync tv

Henry David Thoreau (1817–1862) was a prominent Transcendentalist writer and philosopher from the 19th century. He spent two years in solitude on Walden Pond to escape the chaos and distractions of civilization and his busy life. There, Thoreau observed nature and called himself an "inspector of snow-storms and rainstorms." Thoreau's goal was to live simply and self-sufficiently. In this excerpt from the second chapter of *Walden*, Thoreau explains "Where I Lived and What I Lived For." This text is accompanied by the 1849 oil-on-canvas painting *Kindred Spirits* by the New York artist Asher B. Durand.

“Why should we live with such hurry and waste of life?”

NOTES

Kindred Spirits by Asher B. Durand, 1849

1 I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like[1] as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next **excursion**. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have *somewhat hastily* concluded that it is the chief end of man here to “glorify God and enjoy him forever.”

1. **Spartan-like** uncaring toward comfort or luxury, as exemplified by ancient Sparta

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2 Still we live meanly, like ants; though the fable tells us that we were long ago changed into men; like pygmies[2] we fight with cranes; it is error upon error, and clout upon clout, and our best virtue has for its occasion a superfluous and **evitable** wretchedness. Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand; instead of a million count half a dozen, and keep your accounts on your thumb-nail. In the midst of this chopping sea of civilized life, such are the clouds and storms and quicksands and thousand-and-one items to be allowed for, that a man has to live, if he would not **founder** and go to the bottom and not make his port at all, by dead reckoning, and he must be a great calculator indeed who succeeds. Simplify, simplify. Instead of three meals a day, if it be necessary eat but one; instead of a hundred dishes, five; and reduce other things in proportion. Our life is like a German Confederacy, made up of petty states, with its boundary forever fluctuating, so that even a German cannot tell you how it is bounded at any moment. The nation itself, with all its so-called internal improvements, which, by the way are all external and superficial, is just such an unwieldy and overgrown establishment, cluttered with furniture and tripped up by its own traps, ruined by luxury and heedless expense, by want of calculation and a worthy aim, as the million households in the land; and the only cure for it, as for them, is in a rigid economy, a stern and more than Spartan simplicity of life and elevation of purpose. It lives too fast. Men think that it is essential that the Nation have commerce, and export ice, and talk through a telegraph, and ride thirty miles an hour, without a doubt, whether they do or not; but whether we should live like baboons or like men, is a little uncertain. If we do not get out sleepers, and forge rails, and devote days and nights to the work, but go to tinkering upon our lives to improve them, who will build railroads? And if railroads are not built, how shall we get to heaven in season? But if we stay at home and mind our business, who will want railroads? We do not ride on the railroad; it rides upon us. Did you ever think what those sleepers are that underlie the railroad? Each one is a man, an Irishman, or a Yankee man. The rails are laid on them, and they are covered with sand, and the cars run smoothly over them. They are sound sleepers, I assure you. And every few years a new lot is laid down and run over; so that, if some have the pleasure of riding on a rail, others have the misfortune to be ridden upon. And when they run over a man that is walking in his sleep, a supernumerary sleeper in the wrong position, and wake him up, they suddenly stop the cars, and make a hue and cry about it, as if this were an exception. I am glad to know that it takes a gang of men for every five miles to keep the sleepers down and level in their beds as it is, for this is a sign that they may sometime get up again.

2. **pygmies** referring to tribal ethnic groups whose average height is especially short

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Carnegie Steel Company, 'Lucy' Furnace, Pittsburgh, Pennsylvania, USA, circa 1910

3 Why should we live with such hurry and waste of life? We are determined to be starved before we are hungry. Men say that a stitch in time saves nine, and so they take a thousand stitches today to save nine tomorrow. As for work, we haven't any of any **consequence**. We have the Saint Vitus' dance,[3] and cannot possibly keep our heads still. If I should only give a few pulls at the parish bell-rope, as for a fire, that is, without setting the bell, there is hardly a man on his farm in the outskirts of Concord, notwithstanding that press of engagements which was his excuse so many times this morning, nor a boy, nor a woman, I might almost say, but would forsake all and follow that sound, not mainly to save property from the flames, but, if we will confess the truth, much more to see it burn, since burn it must, and we, be it known, did not set it on fire—or to see it put out, and have a hand in it, if that is done as handsomely; yes, even if it were the parish church itself. Hardly a man takes a half-hour's nap after dinner, but when he wakes he holds up his head and asks, "What's the news?" as if the rest of mankind had stood his sentinels. Some give directions to be waked every half-hour, doubtless for no other purpose; and then, to pay for it, they tell what they have dreamed. After a night's sleep the news is as indispensable as the breakfast. "Pray tell me anything new that has happened to a man anywhere on this globe"—and he reads it over his coffee and rolls, that a man has had his eyes gouged out this morning on the Wachito River; never dreaming the while that he lives in the dark unfathomed mammoth cave of this world, and has but the **rudiment** of an eye himself.

3. **Saint Vitus' dance** layman's term for Sydenham's chorea, a disorder marked by uncontrolled movements in the head, face, and limbs

PERSONAL RESPONSE

WRITE

Thoreau writes that "I went into the woods because I wished to live deliberately." He then goes on to describe what living deliberately means to him—a life away from society and the establishment. After reading this excerpt, do you agree or disagree with his philosophy? What does it mean to live deliberately? Using evidence from the text, as well as your own experiences, write an essay in which you inform readers how you "live deliberately."

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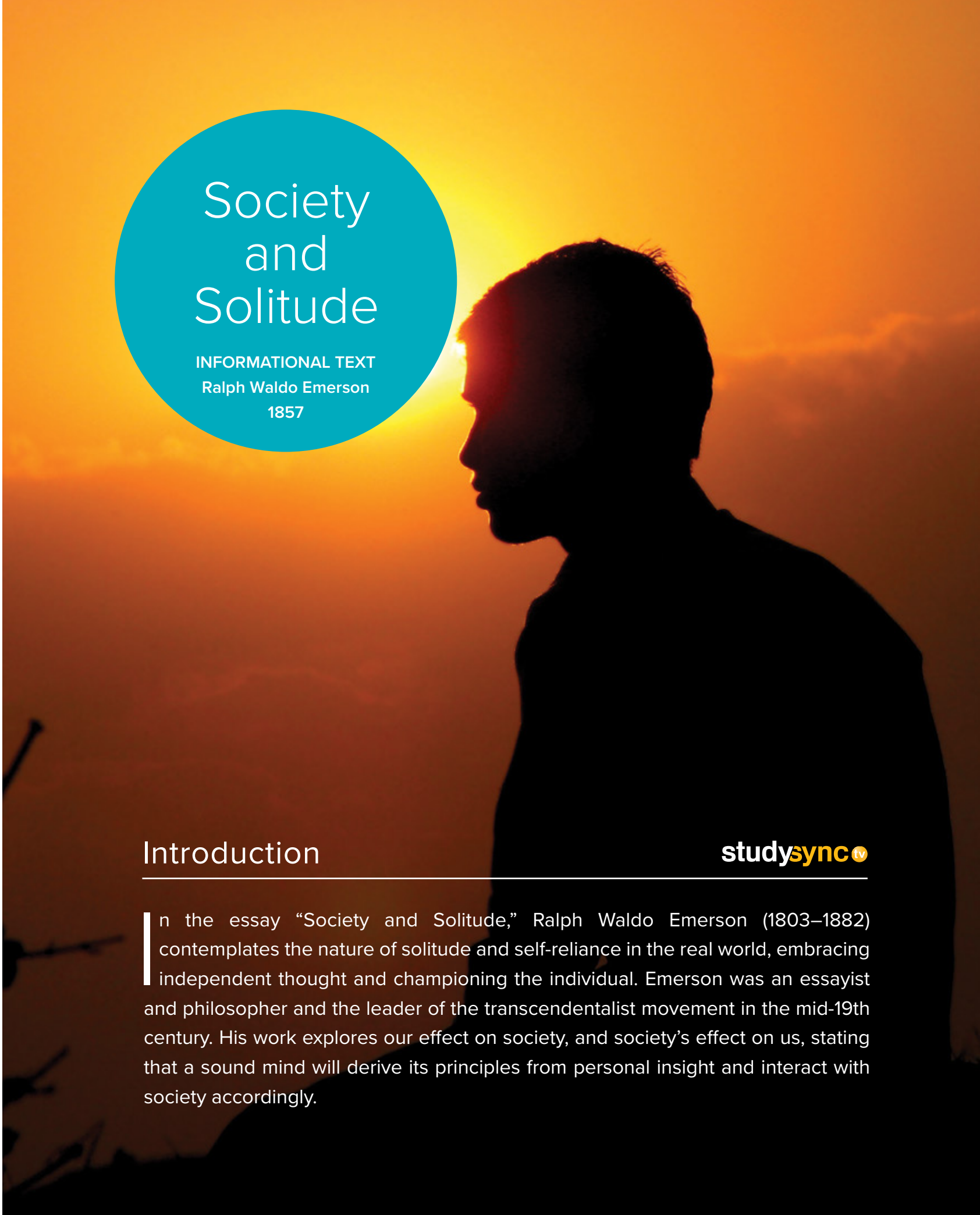

Society and Solitude

INFORMATIONAL TEXT
Ralph Waldo Emerson
1857

Introduction

studysync tv

In the essay "Society and Solitude," Ralph Waldo Emerson (1803–1882) contemplates the nature of solitude and self-reliance in the real world, embracing independent thought and championing the individual. Emerson was an essayist and philosopher and the leader of the transcendentalist movement in the mid-19th century. His work explores our effect on society, and society's effect on us, stating that a sound mind will derive its principles from personal insight and interact with society accordingly.

"Solitude is impracticable, and society fatal."

NOTES

SAMPLE ANNOTATION

Comparative Reading

Emerson sees participating in society as a way to develop sympathy for others, which he feels has many benefits. This is in contrast to Thoreau's thinking. Thoreau avoided society by choosing to live a simple life alone in the woods, where he believed he could truly contemplate and understand life and live it to the fullest.

1 'Tis hard to mesmerize ourselves, to whip our own top; but through sympathy we are capable of energy and endurance. Concert fires people to a certain fury of performance they can rarely reach alone. Here is the use of society: it is so easy with the great to be great; so easy to come up to an existing standard;—as easy as it is to the lover to swim to his maiden through waves so **grim** before. The benefits of affection are immense; and the one event which never loses its romance, is the encounter with superior persons on terms allowing the happiest intercourse.

2 It by no means follows that we are not fit for society, because **soirées**[1] are **tedious**, and because the soirée finds us tedious. A backwoodsman, who had been sent to the university, told me that, when he heard the best-bred young men at the law school talk together, he reckoned himself a boor; but whenever he caught them apart, and had one to himself alone, then they were the boors, and he the better man. And if we recall the rare hours when we encountered the best persons, we then found ourselves, and then first society seemed to exist. That was society, though in the transom of a brig, or on the Florida Keys.

3 A cold, sluggish blood thinks it has not facts enough to the purpose, and must decline its turn in the conversation. But they who speak have no more,—have less. 'Tis not new facts that avail, but the heat to dissolve everybody's facts.

4 The capital defect of cold, arid natures is the want of animal spirits. They seem a power incredible, as if God should raise the dead. The **recluse** witnesses what others perform by their aid, with a kind of fear. It is as much out of his possibility as the prowess of Coeur-de-Lion[2], or an Irishman's day's-work on the railroad. 'Tis said, the present and the future are always rivals. Animal spirits constitute the power of the present, and their feats are like the structure of a pyramid. Their result is a lord, a general, or a boon companion.

1. **soirées** evening parties, most often held in a private house, for the purpose of conversation or music
2. **Coeur-de-Lion** a symbol of bravery and courage, popularized by French historians of the 12th century, who attributed this nickname to King Richard I of England

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Before these, what a base mendicant[3] is Memory with his leathern badge! But this genial heat is **latent** in all constitutions, and is disengaged only by the friction of society. As Bacon[4] said of manners, "To obtain them, it only needs not to despise them," so we say of animal spirits, that they are the spontaneous product of health and of a social habit. "For behavior, men learn it, as they take diseases, one of another."

5 But the people are to be taken in very small doses. If solitude is proud, so is society vulgar. In society, high advantages are set down to the individual as disqualifications. We sink as easily as we rise, through sympathy. So many men whom I know are degraded by their sympathies, their native aims being high enough, but their relation all too tender to the gross people about them. Men cannot afford to live together by their merits, and they adjust themselves by their demerits,—by their love of gossip, or by sheer **tolerance** and animal good-nature. They untune and dissipate the brave aspirant.

SAMPLE ANNOTATION

Argument – Reasoning

By making specific observations of men he knows and using inductive reasoning, Emerson argues that society also has its distractions, such as gossiping, which can degrade social interaction and keep one from living a thoughtful life. Thoreau came to a similar conclusion, but by making broad generalizations about society and using abductive reasoning.

6 The remedy is, to reinforce each of these moods from the other. Conversation will not corrupt us, if we come to the assembly in our own garb and speech, and with the energy of health to select what is ours and reject what is not.

7 Society we must have; but let it be society, and not exchanging news, or eating from the same dish. Is it society to sit in one of your chairs? I cannot go into the houses of my nearest relatives, because I do not wish to be alone. Society exists by chemical affinity, and not otherwise.

8 Put any company of people together with freedom for conversation, and a rapid self-distribution takes place, into sets and pairs. The best are accused of exclusiveness. It would be more true to say, they separate as oil from water, as children from old people, without love or hatred in the matter, each seeking his like; and any interference with the affinities would produce constraint and suffocation. All conversation is a magnetic experiment. I know that my friend can talk eloquently; you know that he cannot articulate a sentence: we have seen him in different company. Assort your party, or invite none. Put Stubbs and Coleridge, Quintilian and Aunt Miriam, into pairs, and you make them all wretched. 'Tis an extempore Sing-Sing built in a parlor. Leave them to seek their own mates, and they will be as merry as sparrows.

9 A higher civility will re-establish in our customs a certain reverence which we have lost. What to do with these brisk young men who break through all fences, and make themselves at home in every house? I find out in an instant if my companion does not want me, and ropes cannot hold me when my

3. **mendicant** a beggar
4. **Bacon** an English philosopher and statesman who is credited with developing the scientific method

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welcome is gone. One would think that the affinities would pronounce themselves with a surer reciprocity.

10 Here again, as so often, Nature delights to put us between extreme antagonisms, and our safety is in the skill with which we keep the diagonal line. Solitude is impracticable, and society fatal. We must keep our head in the one and our hands in the other. The conditions are met, if we keep our independence, yet do not lose our sympathy. These wonderful horses need to be driven by fine hands. We require such a solitude as shall hold us to its revelations when we are in the street and in palaces; for most men are cowed in society, and say good things to you in private, but will not stand to them in public. But let us not be the victims of words. Society and solitude are deceptive names. It is not the circumstance of seeing more or fewer people, but the readiness of sympathy, that imports; and a sound mind will **derive** its principles from insight, with ever a purer ascent to the sufficient and absolute right, and will accept society as the natural element in which they are to be applied.

SAMPLE ANNOTATION

Argument – Arguments and Claims

Emerson claims here that by carefully balancing between society and solitude, you can maintain your individualism without losing your sympathy for others and still live a thoughtful life. Thoreau, however, argues that only by living a simple solitary life separate from society and all its distractions can one live a full life.

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First Read

Read "Society and Solitude." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. In the first paragraph, what does Emerson state is a benefit of society? Cite textual evidence to support your response.

2. In the fifth paragraph, what does Emerson point out as a negative aspect of society? Cite textual evidence to support your response.

3. In the eighth paragraph, what advice does Emerson offer to party planners? Cite textual evidence to support your response.

4. What is the meaning of the word **tedious** 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. The Latin prefix *de-* means "down or away" and the Latin word *rivus* means "stream." With this information in mind and using context clues from the text, write your best definition of the word **derive** here.

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Reading Skill: Argument – Arguments and Claims

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to compare the development of 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 5 and 6 of "Society and Solitude" and paragraph 2 of *Walden*. Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Both passages focus on the authors' advice on the best way to live. How do the two authors differ in their claims?

- A. Emerson says that independence is important because society is fickle, while Thoreau claims that simplicity is valuable because society is overwhelming.
- B. Emerson shows that society has high expectations for people, while Thoreau shows that failure is inevitable.
- C. Emerson argues that it is better to spend more time alone than interacting with others, while Thoreau sees value in being part of society.
- D. Emerson believes that society affects the way people see themselves, while Thoreau believes that society only brings out the worst in people.

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Reading Skill: Argument – Reasoning

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to 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 lead 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

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?
- ✓ 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 paragraph 2 of "Society and Solitude" and paragraph 2 of *Walden*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Both passages evaluate the excesses of society. How do the authors' claims in the passages differ?

   - A. Emerson claims that people are not fit for society, but Thoreau claims that society, even though it can be an unwieldy and overgrown establishment, improves the nation.
   - B. Emerson claims that even though society can be excessive, it does not mean that individuals are unfit for society, and Thoreau claims that the cure for the excesses of society is extreme simplicity.
   - C. Emerson claims that the luxuries in a society are available to everyone, even the backwoodsman, and Thoreau thinks that the excesses of society can be cured by being business-minded and paying closer attention to the national economy.
   - D. Emerson claims that even though society at large cares too much about excessive events like soirées, at universities, and especially law schools, you can find more thoughtful social interactions, while Thoreau claims that the nation can never really improve if it remains focused on materialism.

2. What type of reasoning does each author use to support his claim?

   - A. Emerson uses deductive reasoning, and Thoreau uses inductive reasoning.
   - B. Emerson and Thoreau both use deductive reasoning.
   - C. Emerson uses abductive reasoning, and Thoreau uses inductive reasoning.
   - D. Emerson uses inductive reasoning, and Thoreau uses abductive reasoning.

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Reading Skill: Comparative Reading

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 contemporaneous authors address related topics, their use of reasoning, and the time period in which they wrote, note the following:

- ✓ the topics of the texts
- ✓ each author's claims about the topic
- ✓ details that reveal the time period in which each work was written, such as the year it was written, references to historical events, and references to the beliefs, values, or customs of a particular time period
- ✓ each author's purpose and perspective
- ✓ the types of reasoning used by each author
  - **deductive:** begins with the general and moves to the specific
  - **inductive:** begins with specific observations and draws a broad conclusion
  - **abductive:** begins with a pattern or a trend and uses that pattern to draw a conclusion consistent with the given pattern

STEP 2: To compare and contrast how contemporaneous authors address related topics, comparing the authors' use of reasoning, and analyzing the texts within the context of the time period, consider the following questions:

- ✓ What does each author believe to be true about the topic?
- ✓ What types of reasoning does each author employ?
- ✓ How do the different types of reasoning support each author's claims?
- ✓ How does the time period during which each author was writing influence their reasoning and ways of addressing the topic?

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Reread paragraphs 7–9 of "Society and Solitude" and paragraph 3 of *Walden*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How do the authors' views on society differ from one another?

   - A. Emerson believes that interacting with society makes people happy; Thoreau believes that interacting in society diminishes one's intellect.
   - B. Emerson believes that society is beneficial as long as people interact with others who are well-matched; Thoreau believes that far too many people participate mindlessly in society.
   - C. Emerson believes that participation in society allows people to broaden their own viewpoints; Thoreau believes participation in society is a waste of time.
   - D. Emerson believes that it is important to be a part of society to stay informed on the news; Thoreau believes learning the news is not important.

2. How does each author use reasoning to back up his claim?

   - A. Emerson appeals to people's logic to support his claim; Thoreau presents a fearful scenario to support his claim.
   - B. Emerson uses scientific reasoning to support his claim; Thoreau appeals to people's emotions to support his claim.
   - C. Emerson shares his own personal experiences to support his claim; Thoreau uses anecdotes from people he knows to support his claim.
   - D. Emerson uses a familiar example to support his claim; Thoreau presents several descriptive scenes to support his claim.

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Close Read

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

SKILLS FOCUS

ANNOTATE

1. In *Walden*, Thoreau writes about the negative effects society can have. Emerson also writes on the topic of society. Highlight details early in the text that reveal Emerson's claim. Compare and contrast the authors' claims on the topic of society and evaluate the effectiveness and validity of each claim.

2. Locate an example of metonymy in the text. Evaluate the effectiveness of Emerson's use of this rhetorical device.

3. Recall that Thoreau claims that the only cure of the ills that society imposes on the individual is "a stern and more than Spartan simplicity of life." Find a passage in Emerson's essay that shows Emerson's claim about people who withdraw from society. Compare and evaluate how the authors use reasoning to support their claims.

4. In *Walden*, Henry David Thoreau scorns the superficiality of news and gossip, urging his readers to live life more fully and deliberately. Highlight a passage in the text where Emerson expresses similar sentiments and analyze how these opinions are indicative of the time and place in which they were written.

5. Transcendentalism emphasized the importance of nature and the value of intuitive thinking. Highlight details that show the impact of this philosophy of Emerson's writing, and explain how the journey through transcendentalist thought may have impacted his perspective.

COMPARATIVE ANALYSIS

WRITE

Emerson and Thoreau both adhere to Transcendentalist ideas and address the shared topic of one's relationship with society. Yet, despite their shared experiences and information, they come to different conclusions. Compare the development of the arguments Emerson and Thoreau make about solitude. Evaluate the validity and effectiveness of their claims, and their use of reasoning. How does each use the same Transcendentalist philosophies to develop their differing arguments? Which argument is more persuasive, and why? Be sure to cite evidence from both texts to justify your reasoning. You may also choose to refer back to the Literary Focus lesson to help support your response.

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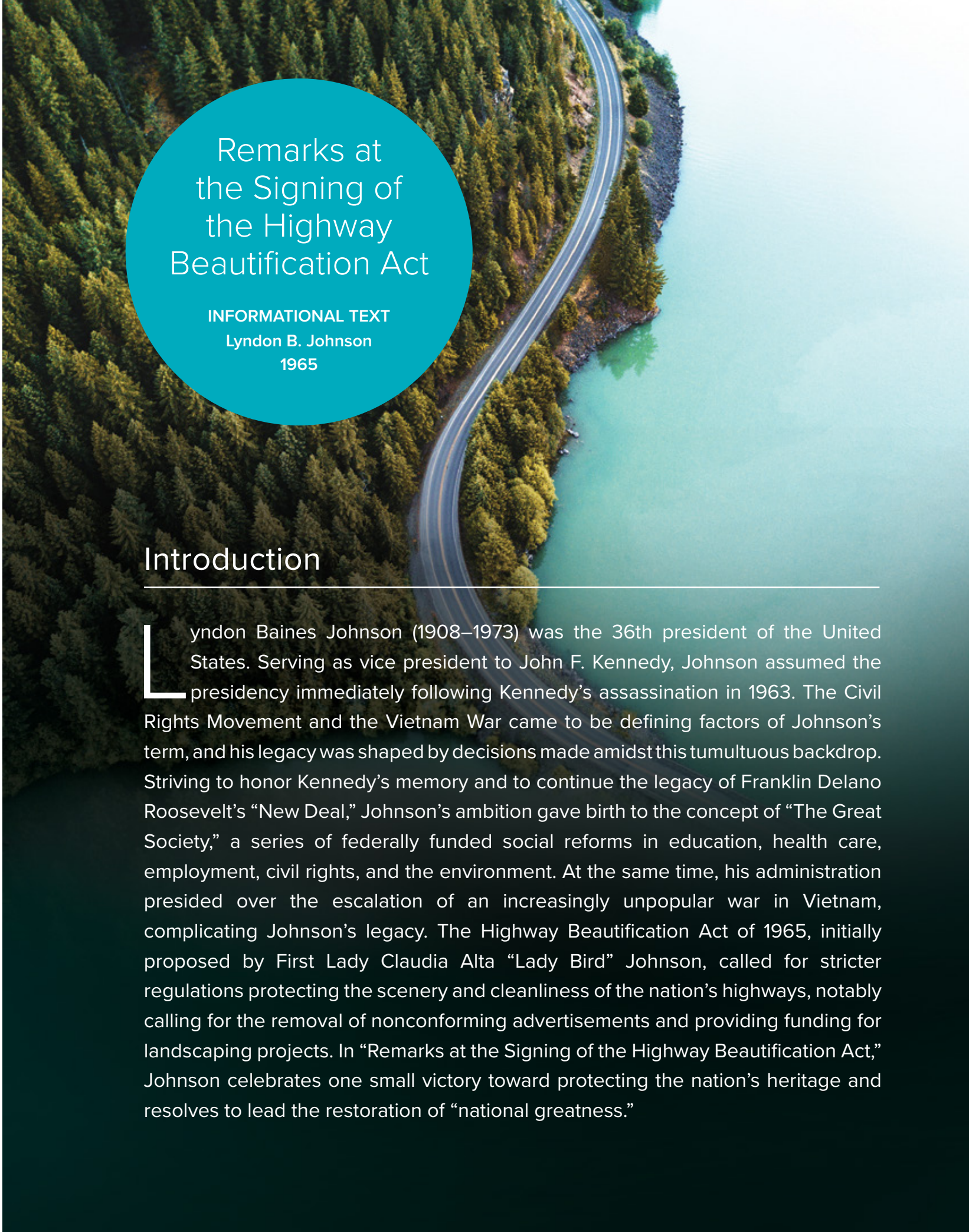

Remarks at the Signing of the Highway Beautification Act

INFORMATIONAL TEXT
Lyndon B. Johnson
1965

Introduction

Lyndon Baines Johnson (1908–1973) was the 36th president of the United States. Serving as vice president to John F. Kennedy, Johnson assumed the presidency immediately following Kennedy's assassination in 1963. The Civil Rights Movement and the Vietnam War came to be defining factors of Johnson's term, and his legacy was shaped by decisions made amidst this tumultuous backdrop. Striving to honor Kennedy's memory and to continue the legacy of Franklin Delano Roosevelt's "New Deal," Johnson's ambition gave birth to the concept of "The Great Society," a series of federally funded social reforms in education, health care, employment, civil rights, and the environment. At the same time, his administration presided over the escalation of an increasingly unpopular war in Vietnam, complicating Johnson's legacy. The Highway Beautification Act of 1965, initially proposed by First Lady Claudia Alta "Lady Bird" Johnson, called for stricter regulations protecting the scenery and cleanliness of the nation's highways, notably calling for the removal of nonconforming advertisements and providing funding for landscaping projects. In "Remarks at the Signing of the Highway Beautification Act," Johnson celebrates one small victory toward protecting the nation's heritage and resolves to lead the restoration of "national greatness."

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

Whether due to natural causes, such as disease and wildfire, or human interference, such as overharvest and pollution, more species of animals and plants face extinction each year. What can we do to protect these endangered species? Some artists have decided to create and display works with the goal of raising awareness about endangered species, a key first step to solving this growing problem.

Transcript

3 Policy changes and population rebounds take time, but bringing awareness can be done in a flash, as National Geographic photographer Joel Sartore knows well. He has been capturing nature from all corners of the world for over 20 years for his independent project, "The Photo Ark," which Sartone calls a "25-year effort to photograph every species in human care around the globe." Sartore has photographed everything from the Luzon warty pig to the Palawan stink badger, and he is keen to capture unusual animals in addition to the familiar and cute, cuddly ones. "These are things that nobody will ever know existed if it weren't for the Photo Ark," he told 60 Minutes. "If they could see how beautiful this thing is, they would care."

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. Zoos' policies against photographing endangered species.
   - B. The importance of capturing videos of animals in addition to still images.
   - C. The amount of time it takes to make policy changes and recover endangered species.
   - D. The range of animals Sartore has photographed.

2. Select one advantage of listening to the audio recording of the text.
   - A. The audio recording provides quotes from National Geographic photographer Joel Sartore.
   - B. The audio recording emphasizes the importance of using The Photo Ark to show nature's beauty raise awareness around the world.
   - C. The audio recording demonstrates Sartore's disappointment in people who don't care about endangered species.
   - D. The audio recording helps listeners understand the goals of Sartore's photography project.

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“Beauty belongs to all the people.”

NOTES

1 Secretary Gardner, distinguished Members of the leadership of the Congress and Members of the Congress, and all other lovers of beauty:

President Lyndon B. Johnson and Lady Bird Johnson

2 America likes to think of itself as a strong and stalwart and expanding Nation. It identifies itself gladly with the products of its own hands. We frequently point with pride and with confidence to the products of our great free enterprise system—management and labor.

3 These are and these should be a source of pride to every American. They are certainly the source of American strength. They are truly the fountainhead of American wealth. They are actually a part of America’s soul.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeals

Johnson uses childhood memories to create a nostalgic tone, stirring his audience’s emotions. His rhetorical question supports this appeal, suggesting that nature is beyond measure and essential for children to experience.

4 But there is more to America than raw **industrial** might. And when you go through what I have gone through the last two weeks you constantly think of things like that. You no longer get your computers in and try to count your riches.

5 There is a part of America which was here long before we arrived, and will be here, if we preserve it, long after we depart: the forests and the flowers, the open prairies and the slope of the hills, the tall mountains, the granite, the limestone, the caliche, the unmarked trails, the winding little streams—well, this is the America that no amount of science or skill can ever recreate or actually ever duplicate.

6 This America is the source of America’s greatness. It is another part of America’s soul as well.

7 When I was growing up, the land itself was life. And when the day seemed particularly harsh and bitter, the land was always there just as nature had left it—wild, rugged, beautiful, and changing, always changing.

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NOTES

8 And really, how do you measure the excitement and the happiness that comes to a boy from the old swimming hole in the happy days of yore, when I used to lean above it; the old sycamore, the baiting of a hook that is tossed into the stream to catch a wily fish, or looking at a graceful deer that leaps with hardly a quiver over a rock fence that was put down by some settler a hundred years or more ago?

9 How do you really put a value on the view of the night that is caught in a boy's eyes while he is stretched out in the thick grass watching the million stars that we never see in these crowded cities, breathing the sounds of the night and the birds and the pure, fresh air while in his ears are the crickets and the wind?

10 Well, in recent years I think America has sadly neglected this part of America's national heritage. We have placed a wall of civilization between us and between the beauty of our land and of our countryside. In our eagerness to expand and to improve, we have **relegated** nature to a weekend role, and we have banished it from our daily lives.

11 Well, I think that we are a poorer Nation because of it, and it is something I am not proud of.

12 And it is something I am going to do something about. Because as long as I am your President, by choice of your people, I do not choose to preside over the destiny of this country and to hide from view what God has gladly given it.

13 And that is why today there is a great deal of real joy within me, and within my family, as we meet here in this historic East Room to sign the Highway Beautification Act of 1965.

14 Now, this bill does more than control advertising and junkyards along the billions of dollars of highways that the people have built with their money—public money, not private money. It does more than give us the tools just to landscape some of those highways.

15 This bill will bring the wonders of nature back into our daily lives.

16 This bill will enrich our spirits and restore a small measure of our national greatness.

17 As I rode the George Washington Memorial Parkway back to the White House only yesterday afternoon, I saw nature at its purest. And I thought of the honor roll of names—a good many of you are sitting here in the front row today—that made this possible. And as I thought of you who had helped and stood up against private greed for public good, I looked at those dogwoods that had

SAMPLE ANNOTATION

Structure – Informational Text Structure

The phrase "in recent years" signals a chronological structure. Johnson also uses a problem and solution structure when he says he "do something." Combining these structures helps advance his purpose to motivate Americans to take action.

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SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

What does marred mean? In the surrounding sentences, Johnson says that construction and advertisements ruin nature. Marred must mean to ruin or spoil. This negative connotation reinforces Johnson's message about protecting nature.

turned red, and the maple trees that were scarlet and gold. In a pattern of brown and yellow, God's finery was at its finest. And not one single foot of it was marred by a single, unsightly, man-made construction or obstruction—no advertising signs, no old, **dilapidated** trucks, no junkyards. Well, doctors could prescribe no better medicine for me, and that is what I said to my surgeon as we drove along.

18 This bill does not represent everything that we wanted. It does not represent what we need. It does not represent what the national interest requires. But it is a first step, and there will be other steps. For though we must crawl before we walk, we are going to walk.

19 I remember the fierce resolve of a man that I admired greatly, a great leader of a great people, Franklin D. Roosevelt. He fought a pitched battle in 1936 with private interests whose target was private gain. And I shall long remember the words that I believe he echoed at Madison Square Garden, when he declared to the Nation that the forces of selfishness had not only met their match, but these forces had met their master.

20 Well, I have not asked you to come here today to tell you that I have a desire to master anyone. But until the clock strikes the last hour of the time allotted to me as President by vote of all the people of this country, I will never turn away from the duty that my office demands or the **vigilance** that my oath of office requires.

21 And this administration has no desire to punish or to penalize any private industry, or any private company, or any group, or any organization of complex associations in this Nation. But we are not going to allow them to intrude their own specialized private **objective** on the larger public trust. Beauty belongs to all the people. And so long as I am President, what has been divinely given to nature will not be taken recklessly away by man.

22 This Congress is to be thanked for the bill that you have given us. I wish it could have been more, but I realize, too, that there are other views to be considered in our system of checks and balances.

23 The grandchildren of those of you in this country that may have mocked and ridiculed us today, someday will point with pride to the public servants who are here in this room, who cast their lot with the people.

24 And unless I miss my guess, history will remember on its honor roll those of you whom the camera brings into focus in this room today, who stood up and were counted when that roll was called that said we are going to preserve at least a part of what God gave us.

25 Thank you very much.

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First Read

Read "Remarks at the Signing of the Highway Beautification Act." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. According to Johnson, what makes up the "soul" of America? What does he mean when he says these are part of the nation's "soul"? Explain in your own words why he believes this and what this particular word encapsulates, citing evidence from the text.

2. Why does President Johnson believe that the Highway Beautification Act will help restore "national greatness"? How will it achieve this goal? Cite specific examples from the text to support your answer.

3. What does Johnson believe his responsibilities are as leader of the United States? In his opinion, how is he meeting these obligations? Explain, using evidence from the text to support your answer.

4. Based on the context clues found in paragraph 10, what do you think is the meaning of **relegated**? Compose your own definition, citing how you came to this meaning.

5. The Latin word *vigilantia* means "watchfulness" or "wakefulness." Using this information, in addition to context clues, consider what the word **vigilance** in paragraph 20 is meant to convey. In your own words, create a definition for *vigilance*.

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Reading Skill: Context and Connotation – Connotation and Denotation

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to apply knowledge of context clues and word relationships to determine the connotative and denotative meanings of words and phrases, note the following:

- ✓ unfamiliar words and phrases
- ✓ keywords used to describe important characters, events, and ideas
- ✓ words that inspire an emotional reaction
- ✓ context clues, words or phrases that come earlier or later in the passage
- ✓ patterns or relationships that occur between words and phrases
- ✓ figurative language, expressions that are not literally true but express some truth beyond the literal level

STEP 2: To better understand the connotative and denotative meaning of words and phrases as they are used in a text, use the following questions as a guide:

- ✓ What is the denotative meaning of the word or phrase? Can you verify this in a reference material, such as a dictionary, glossary, or thesaurus?
- ✓ What is the context, genre or subject of the text? How does that affect the possible meaning of a word or phrase?
- ✓ What background knowledge do you already have about this topic? How does this knowledge affect your understanding of the words or phrases?
- ✓ How do these words relate to the phrases around them? How do these relationships affect the overall meaning of the words being used?
- ✓ Do these words create a positive, negative, or neutral emotion?
- ✓ What synonyms or alternative phrasing help you describe the connotative meaning of the word?

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Reread paragraphs 19 and 20 of "Remarks at the Signing of the Highway Beautification Act." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Johnson states his admiration of President Roosevelt. Determine which words and phrases in paragraph 19 have positive connotations and convey this sense of admiration.

   - A. "fierce resolve"
   - B. "pitched"
   - C. "forces of selfishness"
   - D. "met their master"

2. Using context clues, determine the denotative meaning of the word "vigilance" in paragraph 20.

   - A. Adjective: soft-spoken, thoughtful
   - B. Verb: watching carefully over someone or something
   - C. Noun: the state of being alert and reliable, especially to avoid danger
   - D. Adjective: aggressive and demanding

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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
  - 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
- ✓ how effectively the structures enable readers to distinguish key ideas
- ✓ how effectively the structures support the author's purpose, which might be one or more of the following:
  - to entertain (events narrated in time order, descriptive and figurative language)
  - to inform (steps in a process, comparisons of key events, ideas, or individuals)
    - > events narrated in time order
    - > descriptions that include sensory and figurative language
  - to persuade (problem followed by 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 2–5 of "Remarks at the Signing of the Highway Beautification Act." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

What informational text structure is signaled by the sentence "But there is more to America than raw industrial might" in paragraph 4?

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

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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?
- ✓ How effectively does the author use rhetorical appeals to support his or her purpose?

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Reread paragraphs 20 and 21 of "Remarks at the Signing of the Highway Beautification Act." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which phrase is an example of an appeal to shared values, or ethos, with the purpose of persuading the audience to believe Johnson's credibility?

   - A. I have not asked you to come here today to tell you that I have a desire to master anyone.
   - B. until the clock strikes the last hour of the time allotted to me as President by vote of all the people of this country, I will neer turn away from the duty that my office demands
   - C. this administration has no desire to punish or penalize any private industry
   - D. We are not going to allow them to intrude their own specialized private objective on the larger public trust

2. Which phrase from the text is an example of an appeal to the audience's senses or emotions, or pathos, with the purpose of persuading the audience to accept the author's argument?

   - A. until the clock strikes the last hour
   - B. I will never turn away from the duty that my office demands
   - C. Beauty belongs to all the people
   - D. so long as I am President

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Close Read

Reread "Remarks at the Signing of the Highway Beautification Act." 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 when Johnson uses a problem and solution text structure in the text. Evaluate Johnson's use of this text structure. What makes it effective or ineffective?

2. Identify an example of pathos in paragraphs 7 and 8. Then, identify an example of a rhetorical question used to develop this appeal. Evaluate Johnson's use of rhetoric. Is his appeal appropriate? Is his use rhetorical question effective? How might using both rhetorical appeals and devices make his argument more persuasive?

3. Apply knowledge of context clues to determine the connotative and denotative meanings of the word "might" in paragraph 4.

4. Highlight an example of compare and contrast structure in paragraph 4. Evaluate Johnsons' use of text structure to develop his argument To assist your evaluation, recall that counter arguments often include concessions, where a speaker acknowledges an opponent's point and then provides a rebuttal.

5. Find instances where Johnson mentions his own relationship with nature throughout his life. How does Johnson draw upon this relationship to strengthen his argument?

RHETORICAL ANALYSIS

WRITE

In "Remarks at the Signing of the Highway Beautification Act" Johnson argues that legislation is necessary to protect America's beauty. Evaluate Johnson's use of text structure and rhetoric to achieve this purpose. Are his rhetorical appeals appropriate? Is his use of rhetorical devices effective? Does his use of text structure help his audience digest his message? Why or why not? Cite evidence from the text to explain and justify your reasoning.

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The Negro Motorist Green Book

INFORMATIONAL TEXT
Victor H. Green
1937, 1950, 1954

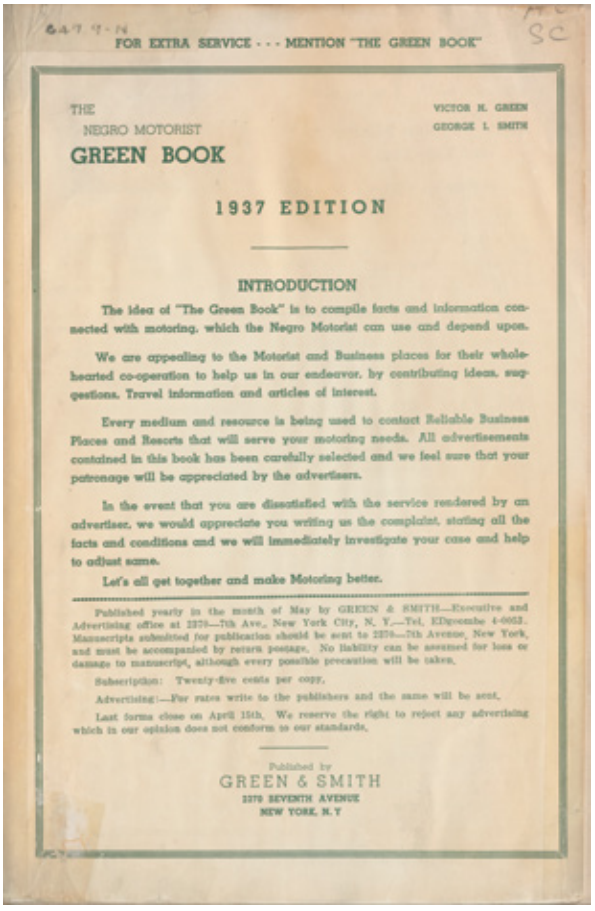
Introduction

Victor Hugo Green (1892–1960), a postal carrier in the 1930s, wanted to use his knowledge of local businesses to help black travelers navigate safely in this era of racial discrimination. Relying on his own expertise, he first published *The Negro Motorist Green Book* in 1936. Although his first edition covered only the New York area, the success and depth of the guide book expanded as he was able to collect input from colleagues and readers themselves. Publication continued, as did segregation and discrimination, but the guide book was not deterred by business owners who refused to serve black patrons. Green and his publishing staff found ways to list welcoming accommodations across the country, sometimes relying on private homes. Ultimately, the publishers hoped for the day when the guide would be unnecessary but in the meantime were determined to empower African Americans to enjoy both safe and exciting travel. What follows are several excerpts from different editions that span many years of the guide's publication.

"There will be a day sometime in the near future when this guide will not have to be published."

NOTES

1937 Edition:



FOR EXTRA SERVICE - - - MENTION "THE GREEN BOOK"

THE NEGRO MOTORIST
GREEN BOOK

VICTOR H. GREEN
GEORGE L. SMITH

1937 EDITION

INTRODUCTION

The idea of "The Green Book" is to compile facts and information connected with motoring, which the Negro Motorist can use and depend upon.

We are appealing to the Motorist and Business places for their wholehearted co-operation to help us in our endeavor, by contributing ideas, suggestions, Travel information and articles of interest.

Every medium and resource is being used to contact Reliable Business Places and Resorts that will serve your motoring needs. All advertisements contained in this book has been carefully selected and we feel sure that your patronage will be appreciated by the advertisers.

In the event that you are dissatisfied with the service rendered by an advertiser, we would appreciate you writing us the complaint, stating all the facts and conditions and we will immediately investigate your case and help to adjust same.

Let's all get together and make Motoring better.

Published yearly in the month of May by GREEN & SMITH—Executive and Advertising office at 2379—7th Ave., New York City, N. Y.—Tel. EDgecombe 4-0052. Manuscripts submitted for publication should be sent to 2379—7th Avenue, New York, and must be accompanied by return postage. No liability can be assumed for loss or damage to manuscript, although every possible precaution will be taken.

Subscription: Twenty-five cents per copy.

Advertising:—For rates write to the publishers and the same will be sent.

Last forms close on April 15th. We reserve the right to reject any advertising which in our opinion does not conform to our standards.

Published by
GREEN & SMITH
2379 SEVENTH AVENUE
NEW YORK, N. Y

Transcript:

FOR EXTRA SERVICE. . .MENTION "THE GREEN BOOK"

THE NEGRO MOTORIST **GREEN BOOK**

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GEORGE L. SMITH

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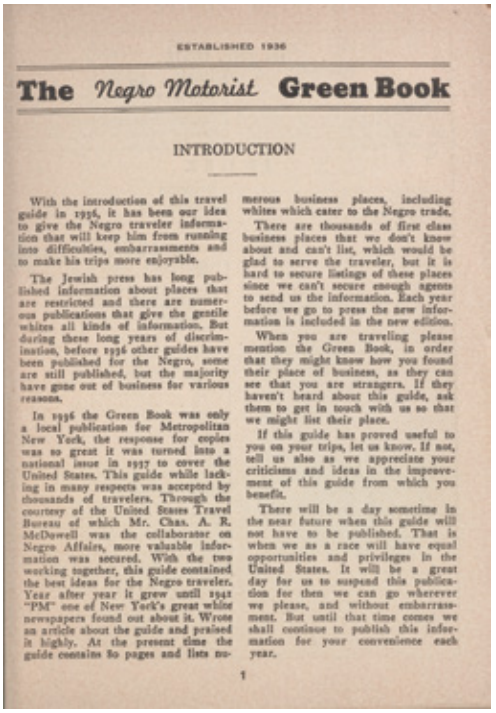
1950 Edition:



ESTABLISHED 1936

The *Negro Motorist* Green Book

INTRODUCTION

With the introduction of this travel guide in 1936, it has been our idea to give the Negro traveler information that will keep him from running into difficulties, embarrassments and to make his trips more enjoyable.

The Jewish press has long published information about places that are restricted and there are numerous publications that give the gentile whites all kinds of information. But during these long years of discrimination, before 1936 other guides have been published for the Negro, some are still published, but the majority have gone out of business for various reasons.

In 1936 the Green Book was only a local publication for Metropolitan New York, the response for copies was so great it was turned into a national issue in 1937 to cover the United States. This guide while lacking in many respects was accepted by thousands of travelers. Through the courtesy of the United States Travel Bureau of which Mr. Chas. A. R. McDowell was the collaborator on Negro Affairs, more valuable information was secured. With the two working together, this guide contained the best ideas for the Negro traveler. Year after year it grew until 1942 "PM" one of New York's great white newspapers found out about it. Wrote an article about the guide and praised it highly. At the present time the guide contains 80 pages and lists numerous business places, including whites which cater to the Negro trade.

There are thousands of first class business places that we don't know about and can't list, which would be glad to serve the traveler, but it is hard to secure listings of these places since we can't secure enough agents to send us the information. Each year before we go to press the new information is included in the new edition.

When you are traveling please mention the Green Book, in order that they might know how you found their place of business, as they can see that you are strangers. If they haven't heard about this guide, ask them to get in touch with us so that we might list their place.

If this guide has proved useful to you on your trips, let us know. If not, tell us also as we appreciate your criticisms and ideas in the improvement of this guide from which you benefit.

There will be a day sometime in the near future when this guide will not have to be published. That is when we as a race will have equal opportunities and privileges in the United States. It will be a great day for us to suspend this publication for then we can go wherever we please, and without embarrassment. But until that time comes we shall continue to publish this information for your convenience each year.

1

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1. **"PM"** a liberal New York daily newspaper from 1940–48 that published without advertisements in order to remain free from private business interests

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publication for then we can go wherever we please, and without embarrassment. But until that time comes we shall continue to publish this information for your convenience each year.

The Green Book is the Guide to Every Traveler's Dream

Sometime in everyone's life, there are dreams of traveling either to distant lands, or to see their own land. Some dream of travel by air, some by boat, railway or motor.

Today beautiful highways with conveniently situated stations, bus lines, air-lines and fast trains, make it possible to realize these dreams.

There is much to be seen and more to learn, of this our land which offers everything of beauty, wonder and history.

"MAKE TRAVELLING A REAL PLEASURE"

SEE —

Denver, Colorado — the scenic "City of Churches". Partially encircled by the beautiful and dramatic Rocky Mountains, Mt. Evans to the west; Longs Peak and Rocky Mountain National Park to the north; while to the south, Pikes Peak holds its snow-capped crest above the clouds. The Capitol Building dominates the city and the Valley of Platte. From the tower, beneath a golden dome, visitors may view the panorama of a great city whose parks stretch into the distance for miles. Mesa Verde National Park, Denver's state museum, facing the state house, has one of the most complete collections of artifacts of Pueblo culture in the nation. The Indian collection is exhibited mainly in the Central room, depicting Indian life in minute detail. The Park of the Red Rocks, an amphitheatre, seating 10,000, is one of Denver's most outstanding mountain parks. Another interesting and picturesque spot is the old Mining Camp of Central City, famous for its annual Play Festival, held three weeks each summer in its historic old opera house. (Central City was the center of what was once declared the "richest square mile on earth.")

Visitors from everywhere make use of the scenic trails and highways leading from Denver into the surrounding regions of unsurpassed scenery and recreation.

Colorado's "mile-high city" extends the "Arms of Welcome" to all visitors.

LOOKING ACROSS DENVER'S FAMOUS CIVIC CENTER, WITH THE CITY HALL IN THE BACKGROUND. IN THE DISTANCE IS THE CONTINENTAL DIVIDE OF THE ROCKY MOUNTAINS, WITH MT. EVANS, 14,260 FEET, THE SUMMIT OF WHICH IS REACHED BY THE HIGHEST AUTOMOBILE ROAD ON THE CONTINENT, DOMINATING THE SCENE

3

SAMPLE ANNOTATION

Structure – Print and Graphic Features

The title clearly indicates that this is every traveler's dream. Then there is a bold header that mentions the pleasures of travel. This page is trying to persuade all people to travel. The idyllic photo of Denver helps achieve this purpose.

13 Sometime in everyone's life, there are dreams of traveling either to distant lands, or to see their own land. Some dream of travel by air, some by boat, railway or motor.

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16 Denver, Colorado — the scenic "City of Churches." Partially encircled by the beautiful and dramatic Rocky Mountains, Mt. Evans to the west; Longs Peak and Rocky Mountain National Park to the north; while to the south, Pikes Peak holds its snow-capped crest above the clouds. The Capitol Building dominates the city and the Valley of Platte. From the tower, beneath a golden dome, visitors may view the panorama of a great city whose parks stretch into the

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17 Visitors from everywhere make use of the scenic trails and highways leading from Denver into the surrounding regions of unsurpassed scenery and recreation.

18 Colorado's "mile-high city" extends the "Arms of Welcome" to all visitors.

[Photo of Denver's Civic Center building surrounded by sprawling lawns and trees]

LOOKING ACROSS DENVER'S FAMOUS CIVIC CENTER, WITH THE CITY HALL IN THE BACKGROUND. IN THE DISTANCE IS THE CONTINENTAL DIVIDE OF THE ROCKY MOUNTAINS, WITH MT. EVANS, 14,260 FEET, THE SUMMIT OF WHICH IS REACHED BY THE HIGHEST AUTOMOBILE ROAD ON THE CONTINENT, DOMINATING THE SCENE.

BOSTON —

The city that offers so much of interest to those who visit, for here you find history preserved in the natural settings and surroundings. Its Beacon Hill, with its cobblestoned, aristocratic Louisburg Square, its famous State House, and its Charles Street, where the antique shops can be found—and there are the colorful Public Gardens with their perennial "Swan Boats"—and the Christian Science "Mother Church."

No trip to Boston would be complete until the picturesque T. Wharf is visited, with its quaint artists' studios and the sea food restaurants that overlook the busy harbor and colorful fishing craft.

Up-town Boston boasts the beautiful Fenway with its Rose Gardens and the world-renowned Boston museum. One of the foremost cities of America touching Boston proper is Cambridge, the seat of the famous Institute of Technology and Harvard University, with their numerous libraries and museums. Here also are the famous edifices of Radcliffe College, Christ Church, Mt. Auburn—"The Cemetery of Poets"—containing the graves of Henry Wadsworth Longfellow, Oliver Wendell Holmes, Philips Brooks and Mary Baker Eddy.

Other places of interest touching Boston are Lexington, Concord — famous for the historic ride of Paul Revere and the Minute Men. The "First Town of America"—Plymouth, where the famous Plymouth Rock can be seen. Duxbury, where the statue of Miles Standish stands atop Captains' Hill, and the house where John Alden took Priscilla as his bride. Gloucester is the true New England fishing village, with its traditional fishing nets hanging over the wharves, and where is the bronze

5

STATUE OF PAUL REVERE

STATE HOUSE

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SAMPLE ANNOTATION

Structure – Informational Text Structure

The author provides details about the cobblestoned square, antique shops, and Swan Boats in colorful gardens in Boston. This descriptive text structure strongly helps him achieve his purpose of informing travelers about exciting destinations.

BOSTON —

19 The city that offers so much of interest to those who visit for here you find history preserved in the natural settings and surroundings. Its Beacon Hill, with its cobblestoned, aristocratic Lonisburg Square, its famous State House, and its Charles Street, where the antique shops can be found—and there are the colorful Public Gardens with their perennial "Swan Boats"—and the Christian Science "Mother Church."

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22 Other places of interest touching Boston are Lexington, Concord — famous for the historic ride of Paul Revere and the Minute Men. The "First Town of America" — Plymouth, where the famous Plymouth Rock can be seen. Duxberg, where the statue of Miles Standish stands atop Captains' Hill, and the house where John Alden took Priscilla as his bride. Gloucester is the true New England fishing village, with its traditional fishing nets hanging over the wharves, and where is the bronze statue dedicated to "those who go down to the sea in ships."

[Photo of the statue of Paul Revere on horseback]

STATUE OF PAUL REVERE

[Photo of Boston's State House building]

STATE HOUSE

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statue dedicated to "those who go down to the sea in ships."

These little villages and towns can be reached conveniently by bus or motor. A few days spent covering these areas should be time well spent and most enlightening.

—Buffalo and Chautauqa, which famous for its symphony concerts a cultural movements and summer schoo

NIAGARA FALLS AS VIEWED FROM BOAT

GRILL WORK ON BEACON STREET COR. OF JOY, OPP. BOSTON COMMON, FORMER HOME OF FRANCIS PARKMAN WHO FINANCED BUILDING OF COMMON.

NIAGARA FALLS —

New York State's greatest natural attraction for honeymooning couples and other visitors, offers also the great American and Horseshoe Falls, the upper and lower Rapids, the Whirlpool, the Great Gorge and Honeymoon Bridge.

Fort Niagara, built by the French to prevent the control of the "gateway to the west" by the English, is open to visitors. Adjacent to the great Falls is the city of Niagara Falls, center of the world's electro-chemical and electro-metallurgical industries. The city has fine recreational facilities. Nearest cities

NIAGARA FALLS

23 These little villages and towns can be reached conveniently by bus or motor. A few days spent covering these areas should be time well spent and most enlightening.

[Photo of a row of homes on Beacon Street]

GRILL WORK ON BEACON STREET COR. OF JOY, OPP. BOSTON COMMON. FORMER HOME OF FRANCIS PARKMAN WHO FINANCED BUILDING OF COMMON.

NIAGARA FALLS —

24 New York State's greatest natural attraction for honeymooning couples and other visitors, offers also the great American and Horseshoe Falls, the upper and lower Rapids, the Whirlpool, the Great Gorge and Honeymoon Bridge.

25 Fort Niagara, built by the French to prevent the control of the "gateway to the west" by the English, is open to visitors. **Adjacent** to the great Falls is the city of Niagara Falls, center of the world's electro-chemical and electro-metallurgical industries. The city has fine recreational facilities. Nearest cities —Buffalo and Chautauqa[2] [sic], which is famous for its symphony concerts and cultural movements and summer school.

[Photo of a man looking up at Niagara Falls from a boat at the bottom]

2. **Chautauqua** a small town in New York, most famous for The Chautauqua Institution—a non-profit summer resort that hosts intellectual and educational activities and artistic forums

NOTES

SAMPLE ANNOTATION

Structure – Print and Graphic Features

This photo shows a glamorous place and travelers enjoying it. I think the author is using photos to visually persuade readers. The descriptive caption and appealing images of interesting places make people want to go there.

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NOTES

NIAGARA FALLS
AS VIEWED FROM BOAT

[Photo of a man and woman viewing Niagara Falls from a set of steps]

NIAGARA FALLS

Studebaker Cars

Studebaker, the car that set the post-war styling pace for the automobile industry, has done it again.

Details of the company's line of 1950 model passenger cars were disclosed today by H. S. Vance, chairman of the board and president, with a prediction that this latest Studebaker will be acclaimed the most distinctive looking car on the road.

In these new cars the company's designers, Raymond Loewy Associates, have achieved an automotive style pattern as revolutionary today as were the first Studebakers of postwar design three years ago. A complete change in frontal appearance and fender treatment gives the 1950 models sleek, new lines which make them appear in motion even when they're standing still.

Both ride and handling ease have been considerably bettered by engineering innovations complementing the use of an improved self-stabilizing coil spring front suspension.

The front of the 1950 Studebaker is particularly striking. It embodies an airplane fuselage-type hood, flanked by air-foil front fenders and set off by a chrome "spinner." In addition to providing an ornamental touch, the "spinner" augments four frontal openings which direct air to the engine for maximum cooling. The largest of these air passages consists of two oval-shaped honeycomb grille scoops located below the two smaller air channels which flank the "spinner." Chrome moldings over these small twin channels contribute to the unusual decorative effect.

1950

FRONT END DESIGN OF THE NEW 1950 STUDEBAKER MODELS IS PARTICULARLY STRIKING. THE "SPINNER," IN ADDITION TO PROVIDING A HANDSOME ORNAMENTAL TOUCH, AUGMENTS FOUR FRONTAL OPENINGS WHICH DIRECT AIR TO THE ENGINE FOR COOLING. THE LARGEST OF THESE AIR PASSAGES CONSISTS OF TWO OVAL-SHAPED HONEYCOMB GRILLE SCOOPS LOCATED BELOW TWO SMALLER AIR CHANNELS WHICH FLANK THE "SPINNER."

In harmony with a styling that expresses power, speed and sturdiness are the heavy wrap-around bumpers. In front they are held by supports enclosed within tubular housings which are painted to match the automobile.

Studebaker Cars

26 Studebaker,[3] the car that set the post-war styling pace for the automobile industry, has done it again.

27 Details of the company's line of 1950 model passenger cars were disclosed today by H.S. Vance, chairman of the board and president, with a prediction that this latest Studebaker will be acclaimed the most distinctive looking car on the road.

28 In these new cars the company's designers, Raymond Loewy[4] Associates, have achieved an automotive style pattern as revolutionary today as were the first Studebakers of postwar design three years ago. A complete change in frontal appearance and fender treatment gives the 1950 models sleek, new lines which make them appear in motion even when they're standing still.

29 Both ride and handling ease have been considerably bettered by engineering innovations complementing the use of an improved self-stabilizing coil spring front suspension.

3. **Studebaker** Family-owned wagon business founded in 1852 that moved into the automotive business in 1902, but eventually closed as it couldn't compete with the massive production of Ford and General Motors
4. **Raymond Loewy** French American industrial designer responsible for some of the most iconic American products and machines, he designed the most memorable models of Studebaker cars before the company's collapse

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NOTES

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[Photo of a woman smiling and waving while standing next to a 1950 Studebaker car]

FRONT END DESIGN OF THE NEW 1950 STUDEBAKER MODELS IS PARTICULARLY STRIKING. THE "SPINNER," IN ADDITION TO PROVIDING A HANDSOME ORNAMENTAL TOUCH, AUGUMENTS [sic] FOUR FRONTAL OPENINGS WHICH DIRECT AIR TO THE ENGINE. THE LARGEST OF THESE AIR PASSAGES CONSISTS OF TWO OVAL-SHAPED HONEYCOMB GRILLE SCOOPS LOCATED BELOW TWO SMALLER AIR CHANNELS WHICH FLANK THE "SPINNER."

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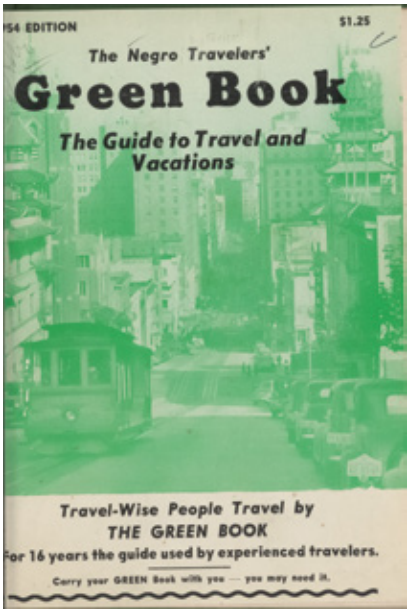
1954 Edition



The Negro Travelers' Green Book
The Guide to Travel and Vacations

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NOTES

For 16 years the guide used by experienced travelers.
Carry your GREEN Book with you – you may need it.

A Chat With The Editor

TRAVELING is one of the large industries of this era. Millions of people hit the road as soon as the warm weather sets in. They want to get away from their old surroundings: to see—to learn how people live—to meet old and new friends.

In this era of the automobile, trains, buses, boats and fast flying air liners, we have an assortment of transportation which will take one to any place that they might wish to go. With all of these transportation facilities at hand, modern travel has brought thousands of people out of their homes to view the wonders of the world.

Thousands and thousands of dollars are spent each year in the various modes of transportation. Money spent like this brings added revenue to trades people throughout the country.

The white traveler for years has had no difficulty in getting accomodations, but with the Negro it has been different. He before the advent of Negro Travel Guides has had to depend on word of mouth and then sometimes accommodations weren't available. But now a days things are different—he has his own travel guide, that he can depend on for all the information that he wants and with a selection. Hence these guides have made traveling more popular and without running into embarrassing situations.

Since 1936, THE GREEN BOOK has been published yearly. A few years after its publication, THE GREEN BOOK was recognized as the official Negro Travel Guide by the United States Travel Bureau, a part of the Department of Commerce, which bureau has been closed, due to the lack of funds. By being such an important piece of literature, white business has also recognized its value and it is now in use by the Esso Standard Oil Co., The American Automobile Assn. and its affiliate automobile clubs throughout the country, other automobile clubs, air lines, travel bureaus, travelers aid, libraries and thousands of subscribers.

Hence we have filled one of our life's ambitions, to give the Negro a travel guide that will be of service to him, by this method we have established ourselves in the minds of the traveling public. THE GREEN BOOK is known from coast to coast as the source of information for travel and vacations.

VICTOR H. GREEN,
Editor & Publisher

1

A Chat With The Editor

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37 Hence we have filled one of our life's ambitions, to give the Negro a travel guide that will be of service to him, by this method we have established ourselves in the minds of the traveling public. THE GREEN BOOK is known from coast to coast as the source of information for travel and vacations.

Victor H. Green,
Editor & Publisher

NOTES

SAMPLE ANNOTATION

Context and Connotation – Reference Materials

What does ambition mean here? Based on the surrounding context, I think it is being used as a noun, but I'm not sure what it means or what connotations it conveys. I need to consult a dictionary.

SAMPLE ANNOTATION

Context and Connotation – Reference Materials

Words like "give" and "service" have a positive connotation and reinforce the idea that Green was pursuing a goal with great determination and effort. His life goal was to help his community safely enjoy travel.

5. **Esso Standard Oil Co.** Now ExxonMobile, Esso was a huge supporter of *The Negro Motorist Green Book,* distributing the "Green Book" at gas stations and African American-owned franchises.

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First Read

Read *The Negro Motorist Green Book*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. According to the introduction to the 1937 Edition, what is the purpose of *The Negro Motorist Green Book*? What kind of information can the reader expect the guide to offer? Use evidence from the text to support your response.

2. Why might the information provided about Studebaker automobiles have been important to readers? Cite evidence from the text that supports your response.

3. What does this guide book tell you about the people that put it together? Explain, citing evidence from the text to support your inferences.

4. Read the following dictionary entry:

   render
   ren•der \ 'ren-dər

   verb

   1. to represent, depict, or describe in words
   2. to cause to become
   3. to give or provide

   noun

   1. a protective coating of plaster applied to an outdoor surface

   Decide which definition best matches **render** as it is used in *The Negro Motorist Green Book*. Write that definition here, and indicate which clues from the text helped you determine its meaning.

5. Read the following dictionary entry:

   accommodation
   ac·com·mo·da·tion \ ə-'kä-mə-'dā-shən \ *noun*

   1. an arrangement or understanding
   2. the process of adjusting or adapting to something
   3. a room or building in which one may live

   Decide which definition best matches the word **accommodation** as it is used in *The Negro Motorist Green Book*. Write that definition here along with any context clues from the text that helped you arrive at your conclusion.

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Reading Skill: Context and Connotation – Reference Materials

The Negro Motorist Green Book

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to apply knowledge of reference materials to determine the meaning of a word or phrase, note the following:

- ✓ the word or phrase's part of speech
- ✓ context clues you can use to make an initial determination of the word or phrase's meaning
- ✓ appropriate reference materials you can use to confirm this meaning

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

STEP 2: To apply knowledge of reference materials to determine the meaning of a word or phrase, ask the following questions:

- ✓ How is the word being used in the sentence? What is its part of speech?
- ✓ What do I think the word means based on context clues?
- ✓ Does the text contain a glossary? If not, how can I locate a print or digital dictionary to confirm this meaning?
- ✓ Which of these definitions, or denotations, matches the context?
- ✓ What do any sample sentences that accompany this definition suggest about the connotations, or emotional associations, of the word or phrase?
- ✓ What do any synonyms and antonyms provided in the dictionary or a thesaurus suggest about the or phrase's denotative and connotative meanings?
- ✓ What have I finally determined are the denotative and connotative meanings of the word or phrase?

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Reread paragraph 16 of *The Negro Motorist Green Book*. Then, using the Checklist on the previous page as well as the dictionary entry below, answer the multiple-choice questions.

YOUR TURN

PRACTICE

From *The Negro Motorist Green Book* by Victor H. Green

Mesa Verde National Park, Denver's state museum, facing the state house, has one of the most complete collections of artifacts of Pueblo culture in the nation. The Indian collection is exhibited mainly in the Central room, depicting Indian life in **minute** detail.

minute /mī-'nüt/ *adjective*

1. extremely small
2. too small to be significant
3. careful and precise

1. Which definition best fits the way the word *minute* is used in paragraph 16?

   - A. Definition 1
   - B. Definition 2
   - C. Definition 3
   - D. None of the above

2. Which of the following phrases provides context that best explains the meaning of *minute*?

   - A. "facing the state house"
   - B. "one of the most complete collections"
   - C. "in the Central room"
   - D. "artifacts of Pueblo culture"

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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*
  - events presented in chronological order—signal words include *before*, *following*, *previously*, *prior to*, *then*, *when*, *after*
  - steps in a process; signal words include *first*, *second*, *third*, *one*, *two*, *three*, *finally*, *last*, *next*
- ✓ how effectively the structures enable readers to distinguish key ideas
- ✓ how effectively the structures support the author's purpose, which might be one or more of the following:
  - to entertain (events narrated in time order, descriptive and figurative language)
  - to inform (steps in a process, comparisons of key events, ideas, or individuals)
    - > events narrated in time order
    - > descriptions that include sensory and figurative language
  - to persuade (problem followed by 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 paragraphs 30 and 31 of *The Negro Motorist Green Book*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

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

Part A: What text structure does the author use in paragraphs 30 and 31 to develop the idea that the new Studebakers are much improved over the first cars?

- A. The author uses chronological order because the paragraphs are about the 1950 Studebaker.
- B. The author uses comparison and contrast because the heavy bumpers do not match the sleek styling.
- C. The author uses description because the examples are details about the improved design.
- D. The author uses steps in a process to describe the front that looks like the hood of an airplane.

Part B: How does the text structure identified in Part A support the author's purpose?

- A. Chronological text structure supports the author's purpose to give information about the history of Studebakers.
- B. Comparison and contrast text structure supports the author's purpose to point out the weak points in the new design.
- C. Description text structure supports the author's purpose to give useful information about the car's characteristics.
- D. Steps in a process text structure supports the author's purpose to describe the appearance and performance of Studebakers.

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Reading Skill: Structure – Print and Graphic Features

CHECKLIST

DISCUSS AND ANNOTATE

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

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

- ✓ print features, such as:
  - titles and headings
  - 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

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?

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Reread paragraph 26–30 of *The Negro Motorists Green Book*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Based on the title, information, and image on this page, what is most likely the purpose of including this page in the guidebook?

   - ○ A. The author wanted to share the history of Studebaker cars with his audience.
   - ○ B. This is most likely an advertisement intended to convince travelers to purchase Studebaker cars.
   - ○ C. The author wanted to highlight Studebaker cars since it is a corporation that was friendly to African Americans.
   - ○ D. This is most likely intended to educate readers about the importance of buying a reliable car to avoid hassles on the road.

2. How does the photo included on this page support the purpose you identified in Question 1?

   - ○ A. The photo shows an older model of the car so that readers can compare it to the newest version.
   - ○ B. The photo helps readers understand what to look for in a new car.
   - ○ C. The photo shows that the maker of Studebaker cars is friendly to African Americans.
   - ○ D. The photo shows a happy and carefree looking woman, which would have helped convince readers to purchase this car.

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Close Read

Reread *The Negro Motorists Green Book*. 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 where the author uses a header in the text. Evaluate the author's use of this text feature. What purpose does the author's use of the heading serve? How effectively do they achieve this purpose?

2. Identify an unfamiliar word in the text. Then apply your knowledge of reference materials to identify its connotative and denotative meanings.

3. Identify a photograph and caption in the text. Evaluate how effectively these text features support the author's message and engage the reader's interest.

4. Locate the cover page for the 1954 edition and identify the title on the cover page. Evaluate this text feature. Does the title clearly inform the reader of the content, or effectively engage the reader's interest? What is effective or ineffective about it?

5. How did *The Negro Motorist Green Book* change the experience of traveling for African Americans? Cite evidence to support your answer.

EXPOSITORY

WRITE

Evaluate the structure and features used in *The Negro Motorist Green Book*. What structures does the author use to convey a profound message about travel and identity? What features are used to support this message? Are they used effectively? For example, you may consider the author's use of headings, captions, titles, and the effect of viewing images alongside the text. Use evidence from the text to support your evaluation.

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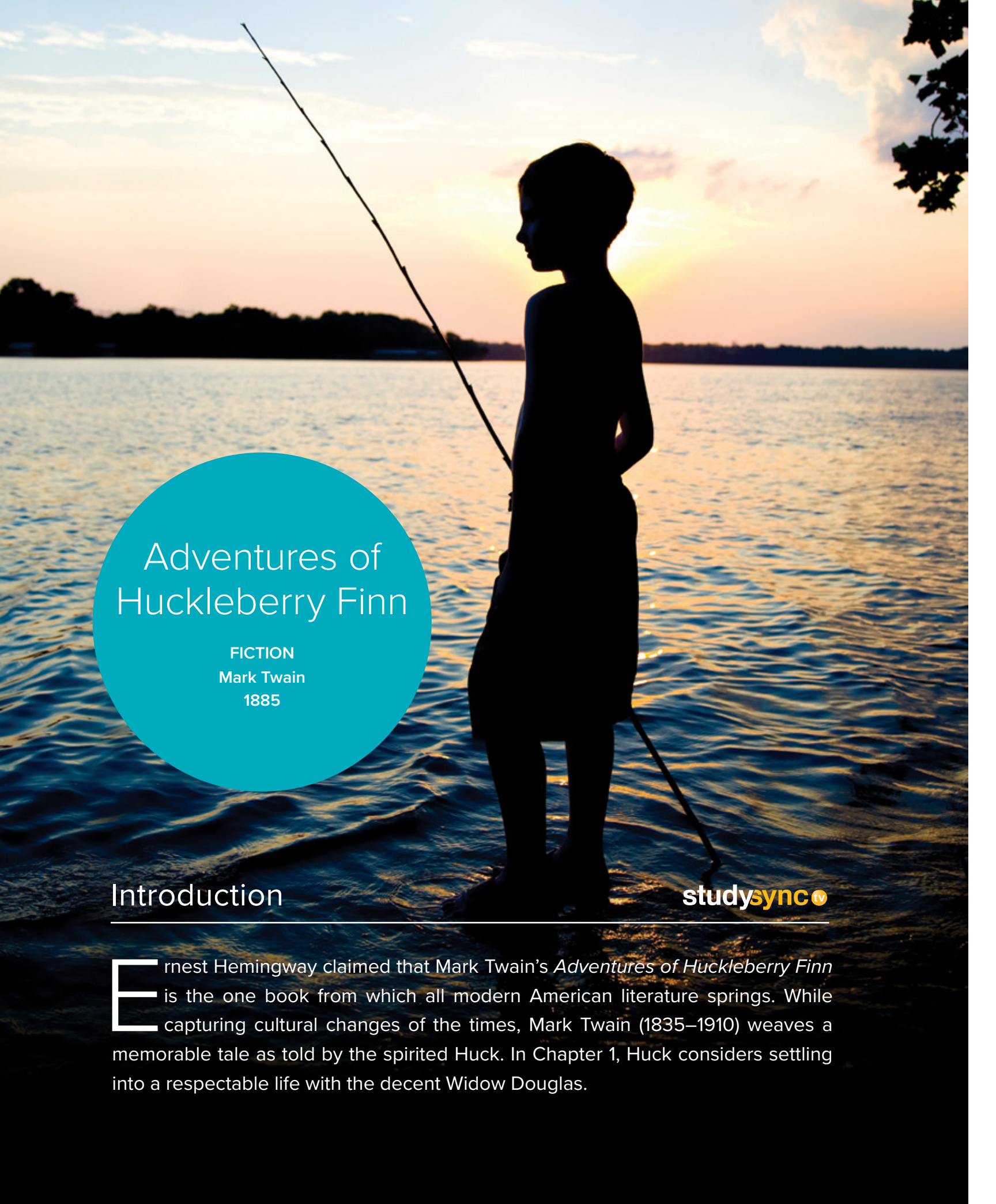


Adventures of Huckleberry Finn

FICTION
Mark Twain
1885

Introduction

studysync tv

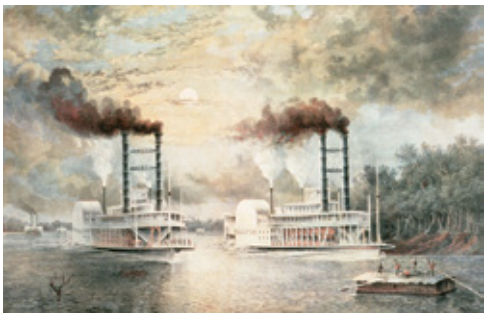
Ernest Hemingway claimed that Mark Twain's *Adventures of Huckleberry Finn* is the one book from which all modern American literature springs. While capturing cultural changes of the times, Mark Twain (1835–1910) weaves a memorable tale as told by the spirited Huck. In Chapter 1, Huck considers settling into a respectable life with the decent Widow Douglas.

"We got six thousand dollars apiece—all gold. It was an awful sight of money when it was piled up."

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.

NOTES

CHAPTER I



Steamboat Race on the Mississippi by Weingartner's Lith

1 You don't know about me without you have read a book by the name of Adventures of Tom Sawyer; but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly—Tom's Aunt Polly, she is—and Mary, and the Widow Douglas is all told about in that book, which is mostly a true book, with some stretchers, as I said before.

2 Now the way that the book winds up is this: Tom and me found the money that the robbers hid in the cave, and it made us rich. We got six thousand dollars apiece—all gold. It was an awful sight of money when it was piled up. Well, Judge Thatcher he took it and put it out at interest, and it fetched us a dollar a day apiece all the year round—more than a body could tell what to do with. The Widow Douglas she took me for her son, and allowed she would sivilize me; but it was rough living in the house all the time, considering how **dismal** regular and decent the widow was in all her ways; and so when I couldn't stand it no longer I lit out. I got into my old rags and my sugar-hogshead again, and was free and satisfied. But Tom Sawyer he hunted me up and said he was going to start a band of robbers, and I might join if I would go back to the widow and be respectable. So I went back.

3 The widow she cried over me, and called me a poor lost lamb, and she called me a lot of other names, too, but she never meant no harm by it. She put me

SAMPLE ANNOTATION

Literary Elements

Huck uses informal language and nontraditional syntax. He uses slang, contractions, and colloquialisms. This language develops Huck's character and creates a light, humorous tone. Huck is a funny character meant to entertain.

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NOTES

in them new clothes again, and I couldn't do nothing but sweat and sweat, and feel all cramped up. Well, then, the old thing **commenced** again. The widow rung a bell for supper, and you had to come to time. When you got to the table you couldn't go right to eating, but you had to wait for the widow to tuck down her head and **grumble** a little over the victuals, though there warn't really anything the matter with them,—that is, nothing only everything was cooked by itself. In a barrel of odds and ends it is different; things get mixed up, and the juice kind of swaps around, and the things go better.

4 After supper she got out her book and learned me about Moses and the Bulrushers,[1] and I was in a sweat to find out all about him; but by and by she let it out that Moses had been dead a **considerable** long time; so then I didn't care no more about him, because I don't take no stock in dead people.

SAMPLE ANNOTATION

Paraphrasing and Summarizing

Huck wanted to smoke, so he asked the widow if he could. The widow said no. She thought it was low-class and dirty and she said he should try to quit. That is the way some people are: they criticize things they know nothing about.

5 Pretty soon I wanted to smoke, and asked the widow to let me. But she wouldn't. She said it was a mean practice and wasn't clean, and I must try to not do it any more. That is just the way with some people. They get down on a thing when they don't know nothing about it. Here she was a-bothering about Moses, which was no kin to her, and no use to anybody, being gone, you see, yet finding a power of fault with me for doing a thing that had some good in it. And she took snuff, too; of course that was all right, because she done it herself.

6 Her sister, Miss Watson, a tolerable slim old maid, with goggles on, had just come to live with her, and took a set at me now with a spelling-book. She worked me middling hard for about an hour, and then the widow made her ease up. I couldn't stood it much longer. Then for an hour it was deadly dull, and I was fidgety. Miss Watson would say, "Don't put your feet up there, Huckleberry;" and "Don't scrunch up like that, Huckleberry—set up straight;" and pretty soon she would say, "Don't gap and stretch like that, Huckleberry—why don't you try to behave?" Then she told me all about the bad place, and I said I wished I was there. She got mad then, but I didn't mean no harm. All I wanted was to go somewheres; all I wanted was a change, I warn't particular. She said it was wicked to say what I said; said she wouldn't say it for the whole world; she was going to live so as to go to the good place. Well, I couldn't see no advantage in going where she was going, so I made up my mind I wouldn't try for it. But I never said so, because it would only make trouble, and wouldn't do no good.

7 Now she had got a start, and she went on and told me all about the good place. She said all a body would have to do there was to go around all day long with a harp and sing, forever and ever. So I didn't think much of it. But I

1. **Moses and the Bulrushers** Huck's mispronunciation of *bulrushes*, the river plants among which the baby Moses was found floating in a basket

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never said so. I asked her if she **reckoned** Tom Sawyer would go there, and she said not by a considerable sight. I was glad about that, because I wanted him and me to be together.

8 Miss Watson she kept pecking at me, and it got tiresome and lonesome. By and by they fetched the n-----s in and had prayers, and then everybody was off to bed. I went up to my room with a piece of candle, and put it on the table. Then I set down in a chair by the window and tried to think of something cheerful, but it warn't no use. I felt so lonesome I most wished I was dead. The stars were shining, and the leaves rustled in the woods ever so mournful; and I heard an owl, away off, who-whooing about somebody that was dead, and a whippowill and a dog crying about somebody that was going to die; and the wind was trying to whisper something to me, and I couldn't make out what it was, and so it made the cold shivers run over me. Then away out in the woods I heard that kind of a sound that a ghost makes when it wants to tell about something that's on its mind and can't make itself understood, and so can't rest easy in its grave, and has to go about that way every night grieving. I got so down-hearted and scared I did wish I had some company. Pretty soon a spider went crawling up my shoulder, and I flipped it off and it lit in the candle; and before I could budge it was all shriveled up. I didn't need anybody to tell me that that was an awful bad sign and would fetch me some bad luck, so I was scared and most shook the clothes off of me. I got up and turned around in my tracks three times and crossed my breast every time; and then I tied up a little lock of my hair with a thread to keep witches away. But I hadn't no confidence. You do that when you've lost a horseshoe that you've found, instead of nailing it up over the door, but I hadn't ever heard anybody say it was any way to keep off bad luck when you'd killed a spider.

9 I set down again, a-shaking all over, and got out my pipe for a smoke; for the house was all as still as death now, and so the widow wouldn't know. Well, after a long time I heard the clock away off in the town go boom—boom—boom—twelve licks; and all still again—stiller than ever. Pretty soon I heard a twig snap down in the dark amongst the trees—something was a stirring. I set still and listened. Directly I could just barely hear a "me-yow! me-yow!" down there. That was good! Says I, "me-yow! me-yow!" as soft as I could, and then I put out the light and **scrambled** out of the window on to the shed. Then I slipped down to the ground and crawled in among the trees, and, sure enough, there was Tom Sawyer waiting for me.

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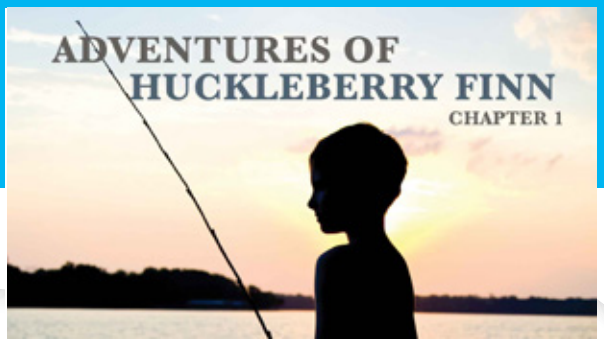

First Read

Read *Adventures of Huckleberry Finn*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How does Huck describe living with the Widow Douglas? What does Huck's view of the widow reveal about himself? Cite evidence from the text to support your response.

2. What is the conflict between Huck Finn and Miss Watson? How does this conflict reveal that the two characters do not fully understand each other? Cite evidence from the text to support your response.

3. In the eighth paragraph, how does Huck feel? How does Huck's description of the evening reflect his own mood? Cite evidence from the text to support your response.

4. Read the following dictionary entry:

   reckon
   reck•on \ ’rekən \ *verb*

   1. to estimate
   2. to determine based on referencing
   3. to count or calculate
   4. to think or regard

   Decide which definition best matches **reckon** as it is used in *Adventures of Huckleberry Finn*. Write that definition of *reckon* here as well as the clues from the text that helped you determine the meaning.

5. Use context clues to determine the meaning of the word **scrambled**. Write your best definition here, along with the words and phrases that were most helpful in coming to your conclusion. Then, check a dictionary to confirm your understanding.

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Reading Skill: Paraphrasing and Summarizing

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to paraphrase content from a text, note the following:

- ✓ the text's meaning
  - Always start by reading the text carefully and asking yourself what it is about.
- ✓ words and phrases that are important to maintaining this meaning
  - Important words and phrases might include proper names, places, or statistics.
- ✓ confusing or unfamiliar words, phrases, or passages
  - Determine the meanings of these words and find synonyms you can use in their place.
- ✓ figurative language and expressions
  - Think about the idea the writer is trying to convey and then restate that idea in your own words.
- ✓ long, complicated sentences
  - Focus on one section of the sentence at a time and then put together all your paraphrased sections.
- ✓ the order in which events and ideas appear
- ✓ the text's length

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

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

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Read paragraphs 6 and 7 of *Adventures of Huckleberry Finn*. Then, complete the chart by matching the text that best paraphrases the meaning and order of the original text.

YOUR TURN

PRACTICE

Paraphrased Texts	
A	Miss Watson would say, “Don’t put your feet up there, Huckleberry;” and “Don’t slouch like that, Huckleberry—sit up straight;” and then she would say, “Don’t yawn and stretch like that, Huckleberry—why don’t you make an effort to be polite?” Then she told him about hell, and Huck said he wished he were there.
B	Huck asked her if she thought Tom Sawyer would go to heaven, and she said absolutely not. That made Huck glad, because he wanted to be with Tom.
C	Now that she was on a roll, she kept talking, and told Huck all about heaven. She said that someone who went to heaven wouldn’t have to do anything but play the harp and sing for all eternity. That didn’t sound good to Huck. But he didn’t say that to her.

Original Text	Paraphrased Text
Miss Watson would say, "Don't put your feet up there, Huckleberry;" and "Don't scrunch up like that, Huckleberry—set up straight;" and pretty soon she would say, "Don't gap and stretch like that, Huckleberry—why don't you try to behave?" Then she told me all about the bad place, and I said I wished I was there.	
Now she had got a start, and she went on and told me all about the good place. She said all a body would have to do there was to go around all day long with a harp and sing, forever and ever. So I didn't think much of it. But I never said so.	
I asked her if she reckoned Tom Sawyer would go there, and she said not by a considerable sight. I was glad about that, because I wanted him and me to be together.	

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Reading Skill: Literary Elements

CHECKLIST

DISCUSS AND ANNOTATE

In a narrative, the author can create a distinct voice and express a particular tone by using elements of style, such as diction (word choice) and syntax (sentence structure). The author can also use key elements, such as characterization to create layers of meaning. By varying the use of diction and syntax, the author can also write dialect that establishes the distinct voices of other individuals.

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 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:

- ✓ 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 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 6 of *Adventures of Huckleberry Finn*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How does the author's use of specific word choices suggest Huck's attitude toward the sister?

   - ○ A. Huck's use of "tolerable" to describe her weight suggests that he accepts her as she is.
   - ○ B. His repetition of "All I wanted" indicates Huck's need for independence.
   - ○ C. Phrases like "old maid" and "deadly dull" suggest that he dislikes her.
   - ○ D. The phrase "never said so" reveals Huck's fear that he cannot meet her expectations.

2. What effect do Miss Watson's repetitious commands to Huck have on the reader?

   - ○ A. Her "Don't" commands create sympathy for Huck.
   - ○ B. They create compassion for Miss Watson who is tirelessly trying to help Huck.
   - ○ C. The reader understands that Miss Watson is an unhappy person who does not understand children.
   - ○ D. The reader understands Miss Watson's frustration and failure to help Huck.

3. What effect does the author's varied syntax have on the narrator's voice?

   - ○ A. It helps create a formal, melancholy voice.
   - ○ B. It helps shape the voice of a likeable, well-educated young man.
   - ○ C. It helps shape an uneven voice that is sometimes playful and sometimes defiant.
   - ○ D. It helps create the voice of a funny young boy who is carefree.

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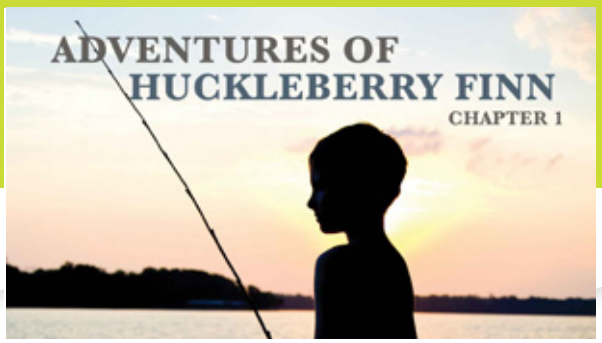

Close Read

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

SKILLS FOCUS

ANNOTATE

1. Highlight details concerning plot, point of view, and characterization from the beginning of the chapter. Then, evaluate whether or not these key elements are used effectively to create layers of style and meaning. What does the reader learn about Huck? What does this reveal about Twain's purpose for writing?

2. Twain is known for his use of regional dialect to bring characters to life. Sometimes, this use of dialect can make understanding the text challenging. Reread paragraphs 8 and 9 of the text. Then, paraphrase the content of this passage in a way that maintains its original meaning.

3. Locate a passage in which Twain uses specific grammar, diction, and syntax to establish a distinct tone and develop Huck's personal voice. Then, evaluate whether or not Twain's use of these techniques helps Twain to achieve his purpose.

4. Identify examples of diction, syntax, and figurative language in paragraph 8. Evaluate how effectively the author's specific word choice, sentence structure, and imagery help to characterize Huck and support Twain's purpose for writing.

5. How do Huck's former experiences described at the beginning of this chapter influence his attitude towards living with the widow? Which style of life is he most suited for, and why?

LITERARY ANALYSIS

WRITE

American author Ernest Hemingway remarked, "All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*. It's the best book we've had." Evaluate the style techniques Twain uses, such as diction, syntax, grammar, and figurative language. What effect, such as tone and voice, do they create? Do they help Twain achieve his purpose for writing? Then, use your evaluation to defend or challenge Hemingway's claim. Be sure to use evidence from the text to explain and justify your reasoning.

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Driving My Own Destiny

INFORMATIONAL TEXT
Manal al-Sharif
2012

Introduction

Manal al-Sharif (b. 1979) is a women's rights activist who was named one of the 100 Most Influential People of 2012 by *Time* magazine. In this essay, al-Sharif details her experience growing up in extremist Saudi Arabia. She also explains what inspired her to start a social media campaign called "Drive Your Own Life" and why women's rights in Saudi Arabia are so important.

"We were voiceless. We were faceless. We were nameless."

1 My name is Manal al-Sharif. I'm from Saudi Arabia. I want to tell you about two separate chapters of my life. Chapter one is the story of my generation; it begins the year I was born, 1979.

2 On November 20 of that year, there was a siege of Mecca, the holiest shrine in the world for Muslims. It was seized by Juhayman al-Otaybi, a militant Islamist, and some 400 of his men. The occupation lasted for two weeks. Saudi authorites had to use force—heavily armed force—to eject the occupiers and end the violation. They beheaded Juhayman and his men publicly.

3 Nevertheless, the authorities became very anxious. They feared another uprising. Saudi Arabia was newly formed, rapidly changing, and had been adopting a new civil way of life. For rebel militants, such changes were against their beliefs, against Islam, and they wanted to stop them.

4 So, although the Saudi government had executed Juhayman, it began to **abide** by his doctrine. In order to prevent another uprising, extremists in power quickly moved to roll back liberties that had been tolerated in previous years. Like Juhayman, some ruling Saudis had long been upset over the gradual loosening of restrictions for women. In the weeks after the Mecca uprising, female announcers were removed from television. Pictures of women were banned. All possible female employment was narrowed to two fields: education or healthcare.

5 Activities that encouraged male-female contact were curbed: Music was banned; cinemas were closed; the separation between genders was strictly enforced everywhere. That separation became law, from public places to government offices, to banks, schools, even to our own houses. In time, each house in Saudi Arabia ended up having two entrances: one for men, one for women.

6 There was another sea change: Petrodollars began to pour into those extremists' pockets. They used that money to spread missionary teachers

NOTES

SAMPLE ANNOTATION

Structure – Informational Text Structure

The author says the essay will be a memoir of her life. She uses dates to create a chronological structure. This is an effective choice, since the author's purpose is to inform readers how historical events affected her life.

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around the world, many of whom preached hatred of the infidel, dedication to global jihad,[1] and a rejection of anyone who didn't share the same ideals.

7 Saudi Arabia's Committee for the Promotion of Virtue and Prevention of Vice, or "the religious police," was also given a free hand in society. In other words, the ruling authorities had beheaded a monster, but they had enshrined his ideology of hate.

SAMPLE ANNOTATION

Textual Evidence

In closely reading this text, I see that al-Sharif is describing details about the political history of Saudi Arabia. Explicitly, how the government evolved into an organization of hate.

8 Saudi authorities tried their best to put the story of the rebellion out of public memory, and so they moved to purge all articles and records from magazines and newspapers, hoping that history would be erased and people would forget about Juhayman.

9 But his memory remained. I remember one day, it was Hajj time and I was performing tawaf with my mother. This is a ritual in which you walk in circles around Kaaba, the most holy of Muslim shrines in Mecca. There was a hole in one of Kaaba's walls, and as we walked around, Mom pointed to it and said, "That's a hole from a bullet, from the time of Juhayman."

10 *Juhayman*. The name itself brings terror to Muslims around the world. For me, that hole went beyond those walls. It went back in time; it was like a hole that we Saudis fill in, and continue to fill in. And so we keep going backward in my country.

11 The eighties went by, and the years after that brought the Afghan War and historic events in the Soviet Union. In the meantime, the extremists had become very powerful in Saudi Arabia, promoting their ideas and forcing everyone to abide by strict rules.

12 Leaflets, books, and cassettes calling for jihad in Afghanistan and insisting on ejecting all non-Muslims from the Arabian Peninsula were given out freely. I was one of the youths recruited to **distribute** them. A twenty-two-year-old man was among those fighting for jihad. His name was Osama bin Laden. Such were the heroes of our time. In the days of Sahwa—al-Sahwa al-Islamiyya, or the Islamic Awakening—one of the main subjects of debate was women. I was taught that if I left home, I would be fully responsible for any evil that would befall me, because men cannot be expected to control their instincts. I am the seductive fruit, they said, and I would **seduce** men in all my shapes and forms. So I was made to stay home.

13 For Saudi extremists I was *awra*. The word *awra* means a sinful thing, an intimate part of the body you should not show. It is against the law to disclose it. By the time I was ten I was covering myself fully.

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

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14 My face was *awra*, my voice was *awra*. Even my name was *awra*. Women cannot be called by name, so they are called "daughter of" a man's name, "wife of" a husband, or "mother of" one of her sons.

15 There were no sports for women, no engineering schools. There was also, of course, no driving. And how could there be? We weren't even allowed to have identity cards with pictures, except for passports, which were only necessary to leave the country.

16 We were voiceless. We were faceless. We were nameless. And we were completely invisible.

17 Our lives had been stolen with a lie: We are doing this to protect you from the prying eyes of men, they told us. You deserve to be treated like a queen.

18 But during that time, something happened to show that not everyone was going along with this. On November 6, 1990, forty-seven courageous women emerged to challenge the ban on women driving. They went out into the streets of Riyadh and drove. The women were detained, banned from leaving the country, and dismissed from their jobs. I remember receiving that news when I was a kid. We were told that those women were really bad. Afterwards, there was a fatwa. The Grand Mufti of Saudi Arabia said that a woman driving was *haram*, forbidden in Islam. A television announcer came on to say that the Minister of the Interior had warned that women were not allowed to drive in the Kingdom of Saudi Arabia.

Al-Sharif delivering her historic speech in May 2012 at the Oslo Freedom Forum. She was honored at the event with the Vaclav Havel Prize for Creative Dissent. (Oslo Freedom Forum)

19 For the next twenty-two years, we were not even supposed to talk about women driving, whether on television and news broadcasts, or in magazines and newspapers.

20 So, yet another taboo was created.

SAMPLE ANNOTATION

Textual Evidence

I notice that the author cites a specific historical event to justify her understanding of her society. The importance of this event is evidenced in the text by the inclusion of her response to the news at the time.

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SAMPLE ANNOTATION

Morphology – Etymology and Derivations

The words military and militant have the same root, which pertains to soldiers and war. The Latin suffix -ary shows that this word is an adjective. The suffix -ant when added to words denotes a noun. I can infer that the militants are the people carrying out the attack.

21 The first had prevented us from talking about Juhayman; the second prevented us from talking about women driving.

22 But something else happened in that first chapter of my young life: the attack on Khobar Towers, a housing complex for foreign military personnel. The Towers were bombed on June 25, 1996, and, according to the Saudi government, the attack had been carried out by Saudi Islamic militants, including many veterans of the Afghan War. Nineteen US Air Force personnel had been killed and 372 more people of various nationalities injured.

23 I remember my mother gasping when she saw the pictures. "Juhayman is back," she said.

24 I was only seventeen, and it surprises me now to recall it, but I had no sympathy for the dead. I was brainwashed, I had been brought up in a particular time; I was the product of a terrorist culture.

25 The change in my life started four years later, in 2000. That year, the Internet was introduced in Saudi Arabia. It was the first time I went online. Now, let me give you a picture of myself: as an extremist, I covered myself from head to toe. I had always followed that custom strictly. I also loved drawing, but one day when they told us in school that it was sinful to draw portraits of animals or people, I felt I had to comply. I dutifully took all my paintings and drawings and burned them. Meanwhile, I found myself burning inside. This was not fair. I had learned as much from a computer. The Internet, you see, was the first door for Arab youth to venture into the outside world. I was young, thirsty to learn about other people and other religions. I started communicating with people who held different opinions, and soon those conversations raised questions in my head. I began to realize how very small was the box I was living in. It looked all the smaller once I stepped out of it. Slowly, I started to lose my phobia of having my pure beliefs polluted.

26 Let me tell you another story. Do you remember the first time you listened to music? Do you remember your very first song? I do. I was twenty-one years old. It was the first I had ever allowed myself to listen to music. I remember the song: It was "Show Me the Meaning of Being Lonely," by the Backstreet Boys.

27 Maybe it will help you to understand if I tell you that I used to burn my brother's cassettes in the oven. I was that extreme. And then I listened to that song.

28 They had told us that music was Satan's flute, a path to adultery, a door to sin. But the song I heard sounded so pure, so beautiful, so angelic. It could be anything but evil to me. It was then that I realized how lonely I was in my isolated little world.

29 Another important moment for me was 9/11, a turning point for so many people in my generation. When the events of 9/11 happened, the extremists said it

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was God's punishment to Americans for what they had done to us over the years.

30 I was confused about which side to take. I had been brought up to hate any non-Muslims or anyone who didn't practice Islam as we viewed it. But when I watched the breaking news that night, I saw a man throwing himself from one of the World Trade Center towers. He was falling, straight down, escaping the fire.

31 That night I couldn't sleep. The picture was in my head, and it was ringing a bell. Something is wrong, it was telling me. No religion on Earth can be this bloody, this cruel, this merciless.

32 Al Qaeda later announced their responsibility for the attacks. My heroes were no more than horrifying, bloody monsters. It was the turning point of my life.

33 After 9/11, Saudi Arabia faced a sweep of terrorist attacks on our own land. The interesting outcome? A few months later, for the first time, authorities started issuing women identification papers. Even though an appointed male needed to give the permission, we were finally being recognized as citizens in our own country.

34 Which brings me to chapter two: driving for freedom. In this chapter, the inspiration was the Arab Spring—for me as for so many of my generation. I had been leaving my doctor's clinic at nine o'clock one night, and couldn't find a ride home. A car kept following me and the men in it almost kidnapped me. The next day at work I complained to my colleague how frustrating it was that I have a driver's license from traveling overseas, but at home I'm not allowed to drive because I'm a woman. He said the simplest thing: "But there is no law banning you from driving." A fatwa was a fatwa. Not a law. That plain truth ignited everything. It was June 2011, and a group of women, Saudis all, decided to start a movement, "Drive Your Own Life."

35 It was to be a very straightforward campaign, using social media and calling women to come out and drive on one single day, June 17. We encouraged women with international drivers' licenses only to participate, as we didn't want to cause accidents.

36 That day, I recorded a video of myself driving. I used my face, my voice, my real name. I was determined to speak for myself. I had once been ashamed of who I was, a mere woman, but not anymore. When I posted that video on YouTube, it got 700,000 views on the first day.

37 Clearly, I was not alone. On June 17, when we called for women to come forward, some 100 brave women drove. The streets of Riyadh were packed with police cars and religious police SUVs were posted in every corner of the

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city. But of the 100 who drove, not one was arrested. We had broken the taboo on driving.

38 The next day, I was arrested and sent to jail. A riot broke out around Saudi Arabia, and people were divided in two camps: one called for my trial and a flogging in a public place. They called me a whore, an outcast, **licentious**, immoral, rebellious, disobedient, Westernized, a traitor and double agent to boot. Pages sprang up on Facebook to **denounce** me, claiming that men would take their igals, cords Arab men wear on their heads, and thrash any woman who dared break the taboo and drive. Women shot back, "We will throw shoes at you." So it was a full fight between genders.

39 I didn't realize until after I was released from prison how many people had been inspired by a simple act that many women do every single day. The support that was rallied around the world led to my release nine days later.

SAMPLE ANNOTATION

Structure – Informational Text Structure

This passage is still organized chronologically but also uses a cause-and-effect structure. The combination of structures effectively demonstrates to readers the positive outcomes and effects of the "Drive Your Own Destiny" campaign.

40 This is not about driving a car. It is about being in the driver's seat of our destiny. I now say that I can measure the impact we made by how harsh the attacks were. It's this simple: We've started a movement in Saudi Arabia. We call it the Saudi Woman's Spring.

41 We believe in full citizenship for women, because a child cannot be free if his mother is not free. A husband cannot be free if his wife is not free. Parents are not free if their daughters are not free. Society is nothing if its women are nothing.

42 Freedom starts from within.

43 I am free. But I have to admit that when I go home to Saudi Arabia, it's not the same for everyone. The struggle has just begun.

44 I don't know how long it will last, and I don't know how it will end. But I do know that a drenching rain begins with a single drop. And eventually there are flowers.

By Manal al-Sharif, 2012. Used by permission of Manal al-Sharif. Image used by permission of Oslo Freedom Forum, oslofreedomforum.com.

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First Read

Read "Driving My Own Destiny." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. In the essay, al-Sharif claims that she was brainwashed as a child and that her life was stolen with a lie. What lie was she told growing up in Saudi Arabia? How does this lie suppress the rights and freedoms of women? Cite evidence from the text to support your answer.

2. What impact did the Internet have on al-Sharif as a young woman? Support your answer with evidence from the text.

3. In June 2011, al-Sharif helped to start a campaign called "Drive Your Own Life." Was this campaign successful? Support your answer with evidence from the text.

4. What is the meaning of the word **distribute** as it is used in the text? Use context clues to determine its meaning, then consult a dictionary to confirm your understanding. Write your best definition here, along with a sentence that uses the new vocabulary word.

5. The Latin verb *licere* means "to be permitted." *Licere* is the root of the words *licence*, *licit*, *illicit*, and *leisure*. Keeping this in mind and using context from the passage, what do you think the word **licentious** means in the context of this text? Consult a dictionary to confirm its meaning.

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Reading Skill: Morphology – Etymology and Derivations

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to identify how etymology and derivations can help you determine the meanings of unfamiliar words and phrases, note the following:

- ✓ Word parts that you recognize from other English words:
  - For example, the word *pro bono* might remind you of other words that share the Latin root *bene* or the Latin prefix *pro-*, such as *benefit* and *promote*.
- ✓ Derivations of the word that are familiar to you:
  - For example, the words *modernism* and *modernize* are derivations of the word *modern*.
- ✓ Roots and affixes that you recognize from words in other languages:
  - For example, the Latin prefix *pre-* in English words such as *prefix* and *prepare* also appears in Spanish words such as *prefijo* and *preparar*.
- ✓ Roots and affixes that you can define:
  - For example, knowing that the root *contra* means *against* can help you infer meanings of *contradict* and *contraband*.

STEP 2: To apply knowledge of etymology and derivations to determine the meanings of unfamiliar words and phrases, consider the following:

- ✓ What roots or affixes are familiar to me? What derivations of this word are familiar to me?
- ✓ How can I use my knowledge of word derivations, roots, and affixes to make an inference about what this word means?
- ✓ What similar words do I know in other languages? How can my knowledge of those word meanings help me determine the meaning of this word?

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Reread paragraphs 26–31 of "Driving My Own Destiny." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is the relationship between the words *extreme* and *extremists*?

   - A. They have the same root word, and they are both used as nouns in the sentence.
   - B. They have the same root word, but *extreme* is an adjective and *extremist* is a noun.
   - C. They have the same root word, and are both nouns.
   - D. They are both nouns, but have different root words.

2. Consider the word *merciless*. If *mercy* means "kindness," then how does the addition of the suffix *-less* change the meaning?

   - A. It changes the meaning to "being only somewhat kind."
   - B. It changes the meaning to "being aggressive."
   - C. It changes the meaning to "a lack of kindness or compassion."
   - D. It does not change 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 support an analysis by citing evidence that is explicitly stated in the text, do the following:

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

STEP 2: In order to cite textual evidence to support an analysis of what the text says explicitly as well as inferences drawn from the text, consider the following questions:

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

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Reread paragraphs 2–4 of "Driving My Own Destiny." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What can be inferred about the removal of women from public life and prominent positions in Saudi Arabia?

   - A. The government is sending the message that women's rights will again be severely restricted.
   - B. The government believes that women in public positions promoted Westernization and therefore were dangerous.
   - C. The government is trying to change the role of women in society to be more focused on raising families and maintaining a home.
   - D. The government is trying to send a message to young women that they are not fit for public life.

2. Which of the sentences below best supports the inference about the removal of women from public life?

   - A. "Like Juhayman, some ruling Saudis had long been upset over the gradual loosening of restrictions for women."
   - B. "For rebel militants, such changes were against their beliefs, against Islam, and they wanted to stop them."
   - C. "In order to prevent another uprising, extremists in power quickly moved to roll back liberties that had been tolerated in previous years."
   - D. "Pictures of women were banned."

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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:
  - 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*
- ✓ 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 paragraphs 29–33 of "Driving My Own Destiny." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The information in this passage that best helps the reader identify the text structure is–

   - A. a description of Islam through a comparison of world religions.
   - B. procedural information about how to get identification papers.
   - C. a description of how the author and society both change in response to a historical event.
   - D. the critical examination of the problems presented by religious extremism and some possible solutions.

2. What is the primary text structure used in this portion of the essay?

   - A. compare-and-contrast
   - B. sequential
   - C. problem-and-solution
   - D. cause-and-effect

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Close Read

Reread "Driving My Own Destiny." 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 cause-and-effect informational text structure. Highlight textual evidence and evaluate whether or not this text structure effectively conveys the author's message.

2. Locate a passage that describes events after the 1980s. Evaluate the author's use of text structure in this passage. Does it support the author's purpose for writing?

3. In paragraph 16, al-Sharif writes, "We were voiceless. We were faceless. We were nameless." Highlight this passage and evaluate how the author uses suffixes to add layers of meaning to the text.

4. In paragraph 38, al-Sharif is called "Westernized." Highlight *Westernized* and apply knowledge of etymology and derivations to determine the meaning of this phrase. Then, analyze the author's purpose for this word choice.

5. Highlight a passage from "chapter two" in which al-Sharif connects driving and personal freedom. What causes her perspective to change?

EXPOSITORY

WRITE

Manal al-Sharif uses text structure in order to convey a message about driving and what it represents to her. Evaluate the text structures she uses. Is her chosen structure appropriate for her purpose and audience? Does the organizing structure help to convey her message? Use textual evidence and original commentary to support your response.

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LITERARY FOCUS:

The Classical Period - Reason and Rhetoric

Introduction

This expository text provides readers with an overview of the Classical period of ancient Greece, encompassing most of the fifth and fourth centuries BCE. Rife with conflict and battle, many Grecian city-states of the era experienced an extraordinary period of innovation that continues to influence many aspects of society to this day. From the rise and fall of Athens to the military conquests of Alexander the Great, discover how the wisdom and excellence of ancient Greece's Classical period led to developments that inspired democracy, education, the legal system, and much more.

"The texts written between approximately 500 to 350 BCE inform how we make art, tell stories, fight wars, and even solve problems."

NOTES

1 In modern society, things change so rapidly it can be difficult to find connections with people of a previous generation—much less 2,500 years ago. Yet a close study of Greece's **classical** period, spanning the fifth and fourth centuries BCE, reveals many of the foundations of civilization that still impact our lives today. Thousands of years later, the texts written between approximately 500 to 350 BCE inform the basis of how we make art, tell stories, fight wars, and even solve problems.

Development of the Polis

2 What we call the Ancient Greek civilization was actually a collection of smaller, independent city-states, known individually as a *polis*. In the twelfth century BCE, small villages and settlements grew larger, gradually forming large urban centers. These city-states each had their own unique forms of government, distinct culture, and traditions. Not much united them, save for a common regional language. Beginning in the sixth century, attacks from the Persian Empire forced independent city-states, such as Athens, Corinth, Rhodes, Thebes, and Sparta, to cooperate in order to fend off these "barbarians"—so called because their language sounded like the "baaing" of sheep to the Greeks. By 480 BCE, the league of Greek city-states finally succeeded in permanently driving back the Persian Empire, ushering in the heyday of the classical period.

Chaos and Conflict

3 Lacking a common enemy, the truce between the city-states quickly broke down. In particular, a great rivalry had grown between Athens and Sparta, which soon developed into the Peloponnesian War. In a speech given at a funeral for soldiers of Athens who died in one of the war's many battles, the Athenian leader Pericles heralded Athens, named for the goddess of wisdom Athena, as a democracy unlike any other. A sophisticated city with an appreciation for the arts and learning, this metropolis was governed for a period of time by a direct democracy and sponsored artists and architects who went on to write plays such as *Antigone* and build monuments like the Parthenon.

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4 Pericles highlighted these characteristics of Athens because other city-states, especially Sparta, were noticeably different. Sparta, ruled by two kings and a council of elites, was an **austere**, martial society. Spartan aristocrats focused on military training and tactics from a young age. The war between these two city-states was fierce. Athens, weakened by a plague that killed Pericles and many others, was eventually conquered by Sparta. Sparta was unable to celebrate its victory for long, and was drawn into wars with other cities.

Alexander the Great

5 After the defeat of Athens, a nearby kingdom took advantage of its temporarily weakened neighbor. Philip II of Macedon led his troops into Athens and had the city-state quickly in hand.

A mosaic from the House of Faun in Pompeii that depicts Alexander the Great's victory over Darius III in 333 BC.

6 Striking surrounding territories in tandem with his son Alexander, the entire peninsula was quickly overtaken by the Macedonians. When Philip was assassinated by one of his generals, Alexander consolidated power and seized his father's throne. Considered to be a military genius, Alexander then led his well-disciplined army on a vast military conquest. The Macedonians consolidated power in the Mediterranean, and then struck forth against the Persian Empire. Alexander led his extremely loyal troops to great victory. In his journey of conquest, which spanned all the way to the Indus River Valley, he did not lose a battle. Alexander died of a fever, but spread the Greek language and culture through a network of trading posts and colonies. His death is often used to mark the end of the classical period and the advent of the Hellenic one.

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Greek Philosophers: Socrates, Plato, and Aristotle

7 An important element of Greek culture was a love of wisdom. Philosophers, or men who pursued understanding and truth of the world around them, opened schools and educated many Greeks. One of these philosophers, Socrates, tutored his students using a particular style known as a **dialectic**. He would pose an open-ended question, such as "what is beauty?" and allow the student to answer. Socrates would continue to question the person, forcing the student to defend their ideas with arguments, reasons, and evidence. For Socrates, it was imperative to constantly challenge authority and tradition, causing him to remark, famously, that "the unexamined life is not worth living."

8 The fact that so much is known about Socrates' teaching style is thanks to his student, Plato. Plato expressed his own ideas about the world through Socratic **dialogue**. In his most famous work, the *Republic*, Plato outlined different types of governments, such as monarchy, aristocracy, oligarchy, tyranny, and democracy—even using Socrates as a character with whom he could explore laws, politics, and ponder philosophical questions, such as "why should individuals be just?" and "why do cities fail?" The characters compare these various governments and philosophies in order to determine which are best. At the end, Plato proposes what he believes to be the ideal city, one that is divided into three parts and ruled by a philosopher-king.

9 Aristotle was taught by Plato and passed on his wisdom to his most famous student, Alexander the Great. Aristotle wrote extensively on many different topics, among them physics, astronomy, psychology, biology, and ethics. Aristotle attempted to uncover the truth in the world around him through logic and deductive reasoning. In this system, he would establish the truth through two statements, followed by a conclusion. For example:

1. All humans are mortal.
2. Socrates is a human.
3. Therefore, Socrates is mortal.

10 In this type of logical reasoning, the first two lines represent a premise. If the two premises can be **conceded** as true, then the conclusion can be held true as well. Deductive reasoning is a powerful tool for solving problems, and is still used in fields such as medicine, law enforcement, engineering, and the sciences.

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A statue of the philosopher Aristotle (384–322 BC) located at his place of birth, Stagira of Greece.

Major Concepts

- **Excellence:** In a society with so many conflicts, it is not surprising that the Greeks valued excellence, especially in the military field. The Greek word, *arēte*, translates into English to mean virtuous, good, or exceptional. A person demonstrated their *arēte* through courage in battle, where they fought for their families, their city, and the **pantheon** of gods. Striving to prove one's greatness or exceptionality was a significant goal in Greek society.

- **The Power of Persuasion:** The ability to persuade others in the public sphere was a highly-valued talent, one that was refined through practice. Defined as the ability to see what is persuasive in any given situation by Aristotle, rhetoric helped leaders such as Pericles and Alexander the Great to communicate their ideas and inspire followers. In his text *Rhetoric*, Aristotle describes three main methods for persuasion: an appeal to ethics and credibility (ethos), an appeal to emotion (pathos), and an appeal to logic and reason (logos).

- **Catharsis:** From poetry to comedy to tragedy, texts from the classical period were meant to inspire emotional reactions and communicate a message. Through characters like Odysseus, audiences would learn the importance of respecting the gods and the downfall of excessive pride. The process of watching a play was known as catharsis, and by feeling fear and pity for the character, people experienced an emotional cleansing.

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Style and Form

Formal Style

- Texts from the classical period follow strict rules concerning the structure, organization, topic, and diction. An author would have to carefully consider their audience and purpose, and then select the correct form for the situation. For example, a person who wished to deliver a persuasive speech would need to consider if he wanted to make a point about the current situation, establish facts or judgments about the past, or to inspire a change for the future.

- Works of fiction had similar standards. In *Poetics*, Aristotle theorizes that a tragic play must have unity of time, place, and action. The setting should be one location, over the course of one day, and all of the actions should drive the plot. The plot itself should be **plausible**. Aristotle recommends that author's refrain from using a theatrical device called *deus ex machina*, where a god shows up and quickly resolves all of the problems in a story. The chorus, a group of twelve to fifteen people, acted as an additional character in the play. They commented on the action through singing and music.

Rhetoric

- Since rhetoric was employed in the production of oral speech, speakers from the classical period paid close attention to rhetorical devices that would have an impact on the listener. Figures of speech such as metaphor, simile, and personification helped audiences follow along by evoking images. Sound effects, like alliteration, assonance, and onomatopoeia were also effective, focusing the attention of the listener on important concepts and ideas.

11 While the classical period of ancient Greece lasted for only some two hundred years, its influence on Western culture is far-reaching. Many of the innovations developed during this time are still an integral part of modern life. In classrooms across the country, teachers use the Socratic method to encourage independent thinking in their students. The process of logical reasoning developed by Aristotle is still used to solve problems. The unique form of government used in Athens has inspired the foundations of democracies around the world. Where do you notice the influence of the classical period in our society today?

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Literary Focus

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

THINK QUESTIONS

WRITE

1. What caused the independent city-states in ancient Greece to cooperate? Be sure to cite evidence directly from the text.

2. Based on the text, which rivalry started the Peloponnesian War? How did it end? Summarize briefly

3. Who were Socrates, Plato, and Aristotle? What were their relationships to one another? Be specific.

4. Use context clues to determine the meaning of dialectic as it is described in paragraph 7. Paraphrase what the text says about this concept, explaining why it was important to Athenian philosophy.

5. Use context clues to determine the meaning of the word **plausible**. Write your best definition here, along with the words and phrases that were most helpful in determining the word's meaning.

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Depart!

(from 'The Anabasis of Alexander' Book IV)

ARGUMENTATIVE TEXT
Arrian of Nicomedia
(translated by E.J. Chinnock)
324 BCE

Introduction

Alexander the Great (356–323 BCE) was one of the most prolific military leaders in history. Building on the accomplishments of his father, Phillip II of Macedon, Alexander established a formidable empire in terms of its size, socio-political structure, and influence. The following speech, "Depart!" is excerpted from *The Anabasis of Alexander*, a chronicle of Alexander's up-country campaigns, written centuries later by Arrian of Nicomedia. Alexander's speech was given to his troops to prevent a mutiny. He had already significantly expanded the boundaries of his empire and was attempting to further conquer other territories, approximately one year before he died.

"You are viceroys, you are generals, you are captains."

1 "The speech which I am about to deliver will not be for the purpose of checking your start homeward, for, so far as I am concerned, you may depart wherever you wish; but because I wish you to know what kind of men you were originally and how you have been transformed since you came into our service. In the first place, as is reasonable, I shall begin my speech from my father Philip. For he found you vagabonds and destitute of means, most of you clad in hides, feeding a few sheep up the mountain sides, for the protection of which you had to fight with small success against Illyrians, Triballians, and the border Thracians. Instead of the hides he gave you cloaks to wear, and from the mountains he led you down into the plains, and made you capable of fighting the neighbouring barbarians, so that you were no longer compelled to preserve yourselves by trusting rather to the inaccessible strongholds than to your own valour. He made you colonists of cities, which he adorned with useful laws and customs; and from being slaves and subjects, he made you rulers over those very barbarians by whom you yourselves, as well as your property, were previously liable to be plundered and ravaged. He also added the greater part of Thrace[1] to Macedonia[2], and by seizing the most conveniently situated places on the sea-coast, he spread **abundance** over the land from commerce, and made the working of the mines a secure employment. He made you rulers over the Thessalians[3], of whom you had formerly been in mortal fear; and by humbling the nation of the Phocians[4], he **rendered** the avenue into Greece broad and easy for you, instead of being narrow and difficult. The Athenians and Thebans, who were always lying in wait to attack Macedonia, he humbled to such a degree,—I also then rendering him my personal aid in the campaign,—that instead of paying tribute to the former and being vassals to the latter, those States in their turn **procure** security to

NOTES

SAMPLE ANNOTATION

Central Idea

Alexander wants to show his troops how his father improved their lives. He appeals to kairos because he knows that his troops might leave. He appeals to pathos when he describes how his troops were "vagabonds" and "destitute."

1. **Thrace** a region in Greece situated generally adjacent to the Black Sea (to the east), the Danube River (to the north), Macedonia (to the south), and Illyria (to the west)
2. **Macedonia** also called Macedon, a region that was most likely centered on the northeastern part of the Grecian peninsula whose citizens helped Phillip II conquer mainland Greece
3. **Thessalian** a member of a group of people who inhabited the central plains of the region of Thessaly, which was bordered by several mountain ranges on all sides
4. **Phocian** an inhabitant of the central region of Greece known as Phocis, which included the oracle at Delphi; this region was divided in half by the Parnassus mountains

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themselves by our assistance. He penetrated into the Peloponnese[5], and after **regulating** its affairs, was publicly declared commander-in-chief of all the rest of Greece in the expedition against the Persian, adding this glory not more to himself than to the commonwealth of the Macedonians. These were the advantages which accrued to you from my father Philip; great indeed if looked at by themselves, but small if compared with those you have obtained from me. For though I inherited from my father only a few gold and silver goblets, and there were not even sixty talents in the treasury, and though I found myself charged with a debt of 500 talents owing by Philip, and I was obliged myself to borrow 800 talents in addition to these, I started from the country which could not decently support you, and forthwith laid open to you the passage of the Hellespont, though at that time the Persians held the sovereignty of the sea. Having overpowered the viceroys of Darius with my cavalry, I added to your empire the whole of Ionia, the whole of Aeolis, both Phrygias and Lydia, and I took Miletus by siege. All the other places I gained by voluntary surrender, and I granted you the privilege of appropriating the wealth found in them. The riches of Egypt and Cyrene, which I acquired without fighting a battle, have come to you. Coele-Syria, Palestine, and Mesopotamia are your property. Babylon, Bactra, and Susa are yours. The wealth of the Lydians, the treasures of the Persians, and the riches of the Indians are yours; and so is the External Sea[6]. You are viceroys, you are generals, you are captains. What then have I reserved to myself after all these labours, except this purple robe and this diadem[7]? I have appropriated nothing myself, nor can any one point out my treasures, except these possessions of yours or the things which I am guarding on your behalf. Individually, however, I have no motive to guard them, since I feed on the same fare as you do, and I take only the same amount of sleep. Nay, I do not think that my fare is as good as that of those among you who live luxuriously; and I know that I often sit up at night to watch for you, that you may be able to sleep.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

Alexander details how he has been "wounded," "shot," "struck," and "hit," appealing to the sense of touch. He uses imagery of his injuries to symbolize his dedication to his troops, and how he fights for them despite his wounds.

2 "But some one may say, that while you endured toil and fatigue, I have acquired these things as your leader without myself sharing the toil and fatigue. But who is there of you who knows that he has endured greater toil for me than I have for him? Come now! whoever of you has wounds, let him strip and show them, and I will show mine in turn; for there is no part of my body, in front at any rate, remaining free from wounds; nor is there any kind of weapon used either for close combat or for hurling at the enemy, the traces of which I do not bear on my person. For I have been wounded with the sword in close fight, I have been shot with arrows, and I have been struck with

5. **Peloponnese** a peninsular region of southeastern Greece, including the cities of Sparta and Corinth, whose residents helped Alexander fight the Persians
6. **External Sea** on Alexander's maiden voyage to the Indian Ocean he sought to discover if it was an inland sea with land surrounding it, like the Mediterranean, or an outer or "external" sea that connected to other lands
7. **diadem** a crown or headband worn by royalty

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missiles projected from engines of war; and though oftentimes I have been hit with stones and bolts of wood for the sake of your lives, your glory, and your wealth, I am still leading you as conquerors over all the land and sea, all rivers, mountains, and plains. I have celebrated your weddings with my own, and the children of many of you will be akin to my children. Moreover I have liquidated the debts of all those who had incurred them, without inquiring too closely for what purpose they were contracted, though you receive such high pay, and carry off so much booty whenever there is booty to be got after a siege. Most of you have golden crowns, the eternal memorials of your valour and of the honour you receive from me. Whoever has been killed, has met with a glorious end and has been honoured with a splendid burial. **Brazen** statues of most of the slain have been erected at home, and their parents are held in honour, being released from all public service and from taxation. But no one of you has ever been killed in flight under my leadership. And now I was intending to send back those of you who are unfit for service, objects of envy to those at home; but since you all wish to depart, depart all of you! Go back and report at home that your king Alexander, the conqueror of the Persians, Medes, Bactrians, and Sacians; the man who has subjugated the Uxians, Arachotians, and Drangians; who has also acquired the rule of the Parthians, Chorasmians, and Hyrcanians, as far as the Caspian Sea; who has marched over the Caucasus, through the Caspian Gates; who has crossed the rivers Oxus and Tanais, and the Indus besides, which has never been crossed by any one else except Dionysus; who has also crossed the Hydaspes, Acesines, and Hydraotes, and who would have crossed the Hyphasis, if you had not shrunk back with alarm; who has penetrated into the Great Sea by both the mouths of the Indus; who has marched through the desert of Gadrosia, where no one ever before marched with an army; who on his route acquired possession of Carmania and the land of the Oritians, in addition to his other conquests, his fleet having in the meantime already sailed round the coast of the sea which extends from India to Persia—report that when you returned to Susa you deserted him and went away, handing him over to the protection of conquered foreigners. Perhaps this report of yours will be both glorious to you in the eyes of men and devout forsooth in the eyes of the gods. Depart!"

NOTES

SAMPLE ANNOTATION

Purpose and Perspective

Alexander portrays himself as a giving leader who honors and protects his men, and then dares them to "depart." He does not actually want them to leave. Rather, his purpose is to get his soldiers to reconsider going home.

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First Read

Read "Depart! (from 'The Anabasis of Alexander')." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. In what ways have Alexander's men transformed under his or his father's rule? Give examples.

2. Identify and name two sacrifices Alexander claims he's made for his troops. Reference the text in your response.

3. What does Alexander intend to do to those troops that wish to abandon their duty? Cite specific evidence.

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

5. Read the following dictionary entry:

   regulate

   regulate /'re-gyə-lāt/ *verb*

   1. to maintain the order or speed of something, helping it function properly
   2. to direct or control something by establishing rules or laws
   3. to set to an external standard or target

   Which definition most closely matches **regulating** as it is used in the text? Write that definition of *regulating* here and indicate which clues in the text helped you determine its meaning.

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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:

- ✓ any background knowledge you have about the period, author, or topic
- ✓ 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
  - **kairos:** an appeal to timeliness; an argument which suits the moment it is made
- ✓ rhetorical devices, such as:
  - **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
- ✓ the historical context that informs the author's central idea and his or her method for developing the central idea

STEP 2: To analyze the central idea or ideas of 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 does the author employ rhetorical devices and appeals to develop the central idea and make it more persuasive?
- ✓ How does the historical context of the text shape the author's central idea and choice of support?

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Reread paragraph 1 of "Depart! (from 'The Anabasis of Alexander')." 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. Philip was a great leader who did many impressive things for the troops.
   - B. Alexander treated the troops even more impressively than Philip did.
   - C. Philip did more impressive things for the troops than Alexander did.
   - D. Neither Philip nor Alexander did many impressive things for the troops.

2. Which statement about the rhetoric used by Alexander is most accurate?

   - A. Alexander is using an appeal to *pathos*, or emotion, because he is feeling sorry for the troops.
   - B. Alexander is using an appeal to *logos*, or logic, by giving numbers about his debts and assets.
   - C. Alexander is asking lots of rhetorical questions to help his listeners follow his argument.
   - D. Alexander does not use any specific details in this passage to support his central idea.

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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
  - **personification:** the attribution of human characteristics to something nonhuman
  - **hyperbole:** an exaggeration used for emphasis
  - **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
  - **symbolism:** an object or image that stands for an idea
- ✓ sound devices that the author uses, such as
  - **alliteration:** a repetition of consonant sounds
- ✓ rhetorical devices that the author uses, including
  - **antithesis:** a parallel construction that highlights contrast
  - **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
  - **rhetorical question:** a question posed with no expected answer
  - **synecdoche:** a figure of speech in which a word for a part is used to represent the whole
  - **asyndeton:** a stylistic device in which conjunctions are intentionally omitted to focus on a concise meaning, such as "I came. I saw. I conquered"
- ✓ 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 his or her purpose?
- ✓ In what ways are the rhetorical devices particularly effective or ineffective?

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Reread paragraph 1 of "Depart! (from 'The Anabasis of Alexander')." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which statement from the speech is an example of a metaphor?

   - A. "He rendered the avenue into Greece broad and easy for you . . ."
   - B. "I also then rendering him my personal aid in the campaign . . ."
   - C. "instead of paying tribute to the former and being vassals to the latter . . ."
   - D. "was publicly declared commander-in-chief of all the rest of Greece"

2. How does the metaphor help advance Alexander's argument in the speech?

   - A. The metaphor supports Alexander's claim that the troops could have conquered Greece without Phillip's leadership.
   - B. The metaphor supports Alexander's claim that Phillip strengthened the army, giving it the ability to take over Greece.
   - C. The metaphor supports Alexander's claim that the troops are better off going home.
   - D. The metaphor does not support Alexander's argument.

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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
- ✓ 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:
  - **idiom:** a word or phrase that means something different from its literal meaning and that is familiar to native speakers but puzzling to nonnative speakers, such as an easy test being "a piece of cake"
  - **meiosis:** an understatement that presents something as being smaller, worse, or less important than it actually is, such as saying "I did okay" after winning a marathon

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 2 of "Depart! (from 'The Anabasis of Alexander')." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Based on the information in this excerpt, which sentence best describes Alexander's perspective regarding his connection to the army?

- A. He has always behaved as a supreme commander.
- B. He expects that all the men in his army will be friends.
- C. He sees no difference between himself and his men.
- D. He would rather put someone else in charge of the army.

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Close Read

Reread "Depart! (from 'The Anabasis of Alexander')." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Reread paragraph 1 and locate details that convey the main idea of this section of the speech. Analyze the central idea that Alexander is trying to communicate to his troops.

2. Highlight a rhetorical question in the text. Analyze how this rhetorical device helps to convey Alexander's central idea.

3. Locate evidence that reveals Alexander's purpose in paragraph 2 of the speech. Analyze the choices Alexander makes in establishing and achieving his purpose. What point is he making and how does he make it?

4. Highlight an idiom in the speech. Analyze how this choice helps to establish and achieve Alexander's purpose. Then evaluate how effective you think the idiom is and why.

5. Find evidence of Alexander's perspective in the speech. Make an inference about how Alexander's journey—either literal or metaphorical—influenced that perspective.

EXPOSITORY

WRITE

In this chronicle of Alexander's campaigns, the historian Arrian recounts a speech Alexander gave to his troops during a critical moment. Analyze the central ideas that Alexander is attempting to convey, as well as his choices in establishing and achieving his purpose. What is Alexander trying to convey to his soldiers? What is his purpose, and how successfully does he use rhetorical appeals and devices to achieve this purpose? Use evidence from the text to explain and justify your response.

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Because I could not stop for Death

POETRY
Emily Dickinson
1890

Introduction

Beloved American poet Emily Dickinson (1830–1886) composed nearly 1,800 poems, but less than a dozen were published during her lifetime. The famously private Dickinson lived an untraditional lifestyle but held a deep understanding of the human condition. It shines through in “Because I could not stop for Death,” her flawlessly written lyrical poem about death and what might follow.

"We slowly drove – He knew no haste"

NOTES

Because I could not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And **Immortality**.

We slowly drove – He knew no haste
And I had put away
My labor and my leisure too,
For His **Civility** –

We passed the School, where Children strove
At Recess – in the Ring –
We passed the Fields of Gazing Grain –
We passed the Setting Sun –

Or rather – He passed us –
The Dews drew quivering and chill –
For only **Gossamer**, my Gown –
My Tippet[1] – only Tulle[2] –

We paused before a House that seemed
A Swelling of the Ground –
The Roof was scarcely visible –
The Cornice[3] – in the Ground –

Since then – 'tis Centuries – and yet
Feels shorter than the Day
I first **surmised** the Horses' Heads
Were toward **Eternity** –

Emily Elizabeth Dickinson, c. 1846

1. **Tippet** (old-fashioned) a shawl or cape
2. **Tulle** a soft, silk-like fabric
3. **Cornice** a horizontal beam that crowns a room

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EXPOSITORY ANALYSIS

WRITE

Recall that the key features of the Romantic period were an emphasis on the expression of imaginative freedom and modern individualism; experiments with form and style; and inspiration from nature, emotion, and sensibility. Analyze the ways in which "Because I could not stop for Death" reflects these features, issues, and themes. Use evidence from the poem and background knowledge on Romanticism to support your response. You may also choose to refer back to the Literary Focus lesson from the beginning of this unit.

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A Good Man Is Hard to Find

FICTION
Flannery O'Connor
1953

Introduction

Flannery O'Connor (1925–1964) was one of a kind. A lifelong resident of Milledgeville, Georgia, and a devout Catholic, she produced in her short career some of the best American writing of the postwar period. Her style of Southern Gothic writing was characterized by elements of religion, morality, violence, and redemption. In this, her most famous story, a disgruntled family on a grudging trip to Florida takes a detour with devastating consequences. Have they met the Devil himself? Or merely wandered into a predestined fate?

“Why you’re one of my babies. You’re one of my own children!”

NOTES

SAMPLE ANNOTATION

Literary Elements

There is tension in the plot from the beginning because the grandmother is opposed to the family plan and determined to get her way. Her characterization is not flattering and reveals the author’s unsympathetic tone. The conflict between the grandmother and Bailey establishes a tense mood.

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 THE GRANDMOTHER didn’t want to go to Florida. She wanted to visit some of her connections in east Tennessee and she was seizing at every chance to change Bailey’s mind. Bailey was the son she lived with, her only boy. He was sitting on the edge of his chair at the table, bent over the orange sports section of the Journal. “Now look here, Bailey,” she said, “see here, read this,” and she stood with one hand on her thin hip and the other rattling the newspaper at his bald head. “Here this fellow that calls himself The Misfit is aloose from the Federal Pen and headed toward Florida and you read here what it says he did to these people. Just you read it. I wouldn’t take my children in any direction with a criminal like that aloose in it. I couldn’t answer to my conscience if I did.”

2 Bailey didn’t look up from his reading so she wheeled around then and faced the children’s mother, a young woman in slacks, whose face was as broad and innocent as a cabbage and was tied around with a green head-kerchief that had two points on the top like rabbit’s ears. She was sitting on the sofa, feeding the baby his apricots out of a jar. “The children have been to Florida before,” the old lady said. “You all ought to take them somewhere else for a change so they would see different parts of the world and be broad. They never have been to east Tennessee.”

3 The children’s mother didn’t seem to hear her but the eight-year-old boy, John Wesley, a stocky child with glasses, said, “If you don’t want to go to Florida, why dontcha stay at home?” He and the little girl, June Star, were reading the funny papers on the floor.

4 “She wouldn’t stay at home to be queen for a day,” June Star said without raising her yellow head.

5 “Yes and what would you do if this fellow, The Misfit, caught you?” the grandmother asked.

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6 "I'd smack his face," John Wesley said.

7 "She wouldn't stay at home for a million bucks," June Star said. "Afraid she'd miss something. She has to go everywhere we go."

8 "All right, Miss," the grandmother said. "Just remember that the next time you want me to curl your hair."

9 June Star said her hair was naturally curly.

10 The next morning the grandmother was the first one in the car, ready to go. She had her big black valise that looked like the head of a hippopotamus in one corner, and underneath it she was hiding a basket with Pitty Sing, the cat, in it. She didn't intend for the cat to be left alone in the house for three days because he would miss her too much and she was afraid he might brush against one of the gas burners and accidentally asphyxiate himself. Her son, Bailey, didn't like to arrive at a motel with a cat.

11 She sat in the middle of the back seat with John Wesley and June Star on either side of her. Bailey and the children's mother and the baby sat in front and they left Atlanta at eight forty-five with the mileage on the car at 55890. The grandmother wrote this down because she thought it would be interesting to say how many miles they had been when they got back. It took them twenty minutes to reach the outskirts of the city.

12 The old lady settled herself comfortably, removing her white cotton gloves and putting them up with her purse on the shelf in front of the back window. The children's mother still had on slacks and still had her head tied up in a green kerchief, but the grandmother had on a navy blue straw sailor hat with a bunch of white violets on the brim and a navy blue dress with a small white dot in the print. Her collars and cuffs were white organdy trimmed with lace and at her neckline she had pinned a purple spray of cloth violets containing a sachet. In case of an accident, anyone seeing her dead on the highway would know at once that she was a lady.

13 She said she thought it was going to be a good day for driving, neither too hot nor too cold, and she cautioned Bailey that the speed limit was fifty-five miles an hour and that the patrolmen hid themselves behind billboards and small clumps of trees and sped out after you before you had a chance to slow down. She pointed out interesting details of the scenery: Stone Mountain; the blue granite that in some places came up to both sides of the highway; the brilliant red clay banks slightly streaked with purple; and the various crops that made rows of green lace-work on the ground. The trees were full of silver-white sunlight and the meanest of them sparkled. The children were reading comic magazines and their mother had gone back to sleep.

14 "Let's go through Georgia fast so we won't have to look at it much," John Wesley said.

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15 "If I were a little boy," said the grandmother, "I wouldn't talk about my native state that way. Tennessee has the mountains and Georgia has the hills."

16 "Tennessee is just a hillbilly dumping ground," John Wesley said, "and Georgia is a lousy state too."

17 "You said it," June Star said.

18 "In my time," said the grandmother, folding her thin veined fingers, "children were more respectful of their native states and their parents and everything else. People did right then. Oh look at the cute little pickaninny!"[1] she said and pointed to a Negro child standing in the door of a shack. "Wouldn't that make a picture, now?" she asked and they all turned and looked at the little Negro out of the back window. He waved.

19 "He didn't have any britches on," June Star said.

20 "He probably didn't have any," the grandmother explained. "Little n-----s in the country don't have things like we do. If I could paint, I'd paint that picture," she said.

21 The children exchanged comic books.

22 The grandmother offered to hold the baby and the children's mother passed him over the front seat to her. She set him on her knee and bounced him and told him about the things they were passing. She rolled her eyes and screwed up her mouth and stuck her leathery thin face into his smooth bland one. Occasionally he gave her a faraway smile. They passed a large cotton field with five or six graves fenced in the middle of it, like a small island. "Look at the graveyard!" the grandmother said, pointing it out. "That was the old family burying ground. That belonged to the plantation."

23 "Where's the plantation?" John Wesley asked.

24 "Gone With the Wind," said the grandmother. "Ha. Ha."

25 When the children finished all the comic books they had brought, they opened the lunch and ate it. The grandmother ate a peanut butter sandwich and an olive and would not let the children throw the box and the paper napkins out the window. When there was nothing else to do they played a game by choosing a cloud and making the other two guess what shape it suggested. John Wesley took one the shape of a cow and June Star guessed a cow and John Wesley said, no, an automobile, and June Star said he didn't play fair, and they began to slap each other over the grandmother.

1. **pickaninny** term used to refer to an African American child, considered a slur

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26 The grandmother said she would tell them a story if they would keep quiet. When she told a story, she rolled her eyes and waved her head and was very dramatic. She said once when she was a maiden lady she had been courted by a Mr. Edgar Atkins Teagarden from Jasper, Georgia. She said he was a very good-looking man and a gentleman and that he brought her a watermelon every Saturday afternoon with his initials cut in it, E. A. T. Well, one Saturday, she said, Mr. Teagarden brought the watermelon and there was nobody at home and he left it on the front porch and returned in his buggy to Jasper, but she never got the watermelon, she said, because a n----- boy ate it when he saw the initials, E. A. T.! This story tickled John Wesley's funny bone and he giggled and giggled but June Star didn't think it was any good. She said she wouldn't marry a man that just brought her a watermelon on Saturday. The grandmother said she would have done well to marry Mr. Teagarden because he was a gentleman and had bought Coca-Cola stock when it first came out and that he had died only a few years ago, a very wealthy man.

27 They stopped at The Tower for barbecued sandwiches. The Tower was a part stucco and part wood filling station and dance hall set in a clearing outside of Timothy. A fat man named Red Sammy Butts ran it and there were signs stuck here and there on the building and for miles up and down the highway saying, TRY RED SAMMY'S FAMOUS BARBECUE. NONE LIKE FAMOUS RED SAMMY'S! RED SAM! THE FAT BOY WITH THE HAPPY LAUGH. A VETERAN! RED SAMMY'S YOUR MAN!

28 Red Sammy was lying on the bare ground outside The Tower with his head under a truck while a gray monkey about a foot high, chained to a small chinaberry tree, chattered nearby. The monkey sprang back into the tree and got on the highest limb as soon as he saw the children jump out of the car and run toward him.

29 Inside, The Tower was a long dark room with a counter at one end and tables at the other and dancing space in the middle. They all sat down at a board table next to the nickelodeon and Red Sam's wife, a tall burnt-brown woman with hair and eyes lighter than her skin, came and took their order. The children's mother put a dime in the machine and played "The Tennessee Waltz," and the grandmother said that tune always made her want to dance. She asked Bailey if he would like to dance but he only glared at her. He didn't have a naturally sunny **disposition** like she did and trips made him nervous. The grandmother's brown eyes were very bright. She swayed her head from side to side and pretended she was dancing in her chair. June Star said play something she could tap to so the children's mother put in another dime and played a fast number and June Star stepped out onto the dance floor and did her tap routine.

30 "Ain't she cute?" Red Sam's wife said, leaning over the counter. "Would you like to come be my little girl?"

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

The word glared means "to stare in an angry or fierce way" and has a negative connotation. This contrasts with the words "sunny disposition" and "bright." I think Bailey is annoyed by the grandmother, and she seems to be pretending everything is cheerful.

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31 "No I certainly wouldn't," June Star said. "I wouldn't live in a broken-down place like this for a minion bucks!" and she ran back to the table.

32 "Ain't she cute?" the woman repeated, stretching her mouth politely.

33 "Arn't you ashamed?" hissed the grandmother.

34 Red Sam came in and told his wife to quit lounging on the counter and hurry up with these people's order. His khaki trousers reached just to his hip bones and his stomach hung over them like a sack of meal swaying under his shirt. He came over and sat down at a table nearby and let out a combination sigh and yodel. "You can't win," he said. "You can't win," and he wiped his sweating red face off with a gray handkerchief. "These days you don't know who to trust," he said. "Ain't that the truth?"

35 "People are certainly not nice like they used to be," said the grandmother.

36 "Two fellers come in here last week," Red Sammy said, "driving a Chrysler. It was a old beat-up car but it was a good one and these boys looked all right to me. Said they worked at the mill and you know I let them fellers charge the gas they bought? Now why did I do that?"

37 "Because you're a good man!" the grandmother said at once.

38 "Yes'm, I suppose so," Red Sam said as if he were struck with this answer.

39 His wife brought the orders, carrying the five plates all at once without a tray, two in each hand and one balanced on her arm. "It isn't a soul in this green world of God's that you can trust," she said. "And I don't count nobody out of that, not nobody," she repeated, looking at Red Sammy.

40 "Did you read about that criminal, The Misfit, that's escaped?" asked the grandmother.

41 "I wouldn't be a bit surprised if he didn't attack this place right here," said the woman. "If he hears about it being here, I wouldn't be none surprised to see him. If he hears it's two cent in the cash register, I wouldn't be a tall surprised if he . . ."

42 "That'll do," Red Sam said. "Go bring these people their Co'-Colas," and the woman went off to get the rest of the order.

43 "A good man is hard to find," Red Sammy said. "Everything is getting terrible. I remember the day you could go off and leave your screen door unlatched. Not no more."

44 He and the grandmother discussed better times. The old lady said that in her opinion Europe was entirely to blame for the way things were now. She said the way Europe acted you would think we were made of money and Red

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Sam said it was no use talking about it, she was exactly right. The children ran outside into the white sunlight and looked at the monkey in the lacy chinaberry tree. He was busy catching fleas on himself and biting each one carefully between his teeth as if it were a **delicacy**.

45 They drove off again into the hot afternoon. The grandmother took cat naps and woke up every few minutes with her own snoring. Outside of Toombsboro she woke up and recalled an old plantation that she had visited in this neighborhood once when she was a young lady. She said the house had six white columns across the front and that there was an avenue of oaks leading up to it and two little wooden trellis arbors on either side in front where you sat down with your suitor after a stroll in the garden. She recalled exactly which road to turn off to get to it. She knew that Bailey would not be willing to lose any time looking at an old house, but the more she talked about it, the more she wanted to see it once again and find out if the little twin arbors were still standing. "There was a secret panel in this house," she said craftily, not telling the truth but wishing that she were, "and the story went that all the family silver was hidden in it when Sherman came through but it was never found . . ."

46 "Hey!" John Wesley said. "Let's go see it! We'll find it! We'll poke all the woodwork and find it! Who lives there? Where do you turn off at? Hey Pop, can't we turn off there?"

47 "We never have seen a house with a secret panel!" June Star shrieked. "Let's go to the house with the secret panel! Hey Pop, can't we go see the house with the secret panel!"

48 "It's not far from here, I know," the grandmother said. "It wouldn't take over twenty minutes."

49 Bailey was looking straight ahead. His jaw was as rigid as a horseshoe. "No," he said.

50 The children began to yell and scream that they wanted to see the house with the secret panel. John Wesley kicked the back of the front seat and June Star hung over her mother's shoulder and whined desperately into her ear that they never had any fun even on their vacation, that they could never do what THEY wanted to do. The baby began to scream and John Wesley kicked the back of the seat so hard that his father could feel the blows in his kidney.

51 "All right!" he shouted and drew the car to a stop at the side of the road. "Will you all shut up? Will you all just shut up for one second? If you don't shut up, we won't go anywhere."

52 "It would be very educational for them," the grandmother murmured.

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53 "All right," Bailey said, "but get this: this is the only time we're going to stop for anything like this. This is the one and only time."

54 "The dirt road that you have to turn down is about a mile back," the grandmother directed. "I marked it when we passed."

55 "A dirt road," Bailey groaned.

56 After they had turned around and were headed toward the dirt road, the grandmother recalled other points about the house, the beautiful glass over the front doorway and the candle-lamp in the hall. John Wesley said that the secret panel was probably in the fireplace.

57 "You can't go inside this house," Bailey said. "You don't know who lives there."

58 "While you all talk to the people in front, I'll run around behind and get in a window," John Wesley suggested.

59 "We'll all stay in the car," his mother said. They turned onto the dirt road and the car raced roughly along in a swirl of pink dust. The grandmother recalled the times when there were no paved roads and thirty miles was a day's journey. The dirt road was hilly and there were sudden washes in it and sharp curves on dangerous embankments. All at once they would be on a hill, looking down over the blue tops of trees for miles around, then the next minute, they would be in a red depression with the dust-coated trees looking down on them.

60 "This place had better turn up in a minute," Bailey said, "or I'm going to turn around."

61 The road looked as if no one had traveled on it in months.

62 "It's not much farther," the grandmother said and just as she said it, a horrible thought came to her. The thought was so embarrassing that she turned red in the face and her eyes dilated and her feet jumped up, upsetting her valise in the corner. The instant the valise moved, the newspaper top she had over the basket under it rose with a snarl and Pitty Sing, the cat, sprang onto Bailey's shoulder.

63 The children were thrown to the floor and their mother, clutching the baby, was thrown out the door onto the ground; the old lady was thrown into the front seat. The car turned over once and landed right-side-up in a gulch off the side of the road. Bailey remained in the driver's seat with the cat—gray-striped with a broad white face and an orange nose—clinging to his neck like a caterpillar.

64 As soon as the children saw they could move their arms and legs, they scrambled out of the car, shouting, "We've had an ACCIDENT!" The

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grandmother was curled up under the dashboard, hoping she was injured so that Bailey's wrath would not come down on her all at once. The horrible thought she had had before the accident was that the house she had remembered so vividly was not in Georgia but in Tennessee.

65 Bailey removed the cat from his neck with both hands and flung it out the window against the side of a pine tree. Then he got out of the car and started looking for the children's mother. She was sitting against the side of the red gutted ditch, holding the screaming baby, but she only had a cut down her face and a broken shoulder. "We've had an ACCIDENT!" the children screamed in a frenzy of delight.

66 "But nobody's killed," June Star said with disappointment as the grandmother limped out of the car, her hat still pinned to her head but the broken front brim standing up at a **jaunty** angle and the violet spray hanging off the side. They all sat down in the ditch, except the children, to recover from the shock. They were all shaking.

67 "Maybe a car will come along," said the children's mother hoarsely.

68 "I believe I have injured an organ," said the grandmother, pressing her side, but no one answered her. Bailey's teeth were clattering. He had on a yellow sport shirt with bright blue parrots designed in it and his face was as yellow as the shirt. The grandmother decided that she would not mention that the house was in Tennessee.

69 The road was about ten feet above and they could see only the tops of the trees on the other side of it. Behind the ditch they were sitting in there were more woods, tall and dark and deep. In a few minutes they saw a car some distance away on top of a hill, coming slowly as if the occupants were watching them. The grandmother stood up and waved both arms dramatically to attract their attention. The car continued to come on slowly, disappeared around a bend and appeared again, moving even slower, on top of the hill they had gone over. It was a big black battered hearse-like automobile. There were three men in it.

70 It came to a stop just over them and for some minutes, the driver looked down with a steady expressionless gaze to where they were sitting, and didn't speak. Then he turned his head and muttered something to the other two and they got out. One was a fat boy in black trousers and a red sweat shirt with a silver stallion embossed on the front of it. He moved around on the right side of them and stood staring, his mouth partly open in a kind of loose grin. The other had on khaki pants and a blue striped coat and a gray hat pulled down very low, hiding most of his face. He came around slowly on the left side. Neither spoke.

SAMPLE ANNOTATION

Theme

All through the story the grandmother has been talking about the Misfit, an escaped criminal. Now her family has crashed their car, and a "hearse-like" automobile has stopped, but it's unclear whether the people in the auto will help them. The fact that the car looks like a hearse may be a foreshadowing of what's to come. It might be the Misfit. Has death stopped for them just as it did for Emily Dickinson in her poem? Is this the family's inevitable fate?

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71 The driver got out of the car and stood by the side of it, looking down at them. He was an older man than the other two. His hair was just beginning to gray and he wore silver-rimmed spectacles that gave him a scholarly look. He had a long creased face and didn't have on any shirt or undershirt. He had on blue jeans that were too tight for him and was holding a black hat and a gun. The two boys also had guns.

72 "We've had an ACCIDENT!" the children screamed.

73 The grandmother had the peculiar feeling that the bespectacled man was someone she knew. His face was as familiar to her as if she had known him all her life but she could not recall who he was. He moved away from the car and began to come down the embankment, placing his feet carefully so that he wouldn't slip. He had on tan and white shoes and no socks, and his ankles were red and thin. "Good afternoon," he said. "I see you all had you a little spill."

74 "We turned over twice!" said the grandmother.

75 "Oncet," he corrected. "We seen it happen. Try their car and see will it run, Hiram," he said quietly to the boy with the gray hat.

76 "What you got that gun for?" John Wesley asked. "Whatcha gonna do with that gun?"

77 "Lady," the man said to the children's mother, "would you mind calling them children to sit down by you? Children make me nervous. I want all you all to sit down right together there where you're at."

78 "What are you telling US what to do for?" June Star asked.

79 Behind them the line of woods gaped like a dark open mouth. "Come here," said their mother.

80 "Look here now," Bailey began suddenly, "we're in a predicament! We're in . . ."

81 The grandmother shrieked. She scrambled to her feet and stood staring. "You're The Misfit!" she said. "I recognized you at once!"

82 "Yes'm," the man said, smiling slightly as if he were pleased in spite of himself to be known, "but it would have been better for all of you, lady, if you hadn't of reckernized me."

83 Bailey turned his head sharply and said something to his mother that shocked even the children. The old lady began to cry and The Misfit reddened.

84 "Lady," he said, "don't you get upset. Sometimes a man says things he don't mean. I don't reckon he meant to talk to you thataway."

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85 “You wouldn’t shoot a lady, would you?” the grandmother said and removed a clean handkerchief from her cuff and began to slap at her eyes with it.

86 The Misfit pointed the toe of his shoe into the ground and made a little hole and then covered it up again. “I would hate to have to,” he said.

87 “Listen,” the grandmother almost screamed, “I know you’re a good man. You don’t look a bit like you have common blood. I know you must come from nice people!”

88 “Yes mam,” he said, “finest people in the world.” When he smiled he showed a row of strong white teeth. “God never made a finer woman than my mother and my daddy’s heart was pure gold,” he said. The boy with the red sweat shirt had come around behind them and was standing with his gun at his hip. The Misfit squatted down on the ground. “Watch them children, Bobby Lee,” he said. “You know they make me nervous.” He looked at the six of them huddled together in front of him and he seemed to be embarrassed as if he couldn’t think of anything to say. “Ain’t a cloud in the sky,” he remarked, looking up at it. “Don’t see no sun but don’t see no cloud neither.”

89 “Yes, it’s a beautiful day,” said the grandmother. “Listen,” she said, “you shouldn’t call yourself The Misfit because I know you’re a good man at heart. I can just look at you and tell.”

90 “Hush!” Bailey yelled. “Hush! Everybody shut up and let me handle this!” He was squatting in the position of a runner about to sprint forward but he didn’t move.

91 “I prechate that, lady,” The Misfit said and drew a little circle in the ground with the butt of his gun.

92 “It’ll take a half a hour to fix this here car,” Hiram called, looking over the raised hood of it.

93 “Well, first you and Bobby Lee get him and that little boy to step over yonder with you,” The Misfit said, pointing to Bailey and John Wesley. “The boys want to ast you some-thing,” he said to Bailey. “Would you mind stepping back in them woods there with them?”

94 “Listen,” Bailey began, “we’re in a terrible predicament! Nobody realizes what this is,” and his voice cracked. His eyes were as blue and intense as the parrots in his shirt and he remained perfectly still.

95 The grandmother reached up to adjust her hat brim as if she were going to the woods with him but it came off in her hand. She stood staring at it and after a second she let it fall on the ground. Hiram pulled Bailey up by the arm as if he were assisting an old man. John Wesley caught hold of his father’s

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hand and Bobby Lee followed. They went off toward the woods and just as they reached the dark edge, Bailey turned and supporting himself against a gray naked pine trunk, he shouted, "I'll be back in a minute, Mamma, wait on me!"

96 "Come back this instant!" his mother shrilled but they all disappeared into the woods.

97 "Bailey Boy!" the grandmother called in a tragic voice but she found she was looking at The Misfit squatting on the ground in front of her. "I just know you're a good man," she said desperately. "You're not a bit common!"

98 "Nome, I ain't a good man," The Misfit said after a second as if he had considered her statement carefully, "but I ain't the worst in the world neither. My daddy said I was a different breed of dog from my brothers and sisters. 'You know,' Daddy said, 'it's some that can live their whole life out without asking about it and it's others has to know why it is, and this boy is one of the latters. He's going to be into every-thing!'" He put on his black hat and looked up suddenly and then away deep into the woods as if he were embarrassed again. "I'm sorry I don't have on a shirt before you ladies," he said, hunching his shoulders slightly. "We buried our clothes that we had on when we escaped and we're just making do until we can get better. We borrowed these from some folks we met," he explained.

99 "That's perfectly all right," the grandmother said. "Maybe Bailey has an extra shirt in his suitcase."

100 "I'll look and see terrectly," The Misfit said.

101 "Where are they taking him?" the children's mother screamed.

102 "Daddy was a card himself," The Misfit said. "You couldn't put anything over on him. He never got in trouble with the Authorities though. Just had the knack of handling them."

103 "You could be honest too if you'd only try," said the grandmother. "Think how wonderful it would be to settle down and live a comfortable life and not have to think about some-body chasing you all the time."

104 The Misfit kept scratching in the ground with the butt of his gun as if he were thinking about it. "Yes'm, somebody is always after you," he murmured.

105 The grandmother noticed how thin his shoulder blades were just behind his hat because she was standing up looking down on him. "Do you ever pray?" she asked.

106 He shook his head. All she saw was the black hat wiggle between his shoulder blades. "Nome," he said.

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107 There was a pistol shot from the woods, followed closely by another. Then silence. The old lady's head jerked around. She could hear the wind move through the tree tops like a long satisfied insuck of breath. "Bailey Boy!" she called.

108 "I was a gospel singer for a while," The Misfit said. "I been most everything. Been in the arm service, both land and sea, at home and abroad, been twict married, been an undertaker, been with the railroads, plowed Mother Earth, been in a tornado, seen a man burnt alive oncet," and he looked up at the children's mother and the little girl who were sitting close together, their faces white and their eyes glassy; "I even seen a woman flogged," he said.

109 "Pray, pray," the grandmother began, "pray, pray . . ."

110 "I never was a bad boy that I remember of," The Misfit said in an almost dreamy voice, "but somewheres along the line I done something wrong and got sent to the **penitentiary.** I was buried alive," and he looked up and held her attention to him by a steady stare.

111 "That's when you should have started to pray," she said. "What did you do to get sent to the penitentiary that first time?"

112 "Turn to the right, it was a wall," The Misfit said, looking up again at the cloudless sky. "Turn to the left, it was a wall. Look up it was a ceiling, look down it was a floor. I forget what I done, lady. I set there and set there, trying to remember what it was I done and I ain't recalled it to this day. Oncet in a while, I would think it was coming to me, but it never come."

113 "Maybe they put you in by mistake," the old lady said vaguely.

114 "Nome," he said. "It wasn't no mistake. They had the papers on me."

115 "You must have stolen something," she said.

116 The Misfit sneered slightly. "Nobody had nothing I wanted," he said. "It was a head-doctor at the penitentiary said what I had done was kill my daddy but I known that for a lie. My daddy died in nineteen ought nineteen of the epidemic flu and I never had a thing to do with it. He was buried in the Mount Hopewell Baptist churchyard and you can go there and see for yourself."

117 "If you would pray," the old lady said, "Jesus would help you."

118 "That's right," The Misfit said.

119 "Well then, why don't you pray?" she asked trembling with delight suddenly.

120 "I don't want no hep," he said. "I'm doing all right by myself."

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NOTES

121 Bobby Lee and Hiram came **ambling** back from the woods. Bobby Lee was dragging a yellow shirt with bright blue parrots in it.

122 "Thow me that shirt, Bobby Lee," The Misfit said. The shirt came flying at him and landed on his shoulder and he put it on. The grandmother couldn't name what the shirt reminded her of. "No, lady," The Misfit said while he was buttoning it up, "I found out the crime don't matter. You can do one thing or you can do another, kill a man or take a tire off his car, because sooner or later you're going to forget what it was you done and just be punished for it."

123 The children's mother had begun to make heaving noises as if she couldn't get her breath. "Lady," he asked, "would you and that little girl like to step off yonder with Bobby Lee and Hiram and join your husband?"

124 "Yes, thank you," the mother said faintly. Her left arm dangled helplessly and she was holding the baby, who had gone to sleep, in the other. "Hep that lady up, Hiram," The Misfit said as she struggled to climb out of the ditch, "and Bobby Lee, you hold onto that little girl's hand."

125 "I don't want to hold hands with him," June Star said. "He reminds me of a pig."

126 The fat boy blushed and laughed and caught her by the arm and pulled her off into the woods after Hiram and her mother.

SAMPLE ANNOTATION

Literary Elements

The setting is remote and the sky is without sun, which creates an eerie mood. Good vs. evil is shown symbolically when the two characters are alone together. The so-called faith of the grandmother is being tested. Is the author writing to address moral hypocrisy?

127 Alone with The Misfit, the grandmother found that she had lost her voice. There was not a cloud in the sky nor any sun. There was nothing around her but woods. She wanted to tell him that he must pray. She opened and closed her mouth several times before anything came out. Finally she found herself saying, "Jesus. Jesus," meaning, Jesus will help you, but the way she was saying it, it sounded as if she might be cursing.

128 "Yes'm," The Misfit said as if he agreed. "Jesus thown everything off balance. It was the same case with Him as with me except He hadn't committed any crime and they could prove I had committed one because they had the papers on me. Of course," he said, "they never shown me my papers. That's why I sign myself now. I said long ago, you get you a signature and sign everything you do and keep a copy of it. Then you'll know what you done and you can hold up the crime to the punishment and see do they match and in the end you'll have something to prove you ain't been treated right. I call myself The Misfit," he said, "because I can't make what all I done wrong fit what all I gone through in punishment."

129 There was a piercing scream from the woods, followed closely by a pistol report. "Does it seem right to you, lady, that one is punished a heap and another ain't punished at all?"

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130 “Jesus!” the old lady cried. “You’ve got good blood! I know you wouldn’t shoot a lady! I know you come from nice people! Pray! Jesus, you ought not to shoot a lady. I’ll give you all the money I’ve got!”

131 “Lady,” The Misfit said, looking beyond her far into the woods, “there never was a body that give the undertaker a tip.”

132 There were two more pistol reports and the grandmother raised her head like a parched old turkey hen crying for water and called, “Bailey Boy, Bailey Boy!” as if her heart would break.

133 “Jesus was the only One that ever raised the dead,” The Misfit continued, “and He shouldn’t have done it. He thown everything off balance. If He did what He said, then it’s nothing for you to do but thow away everything and follow Him, and if He didn’t, then it’s nothing for you to do but enjoy the few minutes you got left the best way you can—by killing somebody or burning down his house or doing some other meanness to him. No pleasure but meanness,” he said and his voice had become almost a snarl.

134 “Maybe He didn’t raise the dead,” the old lady mumbled, not knowing what she was saying and feeling so dizzy that she sank down in the ditch with her legs twisted under her.

135 “I wasn’t there so I can’t say He didn’t,” The Misfit said. “I wisht I had of been there,” he said, hitting the ground with his fist. “It ain’t right I wasn’t there because if I had of been there I would of known. Listen lady,” he said in a high voice, “if I had of been there I would of known and I wouldn’t be like I am now.” His voice seemed about to crack and the grandmother’s head cleared for an instant. She saw the man’s face twisted close to her own as if he were going to cry and she murmured, “Why you’re one of my babies. You’re one of my own children!” She reached out and touched him on the shoulder. The Misfit sprang back as if a snake had bitten him and shot her three times through the chest. Then he put his gun down on the ground and took off his glasses and began to clean them.

136 Hiram and Bobby Lee returned from the woods and stood over the ditch, looking down at the grandmother who half sat and half lay in a puddle of blood with her legs crossed under her like a child’s and her face smiling up at the cloudless sky.

137 Without his glasses, The Misfit’s eyes were red-rimmed and pale and defenseless-looking. “Take her off and thow her where you thown the others,” he said, picking up the cat that was rubbing itself against his leg.

138 “She was a talker, wasn’t she?” Bobby Lee said, sliding down the ditch with a yodel.

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NOTES

139 "She would of been a good woman," The Misfit said, "if it had been somebody there to shoot her every minute of her life."

140 "Some fun!" Bobby Lee said.

141 "Shut up, Bobby Lee," The Misfit said. "It's no real pleasure in life."

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First Read

Read "A Good Man Is Hard to Find." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How would you describe the grandmother's general outlook on the world? How does she think and act differently from her son, Bailey, and her grandchildren, John Wesley and June Star?

2. Why does the grandmother recognize the driver of the car? Explain the events in the story leading up to this moment that foreshadow the man's arrival.

3. What is The Misfit's philosophy? How does he see things differently from the grandmother?

4. Based on its context, what do you think the word **jaunty** means? Write your best definition of *jaunty* here, explaining how you determined its meaning.

5. The word **ambling** comes from the Latin word *ambulare*, which means "to walk." Using context clues and knowledge of etymology and derivations, determine the meaning of the word *ambling*. Write your definition of the word here.

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Reading Skill: Context and Connotation – Connotation and Denotation

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to identify the connotative and denotative meanings of words and phrases, note the following:

- ✓ unfamiliar words and phrases
- ✓ keywords used to describe important characters, events, and ideas
- ✓ words that inspire an emotional reaction
- ✓ context clues, words or phrases that come earlier or later in the passage
- ✓ patterns or relationships that occur between words and phrases

STEP 2: To better understand the meaning of words and phrases as they are used in a text, including connotative meanings, use the following questions:

- ✓ What is the denotative meaning of the word or phrase? Can you verify this in a reference material, such as a dictionary, glossary, or thesaurus?
- ✓ What is the context, genre, or subject of the text? How does that affect the possible meaning of a word or phrase?
- ✓ What background knowledge do you already have about this topic? How does this knowledge affect your understanding of the words or phrases?
- ✓ How do these words relate to the phrases around them? How do these relationships affect the overall meaning of the words being used?
- ✓ Do these words create a positive, negative, or neutral emotion?
- ✓ What synonyms or alternative phrasing help you describe the connotative meaning of the word?

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Reread paragraphs 49–53 of "A Good Man Is Hard to Find." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How does the description of Bailey's jaw as "rigid as a horseshoe" in paragraph 49 affect the reader's understanding of this part of the story?

   - A. The description of Bailey's jaw suggests that he is a rigid person but that he is also willing to do things to make his children and mother happy.
   - B. The description of Bailey's jaw suggests that he is determined not to stray off course and implies a lack of flexibility and unwillingness to be swayed.
   - C. The description of Bailey's jaw suggests that he is determined not to stray off course and implies that he has opinions that he is unwilling to change.
   - D. The description of Bailey's jaw suggests that he is determined to stray off course and implies that although he is flexible, he does not want to be told what to do.

2. Which word does not have a negative connotation as used in this excerpt of the text?

   - A. desperately
   - B. scream
   - C. blows
   - D. educational

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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
- ✓ whether or not the themes are stated directly or implied
- ✓ 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
  - 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 paragraphs 73–81 of "A Good Man Is Hard to Find" and lines 13–24 of "Because I could not stop for Death." 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 expressed in the story and the poem?

   - A. Death is a fate that everyone should fear and try to change.
   - B. Good people have more control over their fate than bad people.
   - C. Sharing your concerns about the world with others will alter fate.
   - D. Fate is inevitable, and people have little control over their own fate

2. Which statement best describes the differences between how the characters help convey the theme in the story and the poem?

   - A. The characters in the story state the theme directly; the characters in the poem imply the theme.
   - B. The characters in the story imply the theme; the characters in the poem state the theme directly.
   - C. The characters in the story help convey the theme through their thoughts, actions, and dialogue; the characters in the poem help convey the theme through their thoughts and actions only.
   - D. The characters in the story help convey the theme through their thoughts and actions; the characters in the poem help convey the theme through their dialogue and thoughts.

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Reading Skill: Literary Elements

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify key elements in a literary text, 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 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 paragraphs 66–69 of "A Good Man Is Hard to Find." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following sentences best describe the literal meaning of the passage?

   - A. The grandmother is badly injured and the family is in shock about it.
   - B. The grandmother is injured but she was able to call for help, which is now on the way.
   - C. The grandmother heroically saves the family by waving down the oncoming car.
   - D. The family has just survived a car accident and is stranded in the woods when they notice a car approaching in the distance.

2. How do aspects of setting enhance or add layers of meaning to the passage?

   - A. The emphasis on slowness of the car approaching from the distance through the "tall and dark and deep" woods creates an ominous mood.
   - B. The grandmother's jaunty hat communicates the author's wry tone.
   - C. The road that is ten feet above is symbolic of the family's freedom.
   - D. The contrast between the ditch and the tree tops reveal the author's purpose.

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Close Read

Reread "A Good Man Is Hard to Find." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Find a passage at the beginning of the story that reveals a conflict between the children and their grandmother. Evaluate how this conflict and the characterization in the passage enhance or add layers of meaning to the text.

2. Highlight a passage in the text that describes the point in the plot where the family drives by a graveyard. Evaluate how the plot and setting in this scene enhance or add layers of meaning to the text.

3. Locate a passage in the text in which the grandmother lies. Analyze how this passage helps develop a universal theme in the story.

4. Find the word *gaped* in paragraph 79. Using context clues, figurative language, word relationships, reference materials, and background knowledge determine the denotation and connotation of the word.

5. Recall the narrator's journey in "Because I could not stop for Death." Compare and contrast the change in the grandmother's perspective at the end of "A Good Man Is Hard to Find" with the perspective of the speaker at the end of the poem. Find evidence to support your answer.

LITERARY ANALYSIS

WRITE

Track and analyze at least one universal theme that is expressed in, "A Good Man is Hard to Find." Then, evaluate how key elements such as the theme, conflict, plot, or setting, are used to enhance or add layers of meaning and style to the text. Make a clear claim about what makes the author's use of literary elements ineffective or 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 a poem. Write a rhyming poem in which vocabulary words are embedded to explore the ideas of the Transcendental and Romantic movements. Applying vocabulary in a written form can reinforce your content and word knowledge. (ex. To fine ideals we must ***adhere,*** / And ***recognize*** when trouble's near.)
2. Use Greek and Latin roots and affixes to define words and identify related words. Recognizing Greek and Latin roots can help you remember definitions and define other words that contain those same roots. (ex. The word ***acute*** comes from the Latin *acus* meaning "needle" and *acutus* meaning "sharpen." A related word is *acupuncture*.)
3. Create a graphic representation of the word. Visualizing the word through a design can help you make imaginative connections to the word. (ex. The word ***tone*** might be drawn into a poster to evoke a specific feeling, as in a stormy landscape to depict a threatening tone.)

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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 Romanticism, an artistic movement that showed reverence for nature and emotions. Influenced by Romanticism, Transcendentalism was a movement that focused on nature, physical senses, and logic as a way of connecting to the divine. Both of these movements were reactions to Industrialism. Thinking about how American industry and society have continued to evolve up until today, what artistic movement do you think might come next? What would the new movement be in response or reaction to? 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

Americans have been travelers since indigenous peoples arrived here many millennia ago. Though modes of travel have changed, movement from one location to another has been a constant aspect of our identity. We have become who we are not just from the destinations we have reached, but also from what we have learned in the many years we have spent "on the road."

Writing Prompt

What do we learn along the way?

From non-fiction selections in this unit (including research links in the Blasts), select two or three texts that connect to the concept of being on a journey. Write an expository essay in which you analyze complex texts by accurately presenting and reporting on the road or the route of the journey in each text, who travels it, and what he or she learns, or might learn, along the way. Be sure to include the personal and cultural importance this journey has and any risks the traveler may have to take. Your expository essay should also include the following:

- ✓ an introduction
- ✓ a central idea
- ✓ a logical organization
- ✓ supporting evidence and details from multiple sources
- ✓ an appropriate tone and voice for your audience and purpose
- ✓ a conclusion
- ✓ standard English grammar, punctuation, capitalization, and spelling

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Introduction to Expository Writing

Expository writing presents or reports on an issue, problem, or concept and conveys ideas and information through comparisons, description, and explanation. Strong expository writing includes a central idea that is supported and clarified by evidence and details, such as anecdotes, definitions, examples, facts, and quotations. The characteristics of expository writing include the following:

- an introduction with a clear central idea
- evidence and details that support the central idea
- an organizational structure that is logical and appropriate for the subject
- a conclusion that wraps up your ideas

In addition to these characteristics, expository writers carefully craft their work through diction, or word choice, and style. These choices help to shape the tone and voice of the text. Effective expository essays combine these characteristics and approaches to craft to engage readers and improve their understanding of an issue, problem, or concept.

As you continue with this Extended Writing Project, you'll receive more instruction and practice in applying these elements of expository writing to create your own expository essay.

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

NOTES

STUDENT MODEL

READ AND ANNOTATE

Journeys Lead to Liberation

1 Beginning with the indigenous people who first inhabited this land, Americans have time and again demonstrated the self-determination it takes to journey into the unknown. Whether the goal is the expansion of the nation's boundaries or personal growth, journeys have guided curious travelers through a range of transformations. Eddy L. Harris and Henry David Thoreau published firsthand accounts of their ambitious adventures into the American wilderness. Their journeys took place at different periods in our nation's history. Yet, they both show a desire to seize the opportunity to defy expectations and prove their self-reliance. Harris's and Thoreau's personal accounts serve as a roadmap that shows where courage can take you in life.

2 In *Mississippi Solo: A River Quest,* Eddy L. Harris describes growing up in St. Louis, Missouri, near the Mississippi River. Since he was a child, the 2,350 mile-long Mississippi ("Mississippi River Facts," par. 6) has dominated Harris's imagination. He fantasized about yielding to the river's power by "hanging onto whatever and floating along with it, letting the river drop me off wherever and pick me up later and take me on again" (Harris, par. 4). At thirty years old, Harris fears that he is no longer free to go on adventures and that he must give in to mundane responsibilities. Instead of allowing his anxieties to take over, he commits to making his dream a reality. Harris chooses the Mississippi River as his route to independence because, to him, it is more than just a body of water. On the one hand, he appreciates its function as a means of transportation. He acknowledges the roles it has played as a physical landmark in the history of America's "sins and salvation, dreams and adventure and destiny" (par. 1). On the other hand, Harris fears the river. He compares it to authoritative figures in his life, such as his father and God (pars. 1-4). By going up

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NOTES

against the historically and intimately significant river, Harris hopes to test his resilience and become a part of the river's complex legacy.

3 Harris takes dreams, like his desire to travel down the Mississippi River, very seriously. He is willing to do whatever he can to accomplish them. He states, "Dreams are delicate and made of gossamer" (par. 8), which suggests that he believes they must be treated carefully. Therefore, Harris is hurt when his friends respond to his journey down the Mississippi River with skepticism (par. 9). They don't understand the purpose of his journey or why he must put himself in harm's way. As others who have canoed down the Mississippi have attested, the river is hazardous due to unpredictable weather, wind, and water conditions as well as the large boats transporting goods and people (Naffziger, pars. 7-8). Even Harris himself admits canoeing down the entire river isn't safe. Nevertheless, he is determined to live his dream.

4 Similarly, Henry David Thoreau decided to prove his own abilities by facing nature head-on. Thoreau was a prolific writer and prominent figure in the transcendentalist movement in the nineteenth century. Transcendentalism was an intellectual and religious movement that prioritized self-reliance and the natural world in response to industrialization (*The Romantic Period - Transcendentalism*, pars. 6-8, 12). In *Walden,* Thoreau discusses how he participated in a noteworthy experiment that required him to put transcendentalist values into practice. In 1845, he built a cabin at Walden Pond near Concord, Massachusetts. He lived there for over two years, fully immersing himself in the natural world to better understand the negative effects of the Industrial Revolution.

5 Although industrialization had positive effects, such as more efficient transportation, in *Walden* Thoreau disputes the benefits of the rapid growth of civilization in America. For example, life began to move at a faster pace than ever before. Thoreau believes this led people to live hectic lives constantly occupied by non-essential factors. A passionate naturalist, he aimed to use his own journey at Walden Pond to advocate for a lifestyle grounded in simplicity. He famously states, "I went to the woods because I wished to live deliberately, to front only the essential facts of life" (par. 1). In other words, Thoreau believes a life that is not wasteful is better for people and the environment. Life in the woods,

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away from the constant buzz of civilization, allowed him to engage more deeply with what is essential: nature and his own spirit.

6 Thoreau's adventure at Walden Pond was a personal journey as well as a campaign against the new obsession with building capital. Thoreau criticizes people's preoccupation with money, suggesting that the nation was so concerned with accruing wealth that people were no longer invested in internally bettering themselves. To emphasize this point, he asks, "Why should we live with such hurry and waste of life? We are determined to be starved before we are hungry" (par. 3). Here he uses a metaphor of hunger to demonstrate that people had developed a habit of both producing and consuming in excess to a point that they were no longer in touch with their most basic needs. Thoreau does not believe financial success is a progressive or admirable goal. Instead, he proposes that people free themselves from this mindset by emulating his minimalist and nature-based lifestyle.

7 Both Eddy L. Harris and Henry David Thoreau learned a lot about themselves through their journeys in nature. Harris planned an overdue solo adventure to see how his life would change if he joined forces with the river he so loved and feared. Thoreau spent two years alone in the woods to fully engage in the natural world so that he might report on the best way to live life. Neither knew exactly what he would encounter. Both men were willing to risk their lives because they feared missing out on the chance to liberate themselves. Their reward was learning that they were strong enough to survive on their own.

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PLAN YOUR EXPOSITORY ESSAY

WRITE

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

- **Purpose:** What texts do you want to write about? How do the texts connect to each other as well as to the idea of being on a journey?
- **Audience:** Who is your audience, and what is their connection to the topic of your essay? How will you engage them? How will you improve their understanding of your topic?
- **Introduction:** How will you clearly introduce the topic and central idea of your essay? What language can you use to spark your reader's interest?
- **Central Idea:** What is your unique claim or observation about the texts? Why is your opinion relevant and significant?
- **Text Structure:** What organizational structure will you use? Is your structure appropriate for the subject? How can you ensure that the progression of your ideas is logical and well developed?
- **Supporting Evidence and Details:** What textual evidence might you use to add substance to your essay? Where did you find this information? Which details are essential, and which details can you leave out?
- **Style:** What choices will you make in order to establish a tone and voice appropriate for your task and audience?
- **Conclusion:** How does the information in the body of your essay relate to your central idea? How can you connect the ideas presented in your essay to a greater concept or to society in a thoughtful way?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should describe what you will present and report on in your expository essay.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer to this short summary as you continue through the steps of the writing process.

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Writing Skill: Writing Central Ideas

Before you begin writing your essay, ask yourself the following questions:

- What topic is the prompt asking me to write about?
- What central idea(s) can unify my thinking about this topic?
- How can I express my central idea(s) in a thesis statement?
- Is my thesis statement precise, knowledgeable, and specific to my topic?
- Where should I place my thesis statement to best engage the reader and introduce the body of my essay?

Here are some methods to introduce and develop your central idea and topic clearly:

- Think about the central idea of your essay, considering how closely your central idea is related to your topic and how specific it is to your supporting details.
- Your thesis statement should
  - > help the reader anticipate the content of your essay,
  - > help you begin your essay in a logical and organized manner,
  - > present your central idea(s) clearly,
  - > respond completely to the writing prompt.
- Consider the best placement for your thesis statement:
  - > If your response is short, you may want to get right to the point and present your thesis statement in the first sentence of the essay.
  - > If your response is longer (as in a formal essay), you can build up to your thesis statement and place it at the end of your introductory paragraph.

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YOUR TURN

PRACTICE

Read the sentences below. Then, complete the chart by placing the sentences into two categories: thesis statements and statements of fact. Write the corresponding letter for each sentence in the appropriate column.

Sentences	
A	Harris feared that he was too old to pursue his childhood dream of journeying along the Mississippi River.
B	Henry David Thoreau's determination to put his own beliefs and abilities to the test proves that people are often stronger than they think they are.
C	Eddy L. Harris's journey teaches readers that it is never too late to follow their dreams.
D	Striking out on your own may be dangerous, but Harris's and Thoreau's reflections on their journeys show that it is worth the risk.
E	Although Harris's and Thoreau's accounts were published more than 100 years apart, their memoirs are similar because they discuss the risks each man took.
F	One of the most fundamental tenets of transcendentalism is the close connection between humanity and the natural world.

Thesis Statements	Statements of Fact

WRITING CENTRAL IDEAS

WRITE

Write a thesis statement that clearly expresses the central idea of your expository essay and demonstrates an understanding of your selected texts and the subject, as it relates to the prompt. Use the questions and methods on the previous page to help you ensure that your thesis statement responds to the prompt and expresses your central idea clearly.

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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 author is an academic who has written 15 scholarly works on the subject of your research.
B	The website was recently established and the author's qualifications are hard to discern.
C	The text is objective and does not contain any logical fallacies or gaps in logic.
D	The website's primary objective is to attract customers for a business.
E	The article is based solely on the author's opinion.
F	The article includes verifiable facts.

Credible and Reliable	Not Credible or Reliable

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YOUR TURN

PRACTICE

Complete the chart by filling in the title and author of a source for your expository essay and answering the questions about it.

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?	
Validity: 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 expository essay? Does it effectively support my central idea?	

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Writing Skill: Organizing Expository Writing

As you begin to organize your writing for your expository essay, use the following questions as a guide:

- How can I summarize the central idea(s) of my essay in a statement?
- Do I see a pattern in the way I want to present my information that is similar to a specific text structure?
- How can I use a logical structure to organize my ideas?
- Do I make important connections and distinctions between ideas in the material that I want to present?

Follow these steps to plan the organization of your expository essay:

- Identify your central idea.
  - > Write a statement that will present your central idea in the first paragraph.
- Consider which logical organizational structure you can use to best present your central idea and support:
  - > **description:** details a subject's characteristics
  - > **problem and solution:** presents a problem or series of problems with suggestions for how to solve them
  - > **chronological order:** presents facts, events, or details in the order in which they occurred in time
  - > **compare and contrast:** explains similarities and differences between two or more things
  - > **cause and effect:** explains how or why something happened
  - > **sequence:** presents steps in a process

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YOUR TURN

PRACTICE

Read each sentence from an expository essay below. Then, complete the chart by writing the organizational structure that would be most appropriate for the purpose, topic, and context of the expository essay, as well as its audience.

Organizational Structure			
comparisons	cause and effect	definitions	classifications

Expository Essay Sentence	Organizational Structure
Understanding the idea of democracy begins with understanding the meaning of the word.	
The second category of caffeinated beverages that were popular in ancient civilizations is tea.	
Not everyone thinks it is a wise decision to buy a home.	
Every fall, monarch butterflies migrate south to Southern California and Mexico to escape the cold weather.	

ORGANIZING EXPOSITORY WRITING

WRITE

To write an analysis of complex texts by using a logical organization to demonstrate understanding of a subject, first decide how to best organize your introduction, supporting evidence and details, and conclusion so that each new element logically builds on previous material. Generate these ideas for organizing your essay by using the questions and steps on the previous page as a guide.

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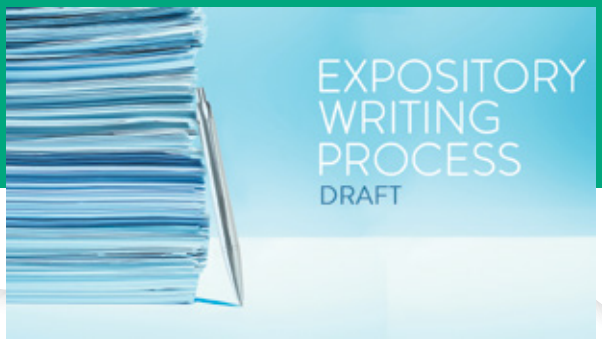

Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR EXPOSITORY ESSAY

WRITE

Use your plan and other responses in your Binder to draft your expository essay. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself these questions to ensure that your writing is focused, logically organized, and supported by evidence and details:

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

Draft Checklist:

- ☐ **Focused:** Have I made my thesis clear to readers?
- ☐ **Logically Organized:** Does the organizational structure in my essay make sense? Will readers be engaged by the organization and interested in the way I present my information and evidence?
- ☐ **Supported by Evidence and Details:** Have I included only relevant supporting evidence and nothing extraneous that might confuse my readers?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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

STUDENT MODEL: FIRST DRAFT

READ

NOTES

Journeys Lead to Liberation

~~Journeys have guided curious travelers through a range of transformations. Eddy L. Harris and Henry David Thoreau published memoirs about their adventures into the great outdoors. Their journeys took place at different places and times. Yet, Harris and Thoreau both show a determination to seize the opportunity to defy expectations and prove their self-reliance. Harris's and Thoreau's stories show where courage can take you in life.~~

Beginning with the indigenous people who first inhabited this land, Americans have time and again demonstrated the self-determination it takes to journey into the unknown. Whether the goal is the expansion of the nation's boundaries or personal growth, journeys have guided curious travelers through a range of transformations. Eddy L. Harris and Henry David Thoreau published firsthand accounts of their ambitious adventures into the American wilderness. Their journeys took place at different periods in our nation's history. Yet, they both show a desire to seize the opportunity to defy expectations and prove their self-reliance. Harris's and Thoreau's personal accounts serve as a roadmap that shows where courage can take you in life.

~~In *Mississippi Solo: A River Quest*, Eddy L. Harris describes growing up in St. Louis, Missouri, near the Mississippi River. Since he was a child, the Mississippi dominates Harris's imagination. Harris fears that he is no longer free to go on adventures and that he must give in to mundain responsibilities. But he commits to making his dream a reality. Harris chooses the Mississippi River as his route to independenc because, to him, it is more than just a body of water. He appreciates its function as a means of transportation. He acknowledges the roles it has played as a physical landmark in the history of America. He fears the river. He compares it to authoritative figures in his life, such as his father and God.~~

Introductions and Conclusions

Juliana decides to create a more engaging, complex introduction to hook her readers' interest. She provides more context about the history of American journeys and includes inspiring and more descriptive language.

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Improving Writing

In response to feedback, Juliana uses transitions to connect her ideas. She also includes more evidence from the text and adds a final sentence to wrap up her ideas.

Style

In her third paragraph, Juliana replaces her informal word choice. Using academic language, she creates a more formal, objective tone and voice.

Evidence and Analysis

Juliana adds information to her third paragraph to help her readers understand her central idea. She uses a source by Chris Naffziger to show that Harris is defying expectations by facing recognized risks.

In *Mississippi Solo: A River Quest*, Eddy L. Harris describes growing up in St. Louis, Missouri, near the Mississippi River. Since he was a child, the Mississippi has dominated Harris's imagination. He fantasized about yielding to the river's power by "hanging onto whatever and floating along with it, letting the river drop me off wherever and pick me up later and take me on again." At thirty years old, Harris fears that he is no longer free to go on adventures and that he must give in to mundane responsibilities. Instead of allowing his anxieties to take over, he commits to making his dream a reality. Harris chooses the Mississippi River as his route to independence because, to him, it is more than just a body of water. On the one hand, he appreciates its function as a means of transportation. He acknowledges the roles it has played as a physical landmark in the history of America's "sins and salvation, dreams and adventure and destiny." On the other hand, Harris fears the river. He compares it to authoritative figures in his life, such as his father and God. By going up against the historically and intimately significant river Harris hopes to test his resilience and become a part of the river's complex legacy.

~~Harris takes dreams way too seriously. He is willing to do whatever he can to accomplish them. He states "dreams are made of gossamer," which suggests that he believes they must be treated delicately. That's why Harris is really sore when his friends respond to his journey down the Mississippi River with skepticism. I would be too. They don't understand the purpose of his journey or why he must put himself in harms way. Even Harris himself admits canoeing down the entire river is a dumb idea. Nevertheless, he is determined to live his dream.~~

Harris takes dreams, like his desire to travel down the Mississippi River, very seriously. He is willing to do whatever he can to accomplish them. He states, "Dreams are made of gossamer," which suggests that he believes they must be treated delicately. Therefore, Harris is hurt when his friends respond to his journey down the Mississippi River with skepticism. They don't understand the purpose of his journey or why he must put himself in harm's way. As others who have canoed down the Mississippi have attested, the river is hazardous due to unpredictable weather, wind, and water conditions as well as the large boats transporting goods and people (Naffziger, pars. 7-8). Even Harris himself admits canoeing down the entire river isn't safe. Nevertheless, he is determined to live his dream.

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Henry David Thoreau also decided to prove his own abilities by facing nature head-on. Thoreau was a prolific writer and prominent figure in the transcendentalist movement in the 19th century. In *Walden*, Thoreau discusses how he participated in a noteworthy experiment that required him to put transcendentalist values into practice. He lived there for over too years, fully immersing himself in the natural world to better understand the negative effects of the Industrial Revolution. In 1845, he built a cabin at Walden Pond near Concord, Massachussetts.

Thoreau disputes the benefits of the rapid growth of civilization in America even though industrialization had positive effects, such as more efficient transportation. For example, life began to move at a faster pace than ever before. Thoreau believes this led people to live hectic lives constantly occupyed by non-essential things. A passionate Naturalist, he aimed to use his own journey at Walden Pond to advocate for a lifestyle grounded by simplisity. I went to the woods because I wished to live deliberately, to front only the essential facts of life. In other words, Thoreau believes a life that is not wasteful is better for people and the environment. Life in the woods, away from the constant buzz of civilization, allowed him to engage more deeply with what is essential. Nature and his own spirit.

Thoreaus adventure at Walden Pond was a personal journey as well as a campaign against the new obsession with building capital. Thoreau criticizes peoples preoccupation with money, suggesting that the nation was so concerned with accruing wealth that people were no longer invested in internally bettering themselves. To emphasize this point, he asks “Why should we live with such hurry and waste of life? We are determined to be starved before we are hungry.” I tried to imagine what it means, “to be starved before we are hungry.” I typically interpret starvation as the effect of long term hunger. Hunger is usually temporary, but starvation is life-threatening. I once had to skip breakfast because I was late for school. I had to wait until lunch time for my first meal of the day. In the hours leading up to lunch time, I was hungry. However, that hunger went away when I ate lunch. If I were to go days with eating a meal, I would begin to starve. That being said, how can someone starve before experiencing hunger? That does not make sense logically. I think

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Thoreau is using hunger and starvation as metaphors. I think he is saying that people had developed a habit of both producing and consuming in excess to a point that they were no longer in touch with their most basic needs. Thoreau does not believe financial success is a progressive or admirable goal. Instead, he proposes that people free themselves from this mindset by emulating his minimalist and nature-based lifestyle.

Both Eddy L. Harris and Henry David Thoreau learned a lot about themselves through their journeys in nature. Harris planned an overdue solo adventure to see how his life would change if he joined forces with the river he so loved and feared. Thoreau spent two years alone in the woods to fully engage in the natural world so that he might report on the best way to live life. Both authors show a determination to seize the opportunity to defy expectations and prove their self-reliance.

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Sources and Citations

After reviewing the guidelines in the *MLA Handbook,* Juliana corrects the first entry in her works cited list. She adds the publisher and publication date of the excerpt from *Mississippi Solo* that she used. By including all the required information, she gives proper credit to her source.

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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 central idea was not clear
  - > your ideas and reasoning need more support or analysis
  - > your ideas could be ordered more logically
  - > your descriptions need more detail
- where teachers, peers, or online editing tools indicated grammar, punctuation, or usage mistakes
- whether suggestions from reviewers and online editing tools are accurate and help meet your writing goals
- what type of revision would best address each piece of feedback, for example
  - > revising your central idea or adding details to improve clarity
  - > explaining the connections between your support and central idea to add analysis
  - > editing word choice to improve the style of your writing

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

- What strengths in my writing can I use as a model for additional revisions?
- 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 Juliana received from a peer on the draft of her essay. Choose the best answer to each question about this feedback.

> The texts you chose are challenging, but I think you are doing a great job with your analysis and explanations. I think some facts about the Mississippi river could help show how challenging Harris's undertaking really is. I think your formal style is appropriate to the task, but I think your word choice could be less vague sometimes. But mostly it's good. You could also include a quote from Mark Twain or someone else someplace in the text. Everybody loves Mark Twain.

1. Which piece of feedback will help Juliana address the biggest issue in her draft?

   - ○ A. I think some facts about the Mississippi river could help show how challenging Harris's undertaking really is.
   - ○ B. The texts you chose are challenging, but I think you are doing a great job with your analysis and explanations.
   - ○ C. You could also include a quote from Mark Twain or someone else someplace in the text. Everybody loves Mark Twain.
   - ○ D. I think your formal style is appropriate to the task, but I think your word choice could be less vague sometimes. But mostly it's good.

2. Which piece of feedback is the least helpful and Juliana should not use it?

   - ○ A. I think some facts about the Mississippi river could help show how challenging Harris's undertaking really is.
   - ○ B. The texts you chose are challenging, but I think you are doing a great job with your analysis and explanations.
   - ○ C. You could also include a quote from Mark Twain or someone else someplace in the text. Everybody loves Mark Twain.
   - ○ D. I think your formal style is appropriate to the task, but I think your word choice could be less vague sometimes. But mostly it's good.

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 tone and voice in your essay, note and adjust the following in your draft:

- word choice (e.g., slang, colloquialisms, contractions, and abbreviations)
- sentence structure, especially places where you could vary type, length, and complexity
  - > Use conjunctions to connect independent clauses, dependent clauses, and phrases.
  - > Use *that* and *which* to create subordinate clauses and construct complex sentences.
  - > Use short sentences to emphasize a point.
- grammar, especially incorrect uses of the conventions of academic English grammar, spelling, capitalization, and punctuation
- tone, or your attitude toward the subject and your audience
- voice, or the personality you express in the essay
- use of 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 each question.

1. Which type of stylistic error did Juliana make in this sentence from a previous draft?

> I think naturalism is a very interesting philosophy and it makes Thoreau's journey at Walden Pond all the more powerful.

- A. The sentence contains an incorrect use of capitalization.
- B. The sentence is too complex.
- C. Juliana uses the pronoun *I* and makes a statement based on her feelings.
- D. Juliana uses slang.

2. How should this sentence be rewritten to create a more formal tone and voice?

> Thoreau was totally into naturalism, and so he aimed to use his own journey at Walden Pond to get other people really into nature and living a life with less stuff.

- A. I think Thoreau was a passionate naturalist and he wanted people to live a more simplistic lifestyle.
- B. A passionate naturalist, he aimed to use his own journey at walden pond to advocate for a lifestyle grounded by simplicity.
- C. Thoreau was a naturalist. Being a naturalist was very important to Thoreau. He thought people should live simpler lives.
- D. A passionate naturalist, Thoreau aimed to use his own journey at Walden Pond to advocate for a lifestyle grounded in simplicity.

STYLE

WRITE

Use the questions on the previous page to revise a paragraph of your expository essay. Use various techniques to create a more formal style and ensure that your tone and voice are appropriate.

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Writing Skill: Introductions and Conclusions

In order to write an analysis of complex texts using a logical organization, it is important to include an introduction to the topic as well as a conclusion. Before you write your introduction and conclusion, ask yourself the following questions:

- What is my central idea? Why is it significant?
- How can I introduce my central idea so it is clear to readers?
- How will I "hook" my reader's interest in my introduction?
- How can I rephrase the central idea in my conclusion?
- How can I write my conclusion so that it follows logically from my argument?
- How can I conclude with a memorable comment or call to action?

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

- Peer Discussion
  - > Talk about your topic, explaining what you already know and your ideas about your topic.
  - > Talk about what you want readers to remember when they finish reading your essay.
- Freewriting
  - > Freewrite for ten minutes about your topic.
  - > Focus on discovering new ideas—don't worry about grammar, punctuation, or having fully formed ideas.

After you have either discussed with a peer or done some freewriting, review your notes and do the following:

- Think about what you want to express in your introduction.
  - > Write a possible "hook."
  - > Briefly state your precise central idea, establishing how it is different from other ideas about your topic.
- Think about what you want to express in your conclusion.
  - > Rephrase your central idea to show its importance, to demonstrate your knowledge about it, and to encourage readers to adopt your view.
  - > Finish your conclusion with an idea that will be memorable for your reader.

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. The following introduction is from a previous draft of Juliana's essay. Juliana needs to add a hook to grab her audience's attention and introduce her topic. Which sentence could she add to help achieve this goal?

> Eddy L. Harris and Henry David Thoreau were both travelers. These men published memoirs about the journeys they took. These adventurous souls both relied on determination to prove themselves in nature. Harris's and Thoreau's stories show that you can learn a lot about yourself on a journey.

- ○ A. Have you ever heard of Henry David Thoreau?
- ○ B. Henry David Thoreau was born in 1817.
- ○ C. Transcendentalism was a nineteenth-century philosophical movement.
- ○ D. For good or for bad, journeys often take people to unexpected places.

2. The following conclusion is from a previous draft of Juliana's essay. Juliana would like to add a sentence to encourage readers to apply the central idea of the essay to their own lives. Which sentence could she add after the last sentence to help achieve this goal?

> Both Eddy L. Harris and Henry David Thoreau took journeys to learn how nature shapes the world around them. What they didn't expect to learn was a lesson about themselves. Harris decided to chase a childhood dream down the Mississippi River. Thoreau wanted to test the fundamental ideals of transcendentalism. Yet, both men discovered something unexpected. They both learned about courage and self-reliance.

- ○ A. These are both examples of great American journeys.
- ○ B. I would like to go on a journey with Eddy L. Harris or Henry David Thoreau!
- ○ C. Both men defied society's expectations and sought to fulfill the essential human need to step outside one's personal comfort zone.
- ○ D. The ideas in this essay can also be applied to other texts.

INTRODUCTIONS AND CONCLUSIONS

WRITE

In order to use a logical structure in your essay, use the questions and strategies on the previous page to revise the introduction and conclusion of your expository essay.

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Writing Skill: Evidence and Analysis

In order to write an analysis of complex texts demonstrating your understanding of the subject, it is important to support your ideas with evidence and analysis. To ensure that your evidence and analysis support your central idea, ask yourself the following questions:

- What is my central idea about this topic?
- What does a reader need to know about the topic in order to understand the central idea?
- What kinds of evidence and details will best support my central idea?
- Does this evidence relate closely to my central idea?
- Where can I find more relevant evidence that will provide stronger support for my point?
- Have I explained the evidence that I've provided to support my central idea?
- Have I provided analysis that connects and elaborates on the evidence I've provided?

Here are some suggestions for how you can provide strong analysis of your evidence:

- Be sure to consult credible sources.
- Use different types of evidence, such as
  - > facts that are specific to your topic;
  - > definitions to explain difficult concepts, terms, or ideas;
  - > relevant anecdotes that provide deeper insight into your topic;
  - > examples, details, and other information from multiple sources.
- Demonstrate how the evidence provides background information on the topic.
- Explain how the evidence connects to and supports your central idea.

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Juliana wants to add a fact that will reinforce how self-reliant Harris will have to be on his journey. How can she rewrite the following sentence using a fact to support her central idea?

> Since he was a child, the Mississippi has dominated Harris's imagination.

- ○ A. Since he was a child, the Mississippi, which delivers water to over 18 million people per day, has dominated Harris's imagination.
- ○ B. Since he was a child, the Mississippi, and the many cities and towns that rely on it, has dominated Harris's imagination.
- ○ C. Since he was a child, the Mississippi River, with its 360 species of fish and 145 species of amphibians, has always dominated Harris's imagination.
- ○ D. Since he was a child, the 2,350 mile-long Mississippi has dominated Harris's imagination.

2. Juliana notices that some of her evidence doesn't include an explanation of how it relates to her central idea. Which sentence should she add to explain the following evidence?

> Thoreau famously states, "I went to the woods because I wished to live deliberately, to front only the essential facts of life" (par. 1).

- ○ A. Sadly, this fame did not come in his lifetime.
- ○ B. Thoreau really did not like other people. It is evident here that he thinks other people are not deliberate in their actions and do not face facts when they should.
- ○ C. In other words, Thoreau believes a life that is not wasteful is better for people and the environment. Life in the woods, away from the constant buzz of civilization, allowed him to engage more deeply with what is essential: nature and his own spirit.
- ○ D. Thoreau is saying that so far his life in the city has been a waste of time and that he was just trying to escape the essential facts of life. He couldn't live in the city anymore because it was too hard for him to live a life of purpose and to do the things he thought would benefit society the most.

EVIDENCE AND ANALYSIS

WRITE

Use the questions and suggestions on the previous page to revise one paragraph of your expository essay to include relevant evidence and analysis in order to more clearly support your central idea and demonstrate your understanding of the subject. Some types of evidence and techniques you may choose to include are facts that are specific to the topic, definitions to explain difficult concepts, relevant anecdotes, examples, and details.

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Writing Skill: Sources and Citations

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

- Gather information from a variety of print and digital sources, using search terms effectively to narrow your search.
- Check that sources are credible, or reliable and trustworthy, and avoid relying on or overusing one source.
- Be sure that facts, details, and other information support the central idea and demonstrate your understanding of the topic or text.
- Use parenthetical citations, footnotes, or endnotes to credit sources.
  - > For a parenthetical citation, footnote, or endnote, include the author and page number. If it is an online source with no clear author, use the name of the work and the paragraph number(s).
- Include all sources in a bibliography or on a works cited page, following a standard format:
  - > Halall, Ahmed. *The Pyramids of Ancient Egypt*. New York: Central Publishing, 2016.

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?
- Have I looked for a variety of sources and synthesized ideas?
- Did I include all my sources in my bibliography or on my works cited page?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Juliana's expository essay. What change should Juliana make to improve the clarity of her citations?

> The dangers of the Mississippi are well known. It has been said, "The Mississippi was something of a freak. It was a titanic volume of ungoverned water flowing across a floodplain" without much downward slope (22).

- A. Put the name of the book in parentheses with the page number.
- B. Replace **It has been said,** with **As stated by Lee Sandlin in his book *Wicked River,***
- C. Remove the quotation marks.
- D. Change the parenthetical citation to **(22, Sandlin, *Wicked River*).**

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

> *Wicked river: the Mississippi when it last ran wild*. by Lee Sandlin. Pantheon books 2010.

- A. Lee, Sandlin. Wicked river: the Mississippi when it last ran wild. Pantheon Books, 2010.
- B. Pantheon Books 2010. Sandlin, Lee. Wicked River: The Mississippi When It Last Ran Wild.
- C. Sandlin, Lee. *Wicked River: The Mississippi When It Last Ran Wild*. Pantheon Books, 2010.
- D. Lee Sandlin. *Wicked River: The Mississippi When It Last Ran Wild*, 2010. Pantheon Books.

SOURCES AND CITATIONS

WRITE

Use the suggestions and questions on the previous page to revise your in-text citations and works cited list for your expository essay. Check that your information, whether quoted or paraphrased, is properly cited to avoid plagiarism and ensure quality work. Refer to the *MLA Handbook* as needed.

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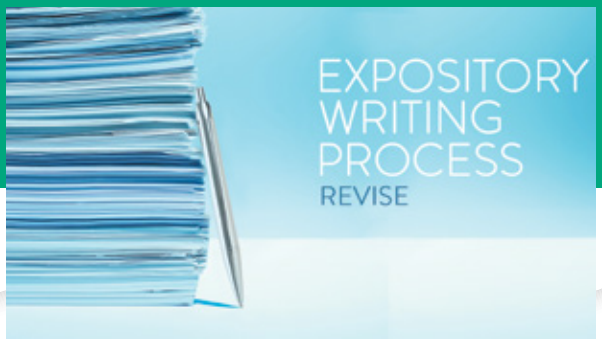

Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have written a draft of your expository essay. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Use the guide below to help you review.

Review	Revise	Example
Clarity		
Identify places where your audience may not have background knowledge about your topic. What supporting details could you add to make the content clearer?	Add supporting details to enhance the reader's understanding of words or ideas in your essay.	Thoreau was a prolific writer and prominent figure in the transcendentalist movement in the 19th century. Transcendentalism was an intellectual and religious movement that prioritized self-reliance and the natural world in response to industrialization.
Cohesiveness		
Identify places in your writing where adding a transition word or phrase would make your writing clearer by providing logical connections between your ideas and supporting evidence. Pay close attention to how you transition between explanations and quotations.	Transition into a quotation in the text by adding "He/She states," or "According to [author's name]," before inserting the quotation.	A passionate Naturalist, he aimed to use his own journey at Walden Pond to advocate for a lifestyle grounded by simplisity. He famously states, "I went to the woods because I wished to live deliberately, to front only the essential facts of life."

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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 appear in a clear and logical order.	~~He~~ lived there for over ~~too~~ years, fully immersing himself in the natural world to better understand the negative effects of the Industrial Revolution. ~~At the age of 27, he built a cabin at Walden Pond near Concord, Massachussetts.~~ Although industrialization had positive effects, such as more efficient transportation, in *Walden* Thoreau disputes the benefits of the rapid growth of civilization in America ~~even though industrialization had positive effects, such as more efficient transportation~~.
Style: Word Choice		
Identify repetitive words or phrases that do not clearly express your ideas to the reader.	Replace weak and repetitive words and phrases with more descriptive ones that better convey your ideas.	In *Mississippi Solo: A River Quest,* Eddy L. Harris describes growing up in St. Louis, Missouri, near the Mississippi River. Since he was ~~growing up~~ a child, the Mississippi has dominated Harris's imagination.
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.	Harris chooses the Mississippi River as his route to independence because, to him, it is more than just a body of water. On the one hand, he appreciates its function as a means of transportation ~~and~~. He acknowledges the roles it has played as a physical landmark in the history of America's, "sins and salvation, dreams and adventure and destiny." On the other hand, Harris fears the river. He compares it to authoritative figures in his life~~.~~, ~~He makes connections to~~ such as his father and God.

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REVISE YOUR EXPOSITORY ESSAY

WRITE

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

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Grammar: Quotation Marks

Quotation marks are used to enclose direct quotations and dialogue. They are always used in pairs.

Rule	Text
Use quotation marks before and after a direct quotation or piece of dialogue.	"What do we talk of marks and brands, whether on the bodice of her gown or the flesh of her forehead?" cried another female, the ugliest as well as the most pitiless of these self-constituted judges. The Scarlet Letter
Use quotation marks before and after each part of an interrupted quotation.	"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." The Great Gatsby
Use single quotation marks around a quotation within a quotation.	Just before the anniversary, Mr. Tanimoto wrote in a letter to an American some words which expressed this feeling: "What a heartbreaking scene this was the first night! About midnight I landed on the riverbank. So many injured people lied on the ground that I made my way by striding over them. Repeating 'Excuse me,' I forwarded and carried a tub of water with me and gave a cup of water to each of them." Hiroshima
Do not use quotation marks in an indirect quotation. An indirect quotation is a description of a quotation rather than the quotation itself.	But he bid me tell you, that you might look to unnatural things for the cause of it. The Crucible

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> Miss Carson's science cannot be questioned," said oceanographer William Beebe.

- A. Delete the quotation mark after **questioned**.
- B. Insert a quotation mark before **Miss**.
- C. Insert a quotation mark before **science**.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> Carson's mother taught her daughter that intelligence and personal worth were more valuable than money or success."

- A. Place a quotation mark after **daughter**.
- B. Place a quotation mark after **her**.
- C. Delete the quotation mark after the period.
- D. No change needs to be made to this sentence.

3. How should these sentences be changed?

> "It was a spring without voices," she wrote. On the mornings that had once throbbed with the dawn chorus of robins, catbirds, doves, jays, wrens, and scores of other bird voices there was now no sound; only silence lay over the fields and woods and marsh."

- A. Delete the quotation mark after the last period.
- B. Insert a quotation mark before **On**.
- C. Delete the quotation mark before **It**.
- D. No change needs to be made to these sentences.

4. How should this sentence be changed?

> "Did you know that when Rachel Carson wrote her classic *Silent Spring*, *Time* magazine called it "an emotional and inaccurate outburst"?" Simone asked in disbelief.

- A. Delete the first and last quotation marks.
- B. Delete the quotation marks around **an emotional and inaccurate outburst.**
- C. Remove the double quotation marks around **an emotional and inaccurate outburst** and replace them with single quotation marks around the same phrase.
- D. No change needs to be made to this sentence.

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Grammar: Apostrophes

Rule	Text
Use an apostrophe and an *s* to form the possessive of a singular noun.	In the nights in their thousands to dream the dreams of a child**'s** imaginings, worlds rich or fearful such as might offer themselves but never the one to be. The Road
Use an apostrophe and an *s* to form the possessive of a plural noun that does not end in *s*.	These are the times that try men**'s** souls. The Crisis
Use an apostrophe alone to form the possessive of a plural noun that ends in *s*.	I am Dekanawidah and with the Five Nation**s'** Confederate Lords I plant the Tree of Great Peace. The Constitution of the Iroquois Nations
Put only the last word of a compound noun in the possessive form.	The attorney general**'s** schedule was completely full that afternoon.
If two or more people possess something jointly, use the possessive form for the last person named.	All About Pie is the name of Tess and Bev**'s** new pie cafe.
If two or more people possess something individually, put each one's name in the possessive form.	Sarah**'s** and Bobby**'s** SAT scores were excellent.
Use an apostrophe to replace a letter or letters that have been omitted in a contraction.	"I don**'**t know," she insisted, "I just don**'**t think he went there." The Great Gatsby
Use an apostrophe in place of the omitted numerals of a particular year, but not with the plural of full dates.	In the 1900s, Soraya was named the homecoming queen of the Class of **'**39.

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> The publisher of Miamis morning newspaper criticized both developers proposed plans for the Everglades.

- A. Insert an apostrophe after the ***s*** in **Miamis** and **Everglades**.
- B. Delete the ***s*** in **Miamis** and insert an apostrophe before the ***s*** in **developers**.
- C. Insert an apostrophe before the ***s*** in **Miamis** and after the ***s*** in **developers**.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> Marjory Stoneman Douglas and her friends would visit the Everglades to observe herons nests, spoonbills flights, and egrets at rest.

- A. Add apostrophes before the **s** in **friends** and **egrets**.
- B. Add an apostrophe after the ***s*** in **herons** and **spoonbills**.
- C. Add an apostrophe and ***s*** after **Douglas**.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> The Miami newspapers editorial didnt stop the governor from making an assault on the Everglades.

- A. Insert an apostrophe after the ***s*** in **newspapers** and **Everglades**.
- B. Insert an apostrophe before the ***s*** in **newspapers** and between the ***n*** and the ***t*** in **didnt**.
- C. Insert an apostrophe before the ***s*** in **Everglades**.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> Marjory met Ernest Coe, who wanted to protect the Everglades' unique characteristics.

- A. Delete the apostrophe in **Everglades'**.
- B. Insert an apostrophe between the ***c*** and the ***s*** at the end of **characteristics**.
- C. Insert an apostrophe after the ***s*** in **characteristics**.
- D. No change needs to be made to this sentence.

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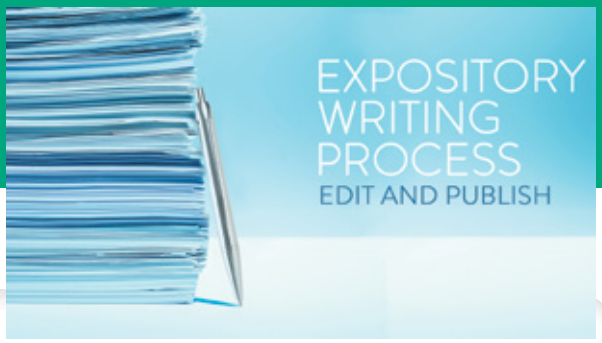

Edit and Publish

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have revised your expository essay based on your peer feedback and your own examination.

Now, it is time to edit your expository essay. When you revised, you focused on the content of your essay. You probably looked at how to write an introduction, create a logical organization, use an appropriate tone and voice, and craft a memorable conclusion. When you edit, you focus on the mechanics of your essay, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

- ☐ Have I followed all the rules for using quotation marks?
- ☐ Have I used apostrophes correctly throughout the essay?
- ☐ Have I spelled everything correctly?

Notice some edits Juliana has made:

- added an apostrophe to show possession
- added quotation marks to a quotation from a text
- corrected a spelling mistake

He fantasized about yielding to the ~~rivers~~ river's power by "hanging onto whatever and floating along with it, letting the river drop me off wherever and pick me up later and take me on again" (Harris, par. 4). At thirty years old, Harris fears that he is no longer free to go on adventures and that he must give in to ~~mundain~~ mundane responsibilities. Instead of allowing his anxieties to take over, he commits to making his dream a reality.

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EDIT AND PUBLISH YOUR EXPOSITORY ESSAY

WRITE

Use the questions on the previous page, as well as your peer reviews, to help you evaluate your expository essay to determine areas that need editing. Then, edit your essay to correct those errors.

Once you have made all your corrections, you are ready to publish your work. You can distribute your writing to family and friends, hang it on a bulletin board, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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A New Beginning

FICTION

Introduction

This work of historical fiction tells the story of a young man who must leave his home in the wake of the Irish Potato Famine and move to New York City to become his uncle's apprentice. Overwhelmed by his first impressions of the big city, he feels homesick and anxious, but the promise of a new friendship gives him hope for a better tomorrow.

VOCABULARY

READ

clamber

to climb in a quick and awkward way

throng

a dense crowd

cobbler

a person who makes or fixes shoes for a living

harried

very nervous or anxious due to difficulties

disembark

to get off a plane or boat

READ

READ AND ANNOTATE

NOTES

1 My stomach was doing somersaults as I **clambered** off the boat in New York Harbor. I had been looking forward to a new life as my uncle's apprentice. But now that I had set foot in this strange city, I yearned for the quiet hills of my native Ireland. Life had been difficult since the Great Famine took hold. Our potato crops began to fail. When my uncle suggested that I come live with him and learn his trade, my parents put me on the next boat. I'd had no real desire to become a **cobbler**. But as a growing twelve-year-old boy, I did maintain a desire to eat regular meals. I left home without a fight.

2 From the moment I spotted New York City, I knew that my life would never be the same. I had heard stories about the city. But even in my wildest dreams, I never imagined anything like what I was seeing with my own two eyes. There were more buildings than I could count. I thought back to the dozen buildings that made up our small town square. I shook my head in disbelief.

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NOTES

3 I **disembarked** from the ship, and I found myself pushed along with the ebb and flow of the city. I barely felt my feet touch the ground as I was carried away from the harbor. I had never seen so many people. Everywhere I turned there were bodies. I quickly lost sight of the corner where I was supposed to meet my uncle. I couldn't breathe as chaos swirled around me. A hand reached out from the **throng** and grasped my shoulder roughly. I started to scream, but then I recognized my uncle's **harried** face.

4 The foot traffic thinned out as we made our way into the city. I summoned the courage to look up. I tipped my head back and gasped with astonishment at the clotheslines stretched between buildings. What looked like hundreds of shirts and pants swayed gently in the breeze above the street. I thought we'd had a lot of laundry at home between my parents and five siblings, but it was nothing like this. I suddenly realized that each item of clothing represented a person that I might never meet in this vast city. At the same time, I thought of everyone at home that I might never see again. Homesickness gripped my heart. I was surrounded by hundreds of thousands of people, but I had never felt so alone.

5 We arrived at the tenement. I grabbed onto the railing so I wouldn't trip as I made my way up the steep stairway toward our apartment. A boy about my age appeared on the landing. He nodded a silent greeting, and I returned the gesture. I wondered who the boy was. Since my uncle did not stop to say hello, I kept climbing the stairs. With a frown, I almost said, "Back home, we would have stopped to chat with our neighbors." But I caught myself. This city was where I lived now. I needed to make a home here.

6 Later, I sat down to write a letter to my parents. I did not know what to say. New York was supposed to be better than Ireland, but so far, it was not. Just then, I heard a burst of laughter coming from the other side of the wall. My mind flashed back to the boy I met on the stairs. Eager to make a new friend, I hurried to the door just in time to see the same boy walk out of the next apartment. He flashed me a quick smile and continued on his way, laughing with each step. As the sounds of his laughter bounced off the walls around me, I came to realize something important. If he was so happy here, then I could be too. We were not friends yet, but I could not wait to see what tomorrow would bring.

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First Read

Read "A New Beginning." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Where is the narrator from in the story? Why did he leave?

   The narrator is from _____.

   He left because _____.

2. With whom is the narrator living in New York City?

   The narrator is living with _____.

3. What feelings does the narrator experience in the story?

   The narrator feels _____.

4. Use context to confirm the meaning of the word ***disembarked*** as it is used in "A New Beginning." Write your definition of ***disembarked*** here.

   Disembarked means _____.

   A context clue is _____.

5. What is another way to say that the narrator got lost in the ***throng***?

   The narrator got lost _____.

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal,** or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example, "It's raining cats and dogs" means "It is raining heavily." **Sayings** are short expressions that contain advice or wisdom. For instance, "Don't count your chickens before they hatch" means "Do not plan on something good happening before it happens." **Figurative** language is when you describe something by comparing it with something else, either directly (using the word *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means "I'm very hungry." None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
  - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
  - context clues
  - a dictionary or other resource
  - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read the following excerpt from "A New Beginning." Then, answer the multiple-choice questions below.

from "A New Beginning"

I disembarked from the ship, and I found myself pushed along with the ebb and flow of the city. I barely felt my feet touch the ground as I was carried away from the harbor. I had never seen so many people. Everywhere I turned there were bodies. I quickly lost sight of the corner where I was supposed to meet my uncle. I couldn't breathe as chaos swirled around me. A hand reached out from the throng and grasped my shoulder roughly. I started to scream, but then I recognized my uncle's harried face.

1. At the start of the paragraph, the expression "the ebb and flow of the city" means:

   - A. the tide of the ocean near New York City
   - B. the noise of the city that sounds like ocean waves
   - C. the unreliable electrical current that powers the city's street lights
   - D. the continuous movement of people in the city

2. Which context clues helped you determine the meaning of "the ebb and flow of the city"?

   - A. disembarked from the ship
   - B. barely felt feet touch ground, carried away, so many people
   - C. everywhere turned, there were bodies
   - D. quickly lost sight of corner, couldn't breathe, chaos swirled

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Reading Skill: Sharing Information

DEFINE

READ

Sharing information involves asking for and giving information. The process of sharing information with other students can help all students learn more and better understand a text or a topic. You can share information when you participate in **brief** discussions or **extended** speaking assignments.

CHECKLIST

DISCUSS AND ANNOTATE

When you have to speak for an extended period of time, as in a discussion, you ask for and share information. To ask for and share information, you may use the following sentence frames:

- ✓ To ask for information:
  - What do you think about _____?
  - Do you agree that _____?
  - What is your understanding of _____?
- ✓ To give information:
  - I think _____.
  - I agree because _____.
  - My understanding is _____.

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YOUR TURN

PRACTICE

Watch the "The Railway Train" Sharing Information SkillsTV episode and listen for the following quotes. Decide if the students are asking for information, giving information, or both. Choose the correct answer.

1. David: "It's crazy if you think about it. Once trains exist, you can actually move mountains."

   - A. Asking for Information
   - B. Giving Information
   - C. Both

2. Sophia: "What year was this poem written?"

   - A. Asking for Information
   - B. Giving Information
   - C. Both

3. Alicia: "I was worried about the train losing control, but really, it's the meter we should be concerned about."

   - A. Asking for Information
   - B. Giving Information
   - C. Both

4. Sophia: "So Dickinson uses images and technical tricks to affect the way the poem makes us feel. So, how do we feel?"

   - A. Asking for Information
   - B. Giving Information
   - C. Both

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Close Read

NARRATIVE

WRITE

Think about the events the narrator experiences in "A New Beginning." Write a paragraph that describes what you think happens the next day. Use specific details from the story and add some of your own. Pay attention to and edit for negatives and contractions.

Use the checklist below to guide you as you write.

- ☐ How does the narrator feel on his second day in New York?
- ☐ What are some activities the narrator will do after he wakes up?
- ☐ What happens with the boy who lives next door to the narrator?

Use the sentence frames to organize and write your narrative.

The next day, the narrator feels _____.

He goes to his new _____ with his uncle.

Later, he meets _____.

The two boys explore _____. At the end of the day,

he has a new _____ and a new home.

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Holding On for Dear Life

INFORMATIONAL TEXT

Introduction

Before the year 1929, a typical American teenager would go to school, do chores, and spend time with friends. However, when the stock market crashed and unemployment in America hit an all-time high, families became poor and desperate for money. Since many families didn't have enough food to feed their families, children as young as thirteen years old left home, jumped on a train, and found a job. In many ways, childhood was over for these "boxcar boys and girls" who set out for a new life.

VOCABULARY

READ

abandon

to leave or give up something

income

money received from a job

desperate

feeling hopeless, like something is impossible to achieve

option

a choice or the right to choose something

burden

an annoying responsibility or duty that causes stress

NOTES

READ

READ AND ANNOTATE

1 The story of a teenager sneaking away from home is not very unique. However, when about 250,000 teenagers left home during the Great Depression, this event told a much greater story. In 1933, children as young as thirteen years old left home in search of a better life. These teenagers are known as the "boxcar boys and girls." They got this name because they would jump onto the boxcars of freight trains. The trains would take the children far away from their problems. What would drive such a large number of young people to **abandon** their childhood for a life on the road? The reasons behind this movement are as unique as the boxcar kids themselves.

Young people jump onto the boxcars of a freight train.

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NOTES

2 The stock market crashed in 1929, and American families were **desperate** for money. To help their families, many children began working. It was easier for teenagers to find jobs than adults because they received a much lower wage. Plus, there were no child labor laws in the 1930s. Teenagers would find jobs at factories far away from home. They would return once they had earned enough money to support their families.

Teenagers work in a textile factory before the child labor laws of the 1930s.

3 Other teenagers left home because they believed they were a **burden** to their families. "Riding the rails," or living on trains until finding work, was a relief to some families. It meant one less mouth to feed. The Great Depression lasted from 1929 to 1939. By the mid-1930s, about 25% of families had no **income**. Families were starving. Many teenagers felt like it was better to disappear than take food away from family members.

A family gathers in their house during the Great Depression.

4 Many young people abandoned their homes in search of a life with meaning. The lives they previously knew were gone. Before the Great Depression, children were expected to go to school and graduate from high school. However, schools were affected by the Great Depression. They lacked materials, heat, and food. Many schools closed in rural areas. Since school was no longer a priority for many American children, dropping out to find work was the only **option**.

5 No matter the reason for leaving home, all of these "boxcar boys and girls" took risks that made their childhood very brief. Teenagers during the Great Depression had to grow up quickly. They took on adult responsibilities in order to survive. Some received jobs. Some children provided for their parents. Others were looking for a new life. The boxcar kids were holding on for dear life as they rode the rails. They were holding on for hope of a better future.

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First Read

Read "Holding On for Dear Life." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How many teenagers left home during the Great Depression?

   During the Great Depression, _____

2. Why were these teenagers called "boxcar boys and girls"?

   These teenagers were called "boxcar boys and girls" because _____

   _____.

3. Why did so many teenagers leave their homes during the Great Depression?

   Many teenagers left their homes because _____

   _____.

4. Use context to confirm the meaning of the word ***burden*** as it is used in "Holding On for Dear Life." Write your definition of ***burden*** here.

   Burden means _____.

   A context clue is _____.

5. What is another way to say that families were ***desperate*** for food?

   Families were _____.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

- ✓ Monitor your understanding.
  - Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?
- ✓ Pay attention to verbs followed by prepositions.
  - A **verb** names an action.
    - > Example: I **sit** on my chair.
    - > This tells the reader what the subject of the sentence is doing (sitting).
  - A **preposition** defines the relationship between two or more nouns or verbs in a sentence.
    - > Example: I sit **on** my chair.
    - > This tells the reader where the subject is doing the action (on a chair).
  - Sometimes the preposition comes directly after the verb, but it can also be separated by another word.
    - > Example: I **took** it **to** school with me.

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- Sometimes the preposition changes the meaning of the verb. This is called a **phrasal verb**.
  - > Example: The teacher liked to **call on** the students in the front of the class.
  - > The phrasal verb *call on* means "to select someone to share information."

✓ Break down the sentence into its parts.

- Ask yourself: What words make up the verbs in this sentence? Is the verb followed by a preposition? How does this affect the meaning of the sentence?

✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Read each sentence and notice the verb and preposition pairs. Then, sort each sentence into the correct category by writing the letter in the phrasal or non-phrasal verb column.

Sentence Options	
A	They took on adult responsibilities in order to survive.
B	Many schools closed in rural areas.
C	They were holding on for hope of a better future.
D	Before the Great Depression, children were expected to go to school and graduate from high school.

Phrasal Verb	Non-Phrasal Verb

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Reading Skill: Visual and Contextual Support

DEFINE

READ

Visual support is an image or an object that helps you understand a text. **Contextual support** is a **feature** that helps you understand a text. By using visual and contextual supports, you can develop your vocabulary so you can better understand a variety of texts.

First, preview the text to identify any visual supports. These might include illustrations, graphics, charts, or other objects in a text. Then, identify any contextual supports. Examples of contextual supports are titles, headers, captions, and boldface terms. Write down your **observations**.

Then, write down what those visual and contextual supports tell you about the meaning of the text. Note any new vocabulary that you see in those supports. Ask your peers and your teacher to **confirm** your understanding of the text.

CHECKLIST

DISCUSS AND ANNOTATE

To use visual and contextual support to understand texts, do the following:

- ✓ Preview the text. Read the title, headers, and other features. Look at any images and graphics.
- ✓ Write down the visual and contextual supports in the text.
- ✓ Write down what those supports tell you about the text.
- ✓ Note any new vocabulary that you see in those supports.
- ✓ Create an illustration for the reading and write a descriptive caption.
- ✓ Confirm your observations with your peers and teacher.

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YOUR TURN

PRACTICE

Read the following excerpt from "Holding On for Dear Life." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "Holding On for Dear Life"

Other teenagers left home because they believed they were a burden to their families. "Riding the rails," or living on trains until finding work, was a relief to some families. It meant one less mouth to feed. The Great Depression lasted from 1929 to 1939. By the mid-1930s, about 25% of families had no income. Families were starving. Many teenagers felt like it was better to disappear than take food away from family members.

1. The paragraph is mostly about —

   - A. living on trains.
   - B. the dates of the Great Depression.
   - C. the size of families during the Great Depression.
   - D. teenagers leaving home to help their families during the Great Depression.

2. The visual support helps readers to —

   - A. see what families did for fun in the 1930s.
   - B. imagine the condition of a family during the Great Depression.
   - C. see children fighting each other during the Great Drepression.
   - D. see a neighborhood from the 1930s.

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Close Read

INFORMATIONAL

WRITE

Imagine you are a student during the Great Depression. Write text for a flyer to inform students about the desperate situation of boxcar boys and girls in the U.S. and why it is bad for everyone. Use information from the selection to explain your ideas. Pay attention to and edit for correct spelling of words with the letters *ei* and *ie*.

Use the checklist below to guide you as you write.

- ☐ What is the situation of boxcar boys and girls?
- ☐ Why is it bad for everyone?
- ☐ What information in the text supports your ideas?

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

Their families are starving and have no _____.

They have to leave home to find _____.

They think their lives have no _____.

They are the _____.

Help boxcar boys and girls stay _____.

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FLORIDA

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UNIT 3

Sunshine State of Mind

How does place shape the individual?

Genre Focus: POETRY

Texts

Paired Readings

418 Literary Focus: The Realist and Naturalist Period – Regionalism

427 We Contain Multitudes
Lauren Groff **INFORMATIONAL TEXT**

431 And Now Here We All Are
John Brandon **INFORMATIONAL TEXT**

435 Osceola
Josephine **POETRY**

438 Letter from Chief John Ross
John Ross **ARGUMENTATIVE TEXT**

449 Barracoon: The Story of the Last "Black Cargo"
Zora Neale Hurston **INFORMATIONAL TEXT**

460 Christmas, 1970
Sandra M. Castillo **POETRY**

463 Their Eyes Were Watching God
Zora Neale Hurston **FICTION**

467 Learning to Die in Miami: Confessions of a Refugee Boy
Carlos Eire **INFORMATIONAL TEXT**

476 One Today
Richard Blanco **POETRY**

488 A Mother in Mannville
Marjorie Kinnan Rawlings **FICTION**

496 The Midnight Zone
Lauren Groff **FICTION**

514 Vocabulary Review

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Author Biographies

RICHARD BLANCO

The first immigrant, Latino, openly gay, and the youngest person to be the U.S. presidential inaugural poet, Ricardo Blanco (b. 1968) was born in Madrid, Spain, to a family of Cuban expatriates. Shortly after, his family moved to the United States and settled in Miami. Blanco earned a BS degree in civil engineering and an MFA degree in creative writing. At President Obama's inauguration in 2013, Blanco read his poem "One Today," which he wrote for the occasion. Currently, he is a Distinguished Visiting Professor at his alma mater, Florida International University and lives in Bethel, Maine.

CARLOS EIRE

Born in Havana, Carlos Eire (b. 1950) fled to the United States when he was only eleven years old as one of the unaccompanied children airlifted by Operation Peter Pan. A graduate of Loyola University with a degree in theology, Eire has devoted most of his career to writing about religion. However, his memoir, *Waiting for Snow in Havana*, won a National Book Award. He currently teaches history and religious studies at Yale.

LAUREN GROFF

Lauren Groff (b. 1978) is the author of three novels and two collections of short stories. Born in New York, she attended Amherst College before earning her MFA degree at the University of Wisconsin–Madison. Her first novel, *The Monsters of Templeton*, debuted on The New York Times Best Seller list, and her third novel, *Fates and Furies*, was nominated for many "best of 2015" lists and was named by then-president Barack Obama as his favorite novel of the year. Her latest collection of stories, *Florida,* was released in 2018. She lives in Gainesville, Florida.

ZORA NEALE HURSTON

Born in Alabama, Zora Neale Hurston (1891–1960), who grew up just outside Orlando, called Florida home. In 1928, she graduated from Barnard College in New York City, and was involved in the Harlem Renaissance, working alongside Langston Hughes and Wallace Thurman. She is best known for her 1937 novel *Their Eyes Were Watching God*, which the *New York Times* Book Review called "beautiful" and a "perfect story." A revival in interest in her work occurred after Alice Walker published "In Search of Zora Neale Hurston" in a 1975 issue of *Ms. Magazine*.

MARJORIE KINNAN RAWLINGS

Encouraged by her editor Maxwell Perkins, Marjorie Kinnan Rawlings (1896–1953) began to write short stories and novels depicting the world around her in rural Florida. While her writing was favorably received, some of her neighbors were unhappy with how they were portrayed, to the point where they physically threatened Rawlings. Rawlings filled many notebooks with notes, taking pains to get the details just right, even going so far as to live with a moonshiner as part of her research.

CHIEF JOHN ROSS

Chief John Ross (1790–1866), born to a Cherokee mother and a Scottish father, served in a Cherokee regiment during the War of 1812 and is best known for his role negotiating on behalf of his people against the US government, which sought their relocation. In 1828, he was permanently elected principal chief of the Cherokee. Chief Ross's wife was among the nearly 25% of the Cherokee people who perished during the government's infamous Trail of Tears forced march. Chief Ross died in Washington, DC, on a trip to negotiate terms after the Civil War.

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JOHN BRANDON

Florida native John Brandon traces his love of college football to his years spent at the University of Florida—and he traces his love of fiction to his high school years spent shoplifting books from the mall. A graduate of the MFA program at Washington University in St. Louis, Brandon spent time working at a Frito-Lay warehouse and a Coca-Cola distributor while drafting his first novel. Since then, he has taught creative writing and served as GQ's college football analyst.

SANDRA M. CASTILLO

Sandra Castillo (b. 1962) is a Cuban American poet whose family fled to the United States as refugees on one of the last of President Lyndon B. Johnson's Freedom Flights. When her family left Cuba, they took very few belongings, and Castillo has spent decades pursuing her genealogy. Through this pursuit, Castillo learned that she is a descendent of Carlos Manuel de Céspedes, the father of the Cuban Republic.

JOSEPHINE

On April 4, 1838, the poem "Osceola" was published in the *Hudson River Chronicle*, three months after the death of Chief Osceola, who had been captured during the Second Seminole War. The author, Josephine, has never been identified.

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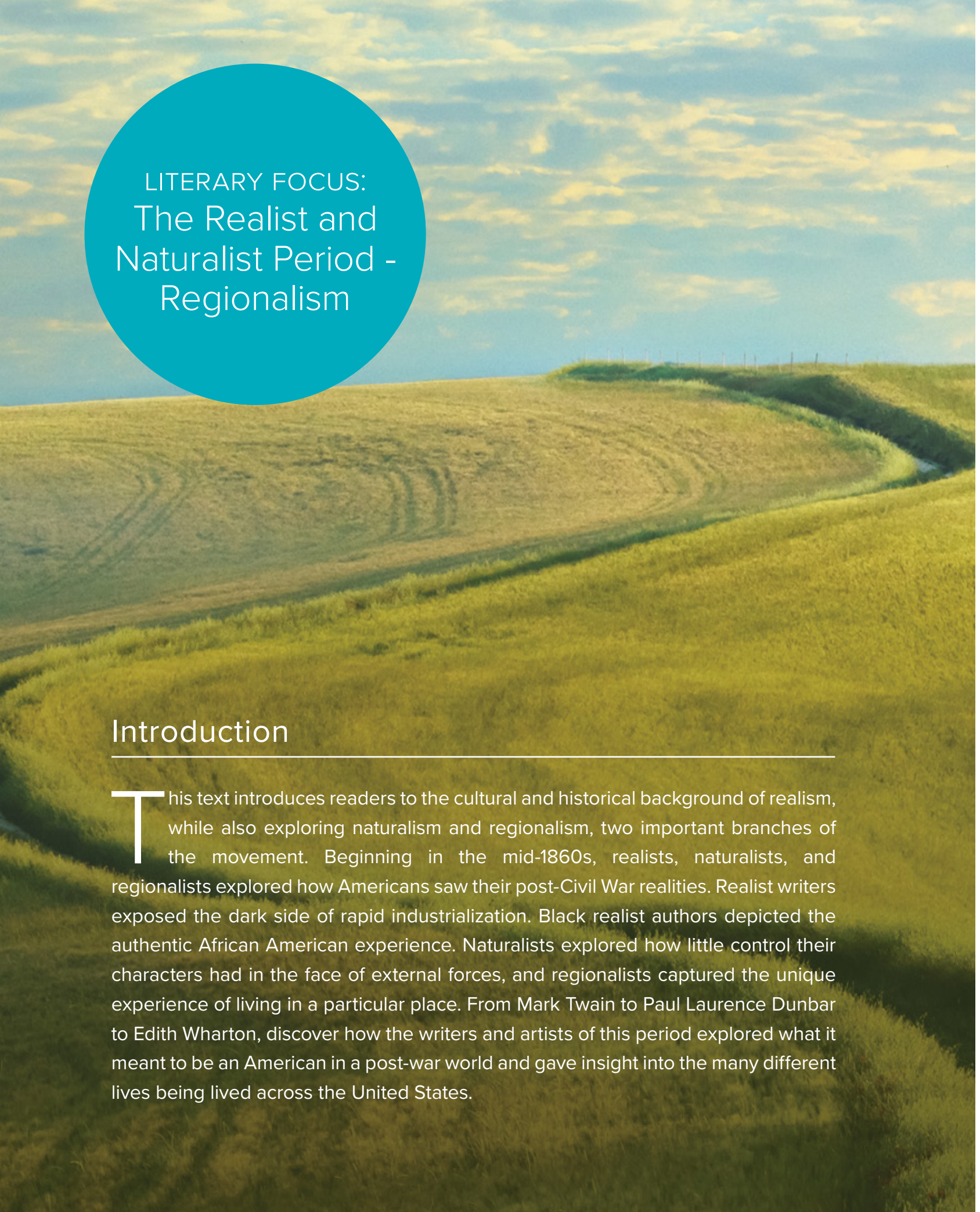

LITERARY FOCUS:

The Realist and Naturalist Period - Regionalism

Introduction

This text introduces readers to the cultural and historical background of realism, while also exploring naturalism and regionalism, two important branches of the movement. Beginning in the mid-1860s, realists, naturalists, and regionalists explored how Americans saw their post-Civil War realities. Realist writers exposed the dark side of rapid industrialization. Black realist authors depicted the authentic African American experience. Naturalists explored how little control their characters had in the face of external forces, and regionalists captured the unique experience of living in a particular place. From Mark Twain to Paul Laurence Dunbar to Edith Wharton, discover how the writers and artists of this period explored what it meant to be an American in a post-war world and gave insight into the many different lives being lived across the United States.

"Artists tried to hold up a mirror to America and truthfully reflect people's common experiences."

NOTES

1 Is reality TV realistic? When we secretly binge-watch *The Bachelor* or *Big Brother,* is it real, realistic, an interpretation of reality, or a staged fiction parading around as reality? The question of how to create a true depiction of human experience in literature and art is one that Americans have been grappling with for over 150 years. Can art authentically and accurately reflect the concerns, conflicts, trials, and triumphs of human life? Is it possible to observe and interpret reality in a scientific and artistic manner at the same time? Whose reality is being depicted? Can fiction—by definition, something that is made up—be realistic?

A Complex Reality: The Aftermath of the Civil War

2 The Civil War marked a turning point in American history and in the American imagination. After such a violent and turbulent test of the nation's soul, Americans viewed their experience in a more complex, unvarnished light and began to question their ideas about religion, society, and what it meant to rebuild the country. American writers and artists rejected the idealism and lofty symbolism of the Romantic and Transcendentalist movements because they failed to address the realities of rapid socio-economic change in post-war American life. Instead, artists tried to hold up a mirror to America and truthfully reflect people's common experiences. The result was an artistic movement known as **realism**, which emerged in the latter half of the nineteenth century and attempted to create a representation of reality in the arts by authentically depicting everyday life in comprehensive detail. American realist writers took a down-to-earth approach as they explored ethical and psychological conflicts involving the individual's relationship to nature, society, and the past.

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NOTES

Civil War Soldiers and Sailors Memorial in Philadelphia

3 One example of realism in fiction is Stephen Crane's *The Red Badge of Courage* (1895). Though it was written 30 years after the Civil War and the 24-year-old author had only read about the war in magazines, the book is thought to be one of the most realistic and affecting portraits of the Civil War ever written. Other American realists include Edith Wharton, William Dean Howells, Henry James, and Mark Twain.

4 In the latter part of the nineteenth century and early part of the twentieth century, African American writers and intellectuals, like W. E. B. Du Bois, Booker T. Washington, Paul Laurence Dunbar, Alice Dunbar Nelson, and Charles Chesnutt, began to establish a body of realist literature—both fiction and nonfiction—about black life in America. In 1910, Du Bois co-founded and served as the editor of *The Crisis*, the magazine of the NAACP, which published essays, history, fiction, and poetry by and about African Americans.

A Changing Reality: The Post-War South, Industrialization, and Urbanization

5 In the years following the Civil War, America underwent rapid political, social, and economic change.

6 The South emerged from the war into a period known as Reconstruction. African American men had been granted the right to vote and began running for and serving in public office. By the end of this short period, however, politics began to swing decidedly back toward discrimination and maltreatment of African Americans as segregationist laws—known as Jim Crow laws—began to be passed and enforced all over the South. Economically, white Southerners tried to rebuild their economy without slavery but soon subjected African Americans to other exploitative systems of labor, including peonage and prisoner leasing.

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7 In the North, industrialization was quickly altering the social and economic fabric of the cities. Scientific innovation made mass production possible and factories became central to urban economies. Cities grew as rural Americans migrated to the North in search of factory jobs. At the same time, more than 9 million immigrants entered the United States and settled primarily in the cities of the North.

Boy standing near workers inside a glass factory. Photograph by Lewis Hine, 1911

8 Industrialization and urbanization had significant benefits, such as providing both mass transit and a massive boost to the northern economy. However, these movements also had a dark side. Very few laws were in place to protect workers. There were no laws against child labor, for example. Furthermore, low pay, long hours, as well as poor, even dangerous, working conditions kept families in a vicious cycle of poverty. Political corruption was rampant. Pollution from factories was unregulated. Massive population growth caused overcrowding as well as sanitation and health problems. City governments could not keep pace with how quickly their populations were expanding and were unable to extend clean-water services, garbage collection, and up-to-date sewage systems in all areas.

9 Realities like these became the subject of two related forms of writing in the mid-to-late nineteenth century: **Naturalism** (1865–1900) and a form of investigative journalism called "muckraking." Naturalism was a literary movement that branched from realism. Naturalists often depicted the circumstances of middle- and working-class urban life in a detached and deterministic manner. They did not believe in free will and thought humans were powerless to overcome social, natural, and **hereditary**—or, genetically

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inherited—forces. For authors working during this period, it was not unusual for some works to be considered realist and others naturalist. This is the case with Edith Wharton, whose classic novel *Ethan Frome* (1911) is considered to be naturalist, while many of her other novels are in the realist vein, and with Stephen Crane, whose *Maggie: A Girl of the Streets* (1893) also qualifies as a naturalist novel. Perhaps the most well-known American naturalist writer was Frank Norris, whose works include *The Pit: A Story of Chicago* and *A Deal in Wheat and Other Stories of the New and Old West*.

10 Investigative journalists during this period worked to expose social injustice, including the harsh labor practices, dangerous housing conditions, corporate greed, and political corruption. Their work was less deterministic and detached than that of the naturalists. They saw journalism as a way to raise awareness and bring about change. "Muckrakers" wrote mostly nonfiction, although a small number also wrote fiction. Some well-known muckrakers included Ida Tarbell, Lincoln Steffens, Ida B. Wells, and Upton Sinclair, who wrote *The Jungle* (1905), an exposé of the unfair labor practices and unsanitary conditions in the meat-packing industry. In addition, photojournalists Jacob Riis and Lewis Hine exposed the gritty realities of factory and tenement life in remarkable documentary photographs. Riis's photographs were collected in a book entitled *How the Other Half Lives: Studies among the Tenements of New York* (1890), which brought attention to the poor conditions of working-class housing. The book began to inspire reforms almost immediately after being published.

Whose Reality? Life Outside the Cities

11 Of course, the experiences of people in the large eastern and midwestern cities were not the same as those of people in other parts of the country. American literary **regionalism**, or local color, was influenced by realism and depicted the unique characteristics, dialects, and landscapes of particular regions. While works of realism and naturalism were written predominantly by urban, white males, regionalist literature tended to include a more diverse range of voices. Northeastern regionalists included Sarah Orne Jewett and Mary E. Wilkins Freeman. Hamlin Garland wrote about the Midwest. Zitkála-Šá, a Dakota Sioux writer, portrayed life in the plains. Bret Harte and Mary Austin were Western regionalist writers. Southern regionalist writers included Mary N. Munfree, Kate Chopin, Grace King, Alice Dunbar Nelson, and Charles Chesnutt, an African American writer who satirized the tradition of plantation literature in his collection of stories *The Conjure Woman* (1899).

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Zitkála-Šá, a Yankton Dakota Sioux writer, musician, and political activist, in 1901

12 **Major Concepts**

- **Realism—**Realist literature focused primarily on the lives of the middle class. Realist authors intended their novels to be carefully detailed representations of the complexities of everyday life. They believed that the author should be objective and refrain from idealizing or romanticizing life. Realists thought that individuals had free will, or the ability to act on their environment and improve their circumstances.
- **Naturalism—**Naturalism was a branch of realism. Naturalism did differ from realism, however. Naturalists believed that human behavior was determined by heredity and environment, that people had no recourse to supernatural forces, and that the laws of nature were beyond human control.
- **Regionalism—**Regionalists, or local color writers, created vivid portraits of their own regions. Regionalism was particularly concerned with issues of place. The local landscape was often of central importance. Regionalists also emphasized local culture and community rituals. Local color, or regional, stories tended to contain more nostalgia and sentimentality than other realist writing.

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NOTES

New York by George Bellows, 1911

Style and Form

13 **Focus on Character and Setting over Plot**

- Realists were primarily focused on character. They prioritized the portrayal of their characters' relationships—to one another, to nature, to their past, to their social class—and their ethical, moral, and psychological dilemmas over the action of the plot. Realists frequently used **literary techniques**, such as imagery, ironic twists, and internal dialogue—as opposed to figurative language and symbolism—to detail their characters' inner lives. The conflicts in realist works often turned on changes of mood, perspective, opinion, or belief. For example, "The Cactus" by O. Henry focuses on Trysdale, who experiences a dilemma brought on by his girlfriend's sudden and inexplicable change of heart and eventual marriage to another man. The author uses an ironic twist at the end to explain the real reason for the demise of their relationship.

- Naturalist stories also focused on character over plot, but mainly to show the futility of the individual's actions against the forces of nature, society, and heredity. The tone of naturalist works was often detached and **amoral**, meaning they did not take any kind of moral stand and existed outside the realm of moral judgement. The events and conflicts in these stories tended to be more dramatic, though naturalists did not engage in any authorial commentary or interpretation. A good example of a character who is powerless to act upon the outside forces that influence her life is Laura in Katherine Anne Porter's short story "Flowering Judas." Laura finds herself among revolutionaries in Mexico working for a cause she feels ambivalent about, with people from whom she feels alienated. Though

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she tries to respond stoically to her circumstances, she is unable to act in her own interest at all, and her life devolves into tragedy.

- Setting and a sense of place were the most significant elements of regionalist writing, followed closely by characterization. Landscape, as well as the cultural, economic, and historical context of the location, played an important role in regionalist fiction. In fact, in some stories the setting itself became a character. Characters in regionalist literature often spoke in dialect and adhered to local customs and ideas. Just as with realism and naturalism, plot often took a backseat in regionalist literature. An example of a regional poem in which the setting is inextricably linked to the speaker's dilemma is "The Poetical Farmwife" by Bernice Love Wiggins, which provides details describing the speaker's life on the farm and her conflict between doing what she loves—writing—and what her environment demands of her—working on and maintaining the farm.

14 **Application of Scientific Ideas**

- Naturalists, in particular, tried to approach their material in a scientific manner. They called their style of description "observations." They believed in social and hereditary determinism. In other words, they subscribed to the idea that an individual could not escape the social and environmental circumstances that they had been born into or had inherited.

15 Against the tumult of rapid change, realists, naturalists, and regionalists portrayed the complexities of the average American's everyday life. If our continued fascination with consuming realistic art, literature, movies, and television is any indication, the realist experiment was a successful one. Works of realism have depicted relatable, authentic scenarios that help us consider deep and abiding questions, such as the extent to which we can control the influence of outside forces on our lives. When we read regionalist literature, we realize that there is no one, dominant narrative about American reality. Though the long-term value of reality TV is still debatable, realist literature and other forms of artistic realism have become an enduring form of representation, keeping their audience engaged in a constantly changing world and helping build an ever-growing document of national identity. Why do you think realism continues to appeal to audiences today? If you were to write a realist, regionalist, or naturalist story, which details and characters from your everyday life would you choose to write about?

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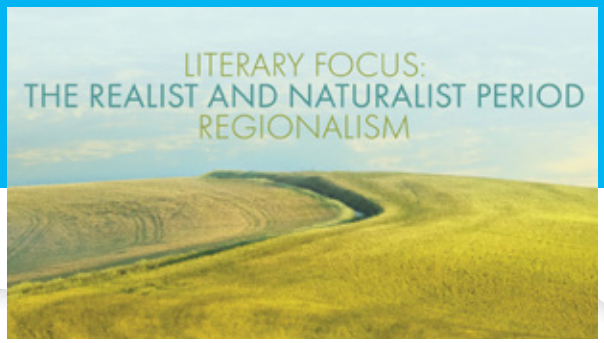

Literary Focus

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

THINK QUESTIONS

WRITE

1. Why did Americans lose interest in Romanticism and Transcendentalism?

2. What were some of the benefits of industrialization and urbanization? What were some of the drawbacks?

3. What style characteristics do Regionalists, Naturalists, and Realists have in common?

4. Use context clues to determine the meaning of the word **hereditary**. 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.

5. Use context clues to determine the meaning of the word **amoral**. Write your best definition here, along with the words and phrases that were most helpful in determining the word's meaning. Then, use the word in a sentence about the literary movement.

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We Contain Multitudes

INFORMATIONAL TEXT
Lauren Groff
2018

Introduction

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Lauren Groff (b. 1978) was born and raised in Cooperstown, New York, but makes her home in Gainesville, Florida. She is a highly acclaimed author of novels and short stories; her 2015 novel *Fates and Furies* was nominated for a National Book Award and declared by then-President Barack Obama as his favorite book of the year. In "We Contain Multitudes," Groff punctures the national punching bag of her adopted home state, attempting to explain what's beyond the images generated by news stories and cultural cliches.

“We are large, we contain multitudes.”

NOTES

1 We moved to Florida in the heat of the summer, when the termites swarming at night made golden haloes out of the streetlights, and our air conditioning wheezed and labored to keep our antique house below a sultry eighty degrees. Over half of the state’s residents are transplants from other places, and like these interlopers, I was born and raised elsewhere—in upstate New York, where both the landscape and the people are full of lonely mountains and icy lakes. For a very long time in my new life in Florida, I was so bewildered by the humidity and heat, and wild and teeming life of the subtropics that I felt like an alien in my own skin.

2 I was unprepared for this sense of dislocation because, by the time I moved to Gainesville, I believed that I understood the real Florida. After all, I had visited the state dozens of times; first to the precise and plastic fantasia of Disney, then to the key lime sunlight of Miami, and finally to my parents-in-law’s house in Gainesville, perched on the edge of a swamp, replete with its alligators and egrets and cypress knees. Now, twelve years later, I understand how little I knew when I first arrived. They say familiarity breeds contempt, but I’d say that it should instead breed complexity—a layered, complicated, and always deepening understanding. The longer you look, the more you should see. My changing vision of the state of Florida is a neat optical trick of **perspective**, the way that when you walk toward a window that frames a distant tree, each step lets the greater landscape into the picture so that, though the tree is coming closer, it appears to shrink.

3 Perhaps Florida is so vast and so various, so mutable and contradictory, that it can’t actually be understood in any global sense; the Florida of the beaches is not the Florida of the swamps or the oak hummocks or the orange groves or the rolling pastures where racehorses graze. Not far from the Everglades that breathes like a great green lung in the center of the state, there are hundreds of miles of white sand beaches where sea turtles slowly bury their eggs before they creep back into the sea; how strange that we lump these wildly different places together and imagine that they make up a single place. This is a state where grown women pretend to be mermaids in the springs of

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Weeki Wachee,[1] while billionaires blast their vanity rockets into space at Cape Canaveral.[2] This is a state haunted with strange and overlapping histories: look carefully enough and you can see the weary and malarial ghosts of Cabeza de Vaca's expedition[3] rattling by in their sixteenth-century Spanish armor; look harder and you can see the Native Americans burning their own villages and fleeing before the conquistadors' path. Here is the ghost of the peaceful African American village of Rosewood in January 1923, just before it was obliterated by drunken racists who had attended a Ku Klux Klan[4] meeting the day before; over here, not far from where Rosewood stood, walks the ghost of the noble Quaker naturalist William Bartram who traveled through Florida in 1774 and found the natural world a source of endless, almost ecstatic wonder. "How happily situated is this retired spot of earth! What an elisium [sic] it is!" he exults in his *Travels*. These things all coexist **simultaneously**, even while they are contradictory.

4 What's also true is that the more one knows of Florida, the more one sees how the rest of the country thinks we are our own least-flattering side: the toddlers eaten by gators, the sinkholes swallowing houses, the Spring Breakers vomiting in the dunes, and even social media's Florida Man, the worst superhero of all times. But these are stereotypes, and though there is a grain of truth in them, it's a grain the size of a speck of sand. The reality is that my experience of Florida is likely vastly different from yours: we are large, we contain multitudes. The good and the evil, the living and the dead, are tangled uneasily here together in a great **inextricable** knot. Ours is the Sunshine State, but the sunshine can have sharp teeth in it.

5 After these many years in Gainesville, the Florida that keeps me happy is the one that lives in the quiet and daily moment of grace. Today is the first cool day of October, and I am out on the front porch with no other humans in sight. The sun is thick and honeyed as it shines through the Spanish moss. My dog is snoring at my feet, my coffee is hot. Not far away, there's a wood thrush singing, which is rare and getting rarer with the bird's loss of **habitat**. On the sidewalk near the sago palm, a small, gray lizard is doing endless push-ups. For the moment, all is well; even in this good stillness I can sense the layers of this place shifting and sliding beneath me: the history, the changing natural world, the press of civilization, the weather. I am a small piece of a great web that is deepening and growing and becoming ever stranger and more

1. **Weeki Wachee** a Florida water park and tourist attraction with performing mermaids and mermen
2. **Cape Canaveral** the location of NASA's rocket base and the departure point for American space exploration
3. **Cabeza de Vaca's expedition** the Spanish exploratory expedition through the Caribbean, Florida, and the Gulf Coast to Mexico City (1527–1536) led by Pánfilo de Narváez, and after his death, by Álvar Núñez Cabeza de Vaca
4. **Ku Klux Klan** a racist group formed by whites in the former Confederacy during the Reconstruction Era (1863–1877) with the purpose of terrorizing black citizens

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fascinating with each **accumulated** moment. This, I would say to any neighbor passing by, is the real Florida, a place that continually renews itself through change.

ARGUMENTATIVE

WRITE

Groff argues that while the stereotypes about Florida have a "grain of truth in them, it's a grain the size of a speck of sand." Additionally, the title of her piece reinforces the message that "we contain multitudes" and cannot be defined by a narrow, controversial point of view. Paraphrase Groff's overall opinion on stereotypes. Then, think about a stereotype mentioned in Groff's essay, or about a stereotype you have encountered. What effects do stereotypes have on those involved? What do you think should be done to eliminate stereotypes? Support your response with evidence from the text, research, media depictions, or your own personal experiences.

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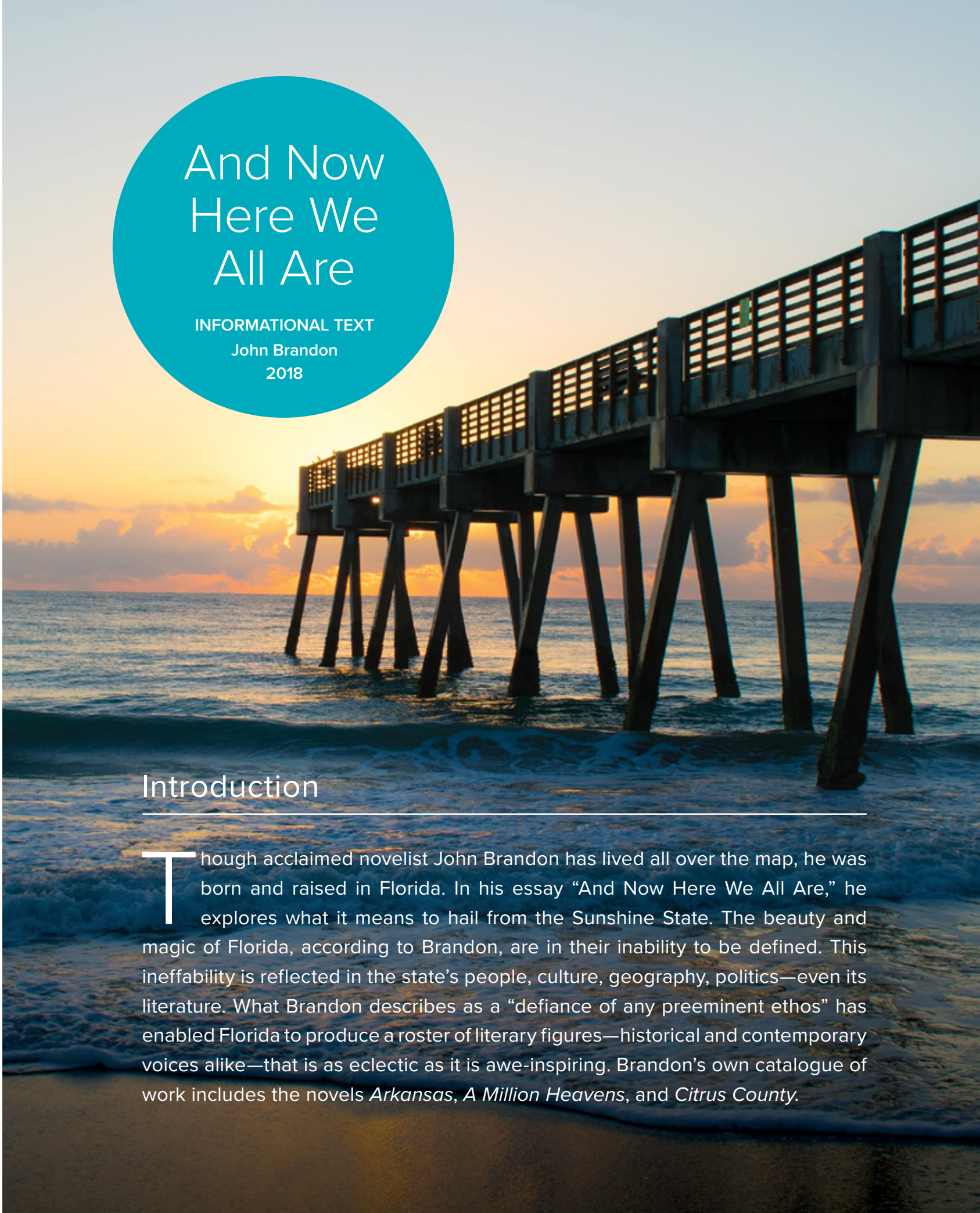

And Now Here We All Are

INFORMATIONAL TEXT
John Brandon
2018

Introduction

Though acclaimed novelist John Brandon has lived all over the map, he was born and raised in Florida. In his essay "And Now Here We All Are," he explores what it means to hail from the Sunshine State. The beauty and magic of Florida, according to Brandon, are in their inability to be defined. This ineffability is reflected in the state's people, culture, geography, politics—even its literature. What Brandon describes as a "defiance of any preeminent ethos" has enabled Florida to produce a roster of literary figures—historical and contemporary voices alike—that is as eclectic as it is awe-inspiring. Brandon's own catalogue of work includes the novels *Arkansas*, *A Million Heavens*, and *Citrus County*.

"Ours is a state of transplants and has been for some time."

NOTES

1 It may surprise you to hear this: though I was born and raised and educated in Florida and have frequently used its out-of-the-way haunts as settings for my fiction, I am not, repeat *not*, filled with pride concerning my home state. On the other hand, this proclamation may not surprise you at all, considering the hanging chads, the **abundance** of serial killers, the countless dismal retirement communities and gaggles of obnoxious spring break revelers; considering snakes by the truckload and squadrons of mosquitoes and lone, scornful scorpions; considering the fact that progress, in the Sunshine State, has almost always meant destroying precious ecosystems rather than protecting them. What pride I do feel in connection with Florida is not a pride born of the state's historical importance (though, like all places, it has some), nor how cutting-edge it is (which it's not, particularly), nor how peaceful (which it's not, usually), nor how wholesome (which it's not, even a little bit). . . No, it's a wry, sunbaked pride based on the fact that, for everything that's wrong with the place, and often *because* of what's wrong with it, Florida is deeply fascinating. I've lived all over this country, in one state after another that boasts its own agreed-upon, coherent way of doing things and thinking about things, and though, admittedly, these places run smoother than Florida runs, there's just something about a singular, dominant outlook, something about cultural continuity, that tends to bore me.

2 The wisest start, if the task is to define the character of Florida, is to recognize that the state's strongest identifying trait is its very multitude of identities, its defiance of any preeminent ethos, its absence an overarching moral or spiritual disposition. Geographically, Florida is the southernmost state—Key West being a mere 90 miles from Cuba—yet Florida is not of the Deep South the way Mississippi is, or Alabama, or several other states one could name. Florida (especially North Florida) shares some of the traditional foods (grits, cornbread, whole hog barbeque) and some of the drawl of the Deep South, but the long peninsula (about 500 miles from the Georgia border to Key West) harbors many towns with populations more Northern than Southern. Indeed, I'm more likely, visiting my mother-in-law in Hernando County, to run into good pizza made by ex-New Yorkers than to find passable fried okra. Ours is a state of transplants and has been for some time. It was way back in 1513 that

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Ponce de León[1] threw anchor off the limestone peninsula and started poking around for gold, for the Fountain of Youth, for Natives to **convert** to Christianity; from there it was invasions and migrations galore, Spain defending the land of flowers with its blood for hundreds of years before, finally, *giving* it away to the United States because it had grown too unruly. Over the years, some arrived in Florida under tragic, brutal circumstances, as the Seminole Tribe who were in fact mostly made up of Creeks who'd come south from Georgia and Alabama to escape European expansion; as had those Africans brought into the country and the state against their will as slaves. Some came because of political upheavals, like those who flooded into Miami after the 1959 Cuban Revolution.[2] Some, like the droves of World War II vets who set up house in South Florida after training for combat there, because once they'd experienced the place firsthand, with its warm surf and pastel-flowering trees, they didn't want to live anywhere else. Haitian populations. Filipino. Vietnamese. Puerto Rican. Mexican. Today, over two-thirds of the state's residents were born in another state or country. Two-thirds! Transplants of every stripe, from A-list celebrities (Stephen King, Venus and Serena Williams, Jack Nicklaus, Lenny Kravitz) to snow-worn retirees (most everyone's grandparents) to visionaries (Thomas Edison and Walt Disney) to famed **reprobates** (Meyer Lansky and Ted Bundy). Even the reptile lately stealing the show in the Everglades—the Burmese Python—is a recent arrival.

3 So, knowing all this, you'll believe my chest does not swell when I assert that I, myself, am an apt example of a typical Floridian. (As you know from the above, many others who are nothing like me could also make this claim.) To begin with, as with most Florida natives today, I'm first generation, a child of the unlikely union of a gum-cracking New Jersey secretary and a banjo-playing Tennessee electrician. One Catholic, one Protestant. One fast-talking, one slow. Further, I grew up in an area that, like so much of non-city Florida, is a perfect symbol for the state because it staunchly resists labeling. West Pasco County (just north of Tampa/St. Petersburg) was, and is, predominantly a scatter of strip malls—old, low-roofed ones full of pet and yarn and trophy shops, their tiny parking lots crumbling back into the palmetto and scrub oak landscape. Where I grew up was not a suburb, because no one drove to Tampa for work. It wasn't rural, as no serious farming or ranching took place. It wasn't, obviously, urban. It wasn't, due to its lack of a beach, a tourist destination. There was no downtown to speak of, no center of gravity, no especially poor or especially rich part of town. No artsy or counterculture feel. It was just an area with no winter that a bunch of people from all over could afford to live in.

1. **Ponce de León** Spanish explorer and conquistador (1474–1521) who is believed to be one of the first European explorers to reach Puerto Rico and Florida
2. **Cuban Revolution** the overthrow of Cuban dictator Fulgencio Batista by forces under Fidel Castro in 1959

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4 Unavoidably, this hard-to-pin-down place on the Gulf Coast of Florida holds the feeling of home for me, but here's something to consider: stronger than the feeling of familiarity I'm subject to in Pasco, there's the feeling I get when I'm somewhere else, somewhere out of state, some place that, like most places, is imbued with a signature viewpoint—Minnesota with its **eponymous,** chilly courtesy; Texas with its salty toughness; Colorado with its piney, clean-life hikey-ness; the Northeastern cities with their fast-paced brusqueness and street smarts. In these places I feel bullied of mood, cowed into herding along with a prescribed attitude. In these places, a distinct *mode de vie* has won out, and swallows up any **anomalies**. Florida, in contrast, is a place where it's equally difficult to stand apart as it is to appear a natural element, a place where, much like its estuaries and swamps and slow-moving rivers, there are plenty of dangers but no single, unified current to fight against.

5 I guess you understand the point I'm making. And I guess, since what you're reading is meant to whet your appetite for Florida Literature, I might as well admit that when it comes to the written word, Florida, no way around it, has much to take pride in—from titans Zora Neale Hurston and Marjorie Kinnan Rawlings to the Travis McGee novels of John D. MacDonald to the regional humor of Dave Barry; from the lovely, potent verse of Sandra Castillo and Richard Blanco to the razor-sharp contemporary storytelling of Karen Russell and Lauren Groff. There's much to appreciate (too much to mention here), and I only hope that you, like me, will savor the Sunshine State's literary products in the same subversive, sly, tough, multi-faceted spirit those products grow out of. Florida, so crowded with diverse flora, diverse fauna, diverse humanity. So crowded, and yet a wide-open space that's anyone's and no one's. Florida, a rich, mixed soil from which the strange and perilous, and, yes, the fascinating, grow.

DISCUSSION

WRITE

Irony can be the use of words to express something other than, and especially the opposite of, the literal meaning. With this in mind, consider the way in which Brandon begins his essay, stating that he is "not, repeat not, filled with pride concerning my home state." Evaluate the ways in which Brandon's use of irony contributes to the mood or tone of the text. Prepare for the discussion by writing down your initial thoughts on the prompt along with any textual evidence to support your ideas.

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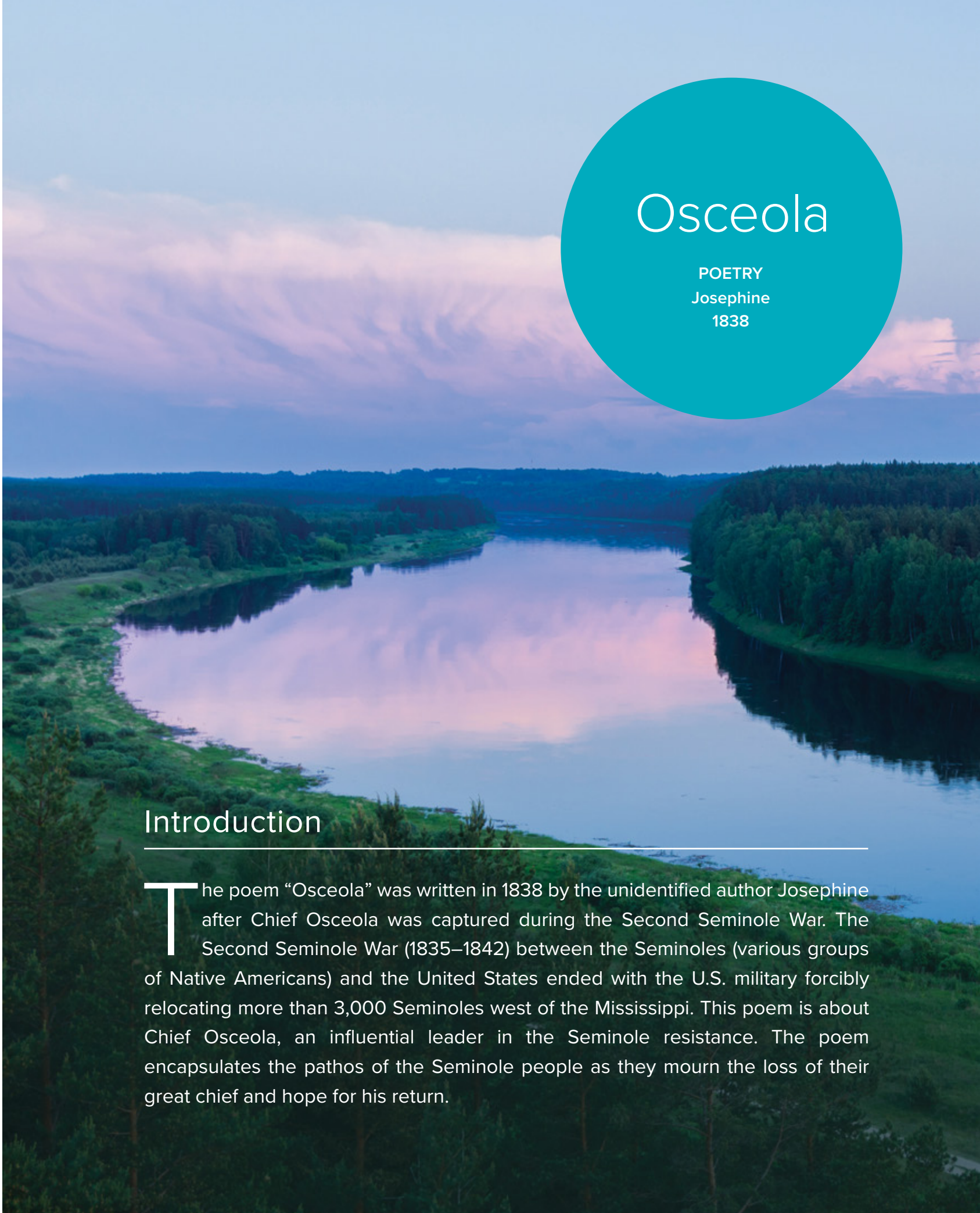

Osceola

POETRY
Josephine
1838

Introduction

The poem “Osceola” was written in 1838 by the unidentified author Josephine after Chief Osceola was captured during the Second Seminole War. The Second Seminole War (1835–1842) between the Seminoles (various groups of Native Americans) and the United States ended with the U.S. military forcibly relocating more than 3,000 Seminoles west of the Mississippi. This poem is about Chief Osceola, an influential leader in the Seminole resistance. The poem encapsulates the pathos of the Seminole people as they mourn the loss of their great chief and hope for his return.

"Drooping o'er hopes forever fled, The captive chief lay bound."

NOTES

Chief of the pale **arid** lofty brow,
Thou eagle of thy race,
We miss thee in the forest now,
We miss thee in the chase.
Warrior true, why comest thou not
We look for thy return—
Still in this calm **sequestered** spot
Our council fires burn.
They burn, but not as when ye went
To seek the Pale [F]ace[1] camp;
The fading brands[2] are almost spent,
The air is chill and damp.
A gloom is on the Everglades,
On streamlet, flow'r, and tree;
Spirits mean sighing through the shades
A sad **lament** for thee.
A cloud is on our souls, O Chief!
We dream of thee in chains;
We see thee die in ling'ring grief,
Far from thy native plains.
We know our fears are false and **vain**—
The Pale Face chief[3] is brave:
He'd scorn to fling so foul a stain
On the broad folds that wave
Triumphantly above his head,
His country's pride and boast,
Left by Columbia's martyred dead,[4]
Pure as their own bright host.

Osceola

1. **Pale Face** native colloquialism for European or white Americans or settlers
2. **brands** wood glowing with heat
3. **Pale Face chief** referring to the U.S. president
4. **Columbia's martyred dead** American soldiers killed in battle

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Great Spirit! O watch o'er thy child!
Why hidest thou thy face?
Remember that thou once hast smiled
On our abandoned race.
Thus through the night the watching chief
Sighed to the list'ning air
A **dirge** of mingled hope and grief,
Of agony and prayer.
And, Osceola, where art thou—
Bird of the wild-wood free—
White chief, and sage, and prophet, bow
Beneath the council tree!
Where sentries pace with equal tread
The guard-room's narrow round,
Drooping o'er hopes forever fled,
The captive chief lay bound.
Not many suns have sank to rest
Since that sad night of gloom;
Yet hast thou found on earth's soft breast,
Brave Seminole, a tomb.
Thy lofty spirit **loathed** the chain
That fettered it to life;
And Heaven that weeps its children's pain,
In mercy closed the **strife**.
Away beyond death's darksome sea
The hunting grounds are fair,
And far from wrongs and **tyranny**,
Thy tribe shalt meet thee there.

LITERARY ANALYSIS

WRITE

This poem is a dirge, or a lament for the dead, written in remembrance of Chief Osceola during the Second Seminole War. Consider the poem with this historical context in mind. Then, analyze the ways in which the poem reflects the predominant issues of this time period. Support your response with evidence from the text.

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Letter from Chief John Ross

ARGUMENTATIVE TEXT
John Ross
1835

Introduction

John Ross (1790–1866) was a man of mixed racial identity who became Principal Chief of the Cherokee Nation, whose territory was in present-day Georgia. He wrote this letter to the United States Senate and House of Representatives on September 28, 1836. At that time, the president was Andrew Jackson, who was committed to moving Native Americans west of the Mississippi so that whites could have their land. The Georgia government had harassed the Cherokees in many ways—seizing their land, suppressing their newspapers, dissolving their government, and even jailing white missionaries who were sympathetic to them. Ross's letter is in response to the Treaty of New Echota, made between the U.S. government and a small group of Cherokee. This treaty gave the Cherokee five million dollars in exchange for their moving to Northeast Oklahoma. Eventually they were forced to move; the cruel march west killed 4,000 and became known as the Trail of Tears.

"We are deprived of membership in the human family!"

NOTES

1 It is well known that for a number of years past we have been harassed by a series of vexations, which it is deemed unnecessary to recite in detail, but the evidence of which our delegation will be prepared to furnish. With a view to bringing our troubles to a close, a delegation was appointed on the 23rd of October, 1835, by the General Council of the nation,[1] clothed with full powers to enter into arrangements with the Government of the United States, for the final adjustment of all our existing difficulties. The delegation failing to **effect** an arrangement with the United States commissioner, then in the nation, proceeded, agreeably to their instructions in that case, to Washington City, for the purpose of negotiating a treaty with the authorities of the United States.

Chief John Ross

2 After the departure of the Delegation, a contract was made by the Rev. John F. Schermerhorn, and certain individual Cherokees, purporting to be a "treaty, concluded at New Echota, in the State of Georgia, on the 29th day of December, 1835, by General William Carroll and John F. Schermerhorn, commissioners on the part of the United States, and the chiefs, headmen, and people of the Cherokee tribes of Indians." A spurious Delegation, in violation of a special injunction of the general council of the nation, proceeded to Washington City with this pretended treaty, and by false and fraudulent representations **supplanted** in the favor of the Government the legal and accredited Delegation of the Cherokee people,[2] and obtained for this instrument, after making important alterations in its provisions, the recognition of the United States Government. And now it is presented to us as a treaty, ratified by the Senate, and approved by the President [Andrew Jackson], and our acquiescence in its requirements demanded, under the sanction of the

1. **General Council of the nation** governing body of the Cherokee
2. **Delegation of the Cherokee people** a selection of people tasked with defending the rights of the Cherokee people against the US Supreme Court

SAMPLE ANNOTATION

Context and Connotation – Context Clues

Spurious is being used to describe the delegation who signed the treaty and means something like "fake" or "phoney." Chief Ross uses words like "violation," "pretended," "false and fraudulent," and "supplanted," which communicate the idea that this whole treaty is not legitimate.

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displeasure of the United States, and the threat of **summary** compulsion, in case of refusal. It comes to us, not through our legitimate authorities, the known and usual medium of communication between the Government of the United States and our nation, but through the agency of a complication of powers, civil and military.

3 By the stipulations of this instrument, we are despoiled of our private possessions, the indefeasible property of individuals. We are stripped of every attribute of freedom and eligibility for legal self-defence. Our property may be plundered before our eyes; violence may be committed on our persons; even our lives may be taken away, and there is none to regard our complaints. We are denationalized; we are disfranchised. We are deprived of membership in the human family! We have neither land nor home, nor resting place that can be called our own. And this is effected by the provisions of a **compact** which assumes the venerated, the sacred appellation of treaty.

4 We are overwhelmed! Our hearts are sickened, our utterance is paralyzed, when we reflect on the condition in which we are placed, by the audacious practices of unprincipled men, who have managed their stratagems with so much dexterity as to impose on the Government of the United States, in the face of our earnest, solemn, and reiterated protestations.

5 The instrument in question is not the act of our Nation; we are not parties to its covenants; it has not received the sanction of our people. The makers of it sustain no office nor appointment in our Nation, under the designation of Chiefs, Head men, or any other title, by which they hold, or could acquire, authority to assume the reins of Government, and to make bargain and sale of our rights, our possessions, and our common country. And we are constrained solemnly to declare, that we cannot but contemplate the enforcement of the stipulations of this instrument on us, against our consent, as an act of injustice and oppression, which, we are well persuaded, can never knowingly be countenanced by the Government and people of the United States; nor can we believe it to be the design of these honorable and high minded individuals, who stand at the head of the Govt., to **bind** a whole Nation, by the acts of a few unauthorized individuals. And, therefore, we, the parties to be affected by the result, appeal with confidence to the justice, the magnanimity, the compassion, of your honorable bodies, against the enforcement, on us, of the provisions of a compact, in the formation of which we have had no agency.

The Papers of Chief John Ross, vol 1, 1807–1839, Norman OK
Gary E. Moulton, ed.
University of Oklahoma Press, 1985

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

In "Osceola," Josephine's metaphor comparing the chief to an eagle shows how important Osceola was to his people. Here, Chief John Ross uses parallel construction to make clear how the government treatment of his people changed over time. These two different devices makes sense since Josephine and Ross are addressing two very different audiences.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeals

Chief Ross appeals to his audience's emotions by using words and phrases that evoke sympathy and outrage. This is a good way to personalize the impact of the fake treaty.

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First Read

Read "Letter from Chief John Ross." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What makes this letter especially persuasive? Use evidence from the text about the content and the author's style to support your answer.

2. Describe the overall tone of the letter, meaning the writer's attitude toward the subject or audience. Use evidence from the text to explain your views.

3. Judging only from the letter, what is your evaluation of Ross as a leader? Support your opinion with evidence from the text.

4. Read the following dictionary entry:

   compact
   compact\com•pact\

   noun

   1. an agreement
   2. a small makeup case

   adjective

   3. not taking much space
   4. not wordy

   Decide which definition best matches **compact** as it is used in "Letter from Chief John Ross." Write that definition of *compact* here, and indicate which clues found in the text helped you determine the meaning.

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

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Reading Skill: Context and Connotation – Context Clues

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to identify context clues that can be used to determine the meaning of an unknown word or phrase, note the following:

- ✓ the topic of the text
- ✓ clues about the word's part of speech
- ✓ a definition embedded in the text
- ✓ signal words that cue a type context clue, such as:
  - "for example" or "for instance" signal an example context clue
  - "like," "similarly," or "just as" signal a synonym clue
  - "but," "however," or "unlike" signal an antonym context clue
- ✓ clues in the surrounding text that help you use reasoning and background knowledge to make an inference, or educated guess, about the word or phrase

STEP 2: To apply knowledge of context clues to determine the meaning of an unfamiliar word or phrase in a text, consider the following questions:

- ✓ What is the overall sentence, paragraph, or passage about?
- ✓ How does the word or phrase function in the sentence? What clues help identify its part of speech?
- ✓ Does the text include an explanation of the word or phrase's meaning?
- ✓ Does the text include examples of the word or phrase?
- ✓ Does the text include synonyms or antonyms of the word or phrase?
- ✓ How can I use reasoning and background knowledge to make an inference, or an educated guess, about the word or phrase's meaning?
- ✓ What is the denotation, or literal meaning of the word or phrase? What might be its connotation, or suggested ideas and emotions?

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Reread paragraph 5 of "Letter from Chief John Ross." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is the meaning of the word *instrument* as it is used in this passage?

   - A. a device used to produce music
   - B. a formal legal document
   - C. a measuring device to determine the value of something
   - D. a tool used in delicate situations

2. What is the meaning of the word *agency* in the context of this letter? Consider a meaning for this word that you may know, and then use that knowledge to determine its meaning in the context of this text.

   - A. the duty or function of an agent
   - B. the capacity of individuals to act independently and make their own choices
   - C. an organization, company or government office that provides a service for another
   - D. a large vehicle

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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?
- ✓ How effectively does the author use rhetorical appeals to support his or her purpose?

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Reread paragraph 5 of "Letter from Chief John Ross." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What rhetorical appeal does Chief Ross mainly utilize in this passage?

   - ○ A. ethos
   - ○ B. kairos
   - ○ C. logos
   - ○ D. pathos

2. Why is the use of this rhetorical appeal appropriate for the conclusion of this letter?

   - ○ A. The use of this rhetorical appeal is appropriate because it relies on Chief Ross' credibility as the leader of his nation.
   - ○ B. The use of this rhetorical appeal is appropriate because it reminds the audience of the desperate situation faced by the Cherokee.
   - ○ C. The use of this rhetorical appeal is appropriate because it personalizes the situation for the audience and encourages them to take action.
   - ○ D. The use of this rhetorical appeal is appropriate because it relates the details of this case in logical order.

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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
  - **personification:** a form of metaphor in which something that is not human is given human characteristics
  - **allusion:** a reference to a person, a place, a thing, or an idea of historical, cultural, literary, or political significance
  - sound devices that the author uses, such as:
  - **alliteration:** a repetition of consonant sounds, generally at the beginnings of words, such as "while I pondered, weak and weary"
- ✓ rhetorical devices that the author uses, including:
  - **antithesis:** a parallel construction that highlights contrast
  - **rhetorical question:** a question posed with no expected answer, used to draw the audience into the speaker's line of reasoning
  - **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.
- ✓ 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?

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Reread paragraphs 4 and 5 of "Letter from Chief John Ross." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Paragraph 4 contains an example of—

   - ○ A. allusion
   - ○ B. repetition
   - ○ C. rhetorical question
   - ○ D. asyndeton

2. The effect of paragraph 5 on the reader is to—

   - ○ A. evoke strong emotions about how displacement will affect the Cherokee people.
   - ○ B. emphasize that the U.S. government is acting without the consent of the Cherokee people.
   - ○ C. introduce the idea that a government should act in the best interests of all its people.
   - ○ D. create humor to mock the U.S. government and end on a positive note.

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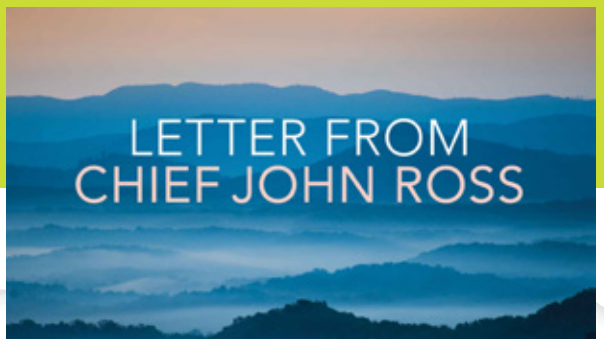

Close Read

Reread "Letter from Chief John Ross." 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. The word "treaty" is used throughout the letter. Find the word in the text, and determine its meaning using context clues and background knowledge. Explain how you arrived at this meaning.

2. Identify a moment where the author uses figurative language in paragraph 4. Evaluate how effectively the author uses this device to convey his message.

3. In paragraph 5, Chief John Ross uses logos to appeal to the United States government. Highlight evidence of this rhetorical appeal and evaluate its appropriateness and effectiveness.

4. Identify an instance where Chief John Ross uses pathos. Evaluate the appropriateness of this appeal and how effectively it helps to persuade the audience.

5. Where do we see evidence that land, nature, and community are sacred to John Ross and his people? Explain how place shapes the identity of Chief John Ross and the Cherokee people.

RHETORICAL ANALYSIS

WRITE

"Osceola" is a dirge, a eulogy written in the form of a poem, composed to grieve and honor a real and revered Seminole warrior and rebel at his death. Like the Cherokee, the Seminole tribe at this time were being forced to leave their lands. Think about Chief John Ross and Osceola, two brave leaders who tried in different ways to attain rights and respect for their people, and evaluate how both authors use rhetoric and figurative language to address this topic and advocate for their tribes. Cite evidence from the text to explain and justify your reasoning.

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Barracoon:
The Story of the Last "Black Cargo"

INFORMATIONAL TEXT
Zora Neale Hurston
2018

Introduction

Zora Neale Hurston (1891–1960) was an African American author and anthropologist and major figure in the Harlem Renaissance. In addition to publishing a collection of African American folklore she collected during her travels, Hurston also published works of fiction, including *Their Eyes Were Watching God and Moses, Man of the Mountain. Barracoon: The Story of the Last "Black Cargo,"* published nearly 60 years after her death, consists of interviews Hurston conducted in 1927. The main subject of the book, and this excerpt, is Cudjo Lewis. At the time of his interview with Hurston, Cujdo was known to be one of the last living survivors of the Atlantic slave trade. Hurston's interviews are some of the only of their kind, but because the book is written from the perspective of a former enslaved person, the collection went unpublished for decades.

"Cudjo feel so lonely, he can't help he cry sometime. Whut you want wid me?"

NOTES

SAMPLE ANNOTATION

Structure – Informational Text Structure

The author uses description to help the reader visualize Kossoula's home. She uses the "ingenious wooden peg" to illustrate the enduring resilience and sophistication of African culture. The cause and effect structure ties to Hurston's purpose: to describe Kossula's life as a survivor of the horrific and inhumane Atlantic slave trade.

1 It was summer when I went to talk with Cudjo so his door was standing wide open. But I knew he was somewhere about the house before I entered the yard, because I had found the gate unlocked. When Cudjo goes down into his back-field or away from home he locks his gate with an **ingenious** wooden peg of African invention.

2 I hailed him by his African name as I walked up the steps to his porch, and he looked up into my face as I stood in the door in surprise. He was eating his breakfast from a round enameled pan with his hands, in the fashion of his fatherland.

3 The surprise of seeing me halted his hand between pan and face. Then tears of joy welled up.

4 "Oh Lor', I know it *you* call my name. Nobody don't callee me my name from cross de water but you. You al-ways called me Kossula,[1] jus' lak I in de Affica soil!"

5 I noted that another man sat eating with him and I wondered why. So I said," "I see you have company, Kossula."

6 Yeah, I got to have somebody stay wid me. I been sick in de bed de five month. I needa somebody hand me some water. So I take dis man and he sleep here and take keer of Cudjo. But I gitee well now."

7 In spite of the recent illness and the fact that his well had fallen in, I found Cudjo Lewis full of gleaming, good will. His garden was planted. There was deep shade under his China-berry tree and all was well.

1. **Kossula** Cudjoe Lewis (1840–1935) was the last known survivor of the Atlantic slave trade, originally named Oluale Kossula or Kossola, a name historians trace to the Yoruba tribe of present-day Benin.

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8 He wanted to know a few things about New York and when I had answered him, he sat silently smoking. Finally, I told him I had come to talk with him. He removed his pipe from his mouth and smiled.

9 "I doan keer," he said, "I lakee have comp'ny come see me." The the smile faded into a wretched weeping mask. "I so lonely. My wife she left me since de 1908. Cujo all by hisself."

10 After a minute or two he remembered me and said **contritely**, "Excuse me, You didn't do nothin' to me. Cudjo feel so lonely, he can't help he cry sometime. Whut you want wid me?"

11 "First, I want to ask you how you feel today?"

12 Another muted silence. Then he said, "I thank God I on prayin' groun' and in a Bible country."

13 "But didn't you have a God back in Africa?" I asked him.

14 His head dropped between his hands and the tears sprung fresh. Seeing the **anguish** in his face, I regretted that I had come to worry this captive in a strange land. He read my face and said "Excusee me I cry. I can't help it when I hear de name call. Oh, Lor'. I no see Afficky soil no mo'!"

15 Another long silence. Then, "How come you astee me ifn' we had no God back dere in Afficky?"

16 "Because you said 'thank God you were on praying ground in a Bible country.'"

17 "Yeah, in Afficky we always know dere was a God; he name Alahua, bu po' Affickans we cain readee de Bible, so we doan know God got a Son. We ain' ignant— we jes doan know. Nobody doan tell us 'bout Adam eatee de apple, we didn't know de seven seals[2] was sealee 'gainst us. Our parents doan tell us dat. Dey didn't tell us 'bout de first days.[3] No, dass a right. We jes doan know. So dat whut you come astee me?"

18 I temporized. "Well, yes. I wanted to ask that, but I want to ask you many things. I want to know who you are and how you came to be a slave; and to what part of Africa do you belong, and how you fared as a slave, and how you have managed as a free man?"

SAMPLE ANNOTATION

Paraphrasing and Summarizing

Kossula cries, and the author regrets bringing up his pain. He notices that she is sorry and tells her that hearing his real name makes him cry and that it reminds him that he will never see Africa again.

2. **seven seals** the seals binding the Book of Revelation in the New Testament
3. **de first days** the creation of the heavens and earth as depicted in the Biblical story of Genesis

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19 Again his head was bowed for a time. When he lifted his wet face again he murmured, "Thankee Jesus! Somebody come ast about Cudjo! I want tellee somebody who I is, so maybe dey go in de Afficky soil some day and calle my name and somebody dere say, 'Yeah, I know Kossula.'" I want you everywhere you go to tell everybody whut Cudjo say, and how come I in Americky soil since de 1859 and never see my people no mo'. I can't talkee plain, you unnerstand me, but I calls it word by word for you so it won't be too crooked for you.

20 "My name, is not Cudjo Lewis. It Kossula. When I gittee in Americky soil, Mr. Jim Meaher he try callee my name, but it too long, you unnerstand me, so I say, 'Well, I yo' property?' He say, 'Yeah.' Den I say, 'You callee me Cudjo. Dat do.' But in Afficky soil my mama she name me Kossula.'"

21 "My people, you unnerstand me, dey ain' got no ivory by de door. When it ivory from de elephant stand by de door, den dat a king, a ruler, you unnerstand me, My father neither his father don't rule nobody. De ole folks dat live two hud'ed year befo' I born don't tell me de father (remote ancestor) rule nobody.

22 "My people in Afficky, you unnerstand me, dey not rich. Dass de truth, now. I not goin' tellee you my folks dey rich and come from high blood. Den when you go in de Afficky soil an' astee de people, dey say, 'Why Kossula over dere in Americky soil tellee de folks he rich?' I tellee you lak it is. Now, dass right, ain' it?

23 "My father's father, you unnerstand me, he a officer of de king. He don't live in de **compound** wid us. Wherever de king go, he go, you unnerstand me. De king give him plenty land, and got plenty cows and goats and sheep. Now, dass right. Maybe after while he be a little chief, I doan know. But he die when I was a lil boy. Whut he gointer be later on, dat doan reachee me.

24 "My grandpa, he a great man. I tellee how he go."

25 I was afraid that Cudjo might go off on a **tangent**, so I cut in with, "But Kossula, I want to hear about *you* and how *you* lived in Africa."

26 He gave me a look full of scornful pity and asked, "where is de house where de mouse is de leader? In de Affica soil I cain tellee you ''bout de son before I tellee you ''bout de father; and derefore, you unnerstand me, I cain talk

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about de man who is father *(et te)* till I tellee you bout de man who he father to him, (*et, te, te,* grandfather) now, dass right ain” it?”

Excerpted from *Barracoon: The Story of the Last “Black Cargo”* by Zora Neale Hurston, published by Amistad, an imprint of HarperCollins.

NOTES

SAMPLE ANNOTATION

Structure – Informational Text Structure

The author uses description to help the reader visualize Kossoula’s home. She uses the “ingenious wooden peg” to illustrate the enduring resilience and sophistication of African culture. The cause and effect structure ties to Hurston’s purpose: to describe Kossula’s life as a survivor of the horrific and inhumane Atlantic slave trade.

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First Read

Read *Barracoon: The Story of the Last "Black Cargo."* After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What details does Hurston include in the text that describe the kind of relationship she has with Kossula? What words would you use to describe their relationship?

2. What is Kossula's reaction when Hurston asks for his story? What can you infer about his past based on this reaction?

3. How does Kossula describe his experience with religion? How is his understanding of religion changed by coming to America?

4. What is the meaning of the word **contritely** 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:

   tangent
   tangent /'tanjənt/ *noun*

   1. a straight line or plane that touches a curve or curved surface at a point, but if extended does not cross it at that point
   2. a completely different line of thought or action.
   3. touching

   Use context to determine which of these definitions most closely matches the use of **tangent** in *Barracoon: The Story of the Last "Black Cargo."* Write the correct definition of *tangent* here, and explain how you figured it out.

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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 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

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 20–26 of *Barracoon: The Story of the Last "Black Cargo."* Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which statement best summarizes the information Kossula provides about his family in Africa?

   - A. Kossula makes it clear that he will not lie and say that his people were rich but says his grandfather was a great man who could have become a little chief and may have become rich.
   - B. His people were not wealthy, nor rulers, but his grandfather was an officer to the king, who took good care of his grandfather and gave him land and livestock.
   - C. His people were not wealthy, nor had high blood, but his grandfather was a proud man, and Kossula looked up to him and loved him even though he was not African royalty.
   - D. His people were not wealthy, and they were not rulers; they, however, did have an elephant and ivory, and Kossula's grandfather worked for the king.

2. Which statement provides the most objective summary of why Kossula starts the story of his life by telling about his grandfather?

   - A. Kossula says that a child in a house is a little mouse and that on the soil of Africa you tell about a son, then the father. He asks if the author understands that you would not speak about a son before speaking about the father and the man who is the father of the father.
   - B. Kossula says that a child in a house is not the leader and that in Africa you would not speak about the son before speaking about the father. So he can't speak about himself or his father until he speaks about his grandfather.
   - C. Kossula says that he is a mouse, which is not true as his life is as important as his grandfather's life, so he should tell his story and then talk about his grandfather.
   - D. The mouse is the child and cannot be a leader in a house. Children should not talk about themselves before talking about those who came before them. Kossula's understanding of this shows his respect for his father and grandfather as well as for African tradition.

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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:
  - events presented in chronological order—signal words include *before, following, previously, prior to, when, after, until, till*
  - cause-and-effect relationships—signal words include *as a result, because, consequently, since, so, therefore, for this reason*
  - how effectively the structures enable readers to distinguish key ideas
- ✓ how effectively the structures support the author's purpose, which might be one or more of the following:
  - to entertain:
    - > events narrated in time order
    - > descriptions that include sensory and figurative language
  - to inform:
    - > steps in a process
    - > research from a variety of sources on a topic
  - to persuade:
    - > reasons and evidence to support a claim or proposed solution
    - > research or expert opinions that support a particular perspective
- ✓ how effectively the text structures help develop the key 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?
- ✓ 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 paragraph 11-17 of *Barracoon: The Story of the Last "Black Cargo."* Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which statement best explains why the sequence text structure in paragraphs 11–14 is effective?

   - A. The text structure describes in detail Kossula's life in Africa and his voyage to America.
   - B. The text structure reveals the strength of Kossula's religious views.
   - C. The text structure shows the steps in the process Hurston follows to encourage Kossula to reveal his story.
   - D. The text structure reveals that Kossula came to America so that his family would have religious freedom.

2. What is the impact of this text structure on the reader?

   - A. The reader is able to understand key dates and details concerning Kossula's life.
   - B. The reader is able to understand Hurston's perspective on religion.
   - C. The reader is able to learn about Kossula's story in his own words and on his own terms.
   - D. The reader is able to learn about Hurston's story in her own words.

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Close Read

Reread *Barracoon: The Story of the Last "Black Cargo."* As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify the informational text structure used in paragraph 7. Explain why the author selected this particular structure.

2. Summarize the relationship between Kossula and the author. Identify textual evidence to support your response.

3. Identify Kossula's initial reaction to the author's asking Kossula to tell her about his life. Paraphrase his reaction in your own words.

4. Describe how the author's decision to write Kossula's words in vernacular (as they are spoken) enhances the reader's understanding of this excerpt. Cite textual evidence to support your answer.

5. How does Kossula's childhood in Africa continue to shape his identity, even long after he was forced to leave his home? Identify specific examples to support your explanation.

EXPOSITORY

WRITE

When Hurston asks Kossula for a more first-person account of his life in Africa, Kossula responds with "where is de house where de mouse is de leader? In de Afficka soil I cain tellee you 'bout de son before I tellee you 'bout de father." Paraphrase what Kossula means by this in your own words. Analyze why he decides to structure his story in this manner. How does this response demonstrate the values that are inherent in Kossula's native culture? Support your analysis with evidence from the text.

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Christmas, 1970

POETRY
Sandra M. Castillo
2002

Introduction

Sandra M. Castillo (b. 1962) is a Cuban American poet whose family fled to the United States as refugees on one of the last of President Lyndon B. Johnson's Freedom Flights. Castillo's poetry often draws on themes of memory, loss, and the realities of living as an exile from one's homeland. In "Christmas, 1970," Castillo recounts her first Christmas in the United States, at an age when she was not yet able to fully comprehend what it meant never to be able to return to Cuba again.

"Even a map cannot show you the way back to a place that no longer exists."

NOTES

We **assemble** the silver tree,
our translated lives,
its **luminous** branches,
numbered to fit into its body.
place its metallic roots
to decorate our first Christmas.
Mother finds herself
opening, closing the Red Cross box[1]
she will carry into 1976
like an unwanted door prize,
a timepiece, a stubborn fact,
an emblem of **exile** measuring our days,
marked by the moment of our departure,
our lives no longer arranged.

Somewhere,
there is a photograph,
a Polaroid[2] Mother cannot remember was ever taken:
I am sitting under Tia Tere's[3] Christmas tree,
her first apartment in this, our new world:
my sisters by my side,
I wear a white dress, black boots,
an eight-year-old's **resignation**;
Mae and Mitzy, age four,
wear red and white snowflake sweaters and **identical** smiles,
on this, our first Christmas,
away from ourselves.

1. **Red Cross box** a box in which aid from the Red Cross Foundation is given to refugees or disaster victims
2. **a Polaroid** a photograph taken with an analog Polaroid camera (manufactured 1937–2001) which produced a print instantaneously
3. **Tia Tere** (Spanish) Aunt Teresa

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NOTES

The future unreal, unmade,
Mother will cry into the new year
with Lidia and Emerito,
our elderly downstairs neighbors,
who realize what we are too young to understand:
Even a map cannot show you
the way back to a place
that no longer exists.

Sandra M. Castillo, "Christmas, 1970" from My Father Sings, To My Embarrassment. Copyright © 2002 by Sandra M. Castillo. Reprinted with the permission of The Permissions Company, Inc., on behalf of behalf of White Pine Press, www.whitepine.org.

PERSONAL RESPONSE

WRITE

The author of the poem addresses exile and the longing for a home that no longer exists. Think of a time when you wanted to go back to a time or place but could not. For example, you may have wanted to return to a favorite place that you can no longer get to or to a period in your life such as childhood that is now finished. What connections can you make between the poem and your own experience? Support your response with evidence from the text and your own commentary.

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Their Eyes Were Watching God

FICTION
Zora Neale Hurston
1937

Introduction

studysync

Published in 1937 to an initial poor reception but eventual widespread acclaim decades later, *Their Eyes Were Watching God* secured Zora Neale Hurston's legacy as a beloved and influential writer. This novel tells the story of spirited, independent Janie Crawford, a woman who refuses to give up on love, despite living in a world embittered by prejudice and poverty. In this excerpt, the locals of Eaton, Florida, note Janie's return and speculate about her mysterious past.

“What she doin coming back here in dem overhalls? Can’t she find no dress to put on?”

NOTES

Chapter One

1 Ships at a distance have every man’s wish on board. For some they come in with the tide. For others they sail forever on the horizon, never out of sight, never landing until the Watcher turns his eyes away in **resignation**, his dreams mocked to death by Time. That is the life of men.

2 Now, women forget all those things they don’t want to remember, and remember everything they don’t want to forget. The dream is the truth. Then they act and do things accordingly.

3 So the beginning of this was a woman and she had come back from burying the dead. Not the dead of sick and ailing with friends at the pillow and the feet. She had come back from the **sodden** and the bloated; the sudden dead, their eyes flung wide open in judgment.

4 The people all saw her come because it was sundown. The sun was gone, but he had left his footprints in the sky. It was the time for sitting on porches beside the road. It was the time to hear things and talk. These sitters had been tongueless, earless, eyeless conveniences all day long. Mules and other brutes had occupied their skins. But now, the sun and the bossman were gone, so the skins felt powerful and human. They became lords of sounds and lesser things. They passed nations through their mouths. They sat in judgment.

5 Seeing the woman as she was made them remember the envy they had stored up from other times. So they chewed up the back parts of their minds and swallowed with **relish**. They made burning statements with questions, and killing tools out of laughs. It was mass cruelty. A mood come alive. Words walking without masters; walking altogether like **harmony** in a song.

6 “What she doin coming back here in dem overhalls? Can’t she find no dress to put on? — Where’s dat blue satin dress she left here in? — Where all dat money her husband took and died and left her? — What dat ole forty year ole ‘oman doin’ wid her hair swingin’ down her back lak some young gal? Where

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NOTES

she left dat young lad of a boy she went off here wid? — Thought she was going to marry? — Where he left her? — What he done wid all her money? — Betcha he off wid some gal so young she ain't even got no hairs — why she don't stay in her class?"

7 When she got to where they were she turned her face on the bander log[1] and spoke. They scrambled a noisy "good evenin'" and left their mouths setting open and their ears full of hope. Her speech was pleasant enough, but she kept walking straight on to her gate. The porch couldn't talk for looking.

8 The men noticed her firm buttocks like she had grape fruits in her hip pockets; the great rope of black hair swinging to her waist and unraveling in the wind like a plume; then her **pugnacious** breasts trying to bore holes in her shirt. They, the men, were saving with the mind what they lost with the eye. The women took the faded shirt and muddy overalls and laid them away for remembrance. It was a weapon against her strength and if it turned out of no significance, still it was a hope that she might fall to their level some day.

9 But nobody moved, nobody spoke, nobody even thought to swallow spit until after her gate slammed behind her.

10 Pearl Stone opened her mouth and laughed real hard because she didn't know what else to do. She fell all over Mrs. Sumpkins while she laughed. Mrs. Sumpkins snorted violently and sucked her teeth.

11 "Humph! Y'all let her worry yuh. You ain't like me. Ah ain't got her to study 'bout. If she ain't got manners enough to stop and let folks know how she been makin out, let her g'wan! "

12 "She ain't even worth talkin' after," Lulu Moss drawled through her nose. "She sits high, but she looks low. Dat's what Ah say 'bout dese ole women runnin' after young boys."

13 Pheoby Watson hitched her rocking chair forward before she spoke. "Well, nobody don't know if it's anything to tell or not. Me, Ah'm her best friend, and Ah don't know."

14 "Maybe us don't know into things lak you do, but we all know how she went 'way from here and us sho seen her come back. 'Tain't no use in your tryin' to cloak no ole woman lak Janie Starks, Pheoby, friend or no friend."

15 "At dat she ain't so ole as some of y'all dat's talking."

1. **bander log** the talking monkeys of the Seeonee jungle in Rudyard Kipling's The Jungle Book

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NOTES

16 “She’s way past forty to my knowledge, Pheoby.”

17 “No more’n forty at de outside.”

18 “She’s way too old for a boy like Tea Cake.”

19 “Tea Cake ain’t been no boy for some time. He’s round thirty his ownself.”

20 “Don’t keer what it was, she could stop and say a few words with us. She act like we done done something to her,” Pearl Stone complained. “She de one been doin’ wrong.”

21 “You mean, you mad ‘cause she didn’t stop and tell us all her business. Anyhow, what you ever know her to do so bad as y’all make out? The worst thing Ah ever knowed her to do was taking a few years offa her age and dat ain’t never harmed nobody. Y’all makes me tired. De way you talkin’ you’d think de folks in dis town didn’t do nothin’ in de bed ‘cept praise de Lawd. You have to ‘scuse me, ‘cause Ah’m bound to go take her some supper.” Pheoby stood up sharply.

22 “Don’t mind us,” Lulu smiled, “just go right ahead, us can mind yo’ house for you till you git back. Mah supper is done. You bettah go see how she feel. You kin let de rest of us know.”

Excerpted from *Their Eyes Were Watching God* by Zora Neale Hurston, published by Harper Perennial.

EXPOSITORY

WRITE

Analyze Hurston’s use of figurative language in the text by using context clues to determine their denotative and connotative meaning. Identify two or three examples of figurative language in the text, such as analogy, metaphor, simile, personification, or alliteration. How do these figurative language devices influence your interpretation of the text? How do the devices go beyond their literal meaning to convey concepts, emotions, or ideas?

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Learning to Die In Miami: Confessions of a Refugee Boy

INFORMATIONAL TEXT

Carlos Eire

2010

Introduction

The National Book Award–winning author and Yale University professor Carlos Eire (b. 1950) explores what it means to be in exile. The son of a prominent judge in Cuba, Eire fled Cuba as an eleven-year-old refugee. Alongside tens of thousands of other Cuban children, he was sent to Miami, Florida, by his parents, desperate for their children to have a better life. Eire uses his expertise as a professor of religious studies to explore both the quotidian and spiritual struggles of a Spanish-speaking, de facto orphan in a land of supposed glitz and glamour. In this excerpt, Eire lands in Miami and begins to merge his childhood fantasy with reality.

"This was the real world, and I had finally crossed over into it."

NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

Eire alludes to the concept of Plato's cave because he lived in a cave and had to escape it. He uses this allusion to show how isolated Cuba was. Castro made the cave darker by destroying any images of the United States.

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

The word "kitschy" is used to describe how Miami used to be. The word "kitschy" must mean something negative as it is describing a "tourist trap," which also has a negative connotation.

1 But that night, as I drift to sleep in my bunk at the Angoneses' house in the Florida City camp, all I care about is the fact that I've escaped from Cuba, which is the same as escaping from hell, and that I'm in a new land with marvelous vending machines.

2 On the ride from the airport, as we zipped through Miami and out into the Everglades, I was in shock. Here I am. *Estoy aquí*. All of my life I'd longed to be here in the United States of America because the place had thrust itself upon me through movies, television shows, comic books, and a thousand and one products, from baseball cards to model trains and soft drinks. I'd been seeing images of this place, playing with its toys, and **consuming** its goods and entertainment since the day I was born. I'd fallen in love with its women on-screen, long before I ever fell in love with a real girl. It was the ideal world, and ours seemed but a pale reflection of it. Later, when I'd first learn of Plato's allegory of the cave,[1] I'd understand the concept instantly, without any difficulty, because I'd already lived in such a cave and escaped from it. Once Fidel and his crew set out to pulverize everything that was a mirror image of the United States in Cuba—mostly out of sheer **bilious** envy—they'd make our cave much deeper, and darker. They'd succeeded in blocking the entrance to the cave and destroying our physical contact with the ideal world, but they couldn't take away what was stored in our memories, or at least in my memory.

3 In many ways this new place was home, and perhaps more of a home than my own native land. Or so I thought as I looked out of the van's window.

4 Yet, I recognized nothing. No images of Miami had ever entered my field of vision in Cuba, for America exported very little of Miami, if anything. Back then, Miami was a **kitschy** tourist trap that didn't figure much in American culture. The cityscape I saw buzzing past me on expressways and highways looked nothing like what I'd imagined. There were no skyscrapers, no mountains, no deserts. No cowboys, for sure, and no Marilyn Monroe. It looked shockingly familiar, a whole lot like the newest neighborhoods on the outskirts of Havana. But those

1. **Plato's allegory of the cave** a philosophical allegory put forth by Plato comparing ordinary perception to people in a cave made to face in one direction watching shadows on the wall made by objects they cannot see

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Havana neighborhoods, which had suddenly stopped growing as soon as Fidel showed up, were already looking shabby and older than they really were. Without paint and constant repair, tropical homes **deteriorate** very fast. This place was different, all right. Nothing was old here, or shabby. So it seemed, anyway. All the buildings hugged the ground, as if afraid to rise too far from it. And the vegetation seemed very thick and jungle-like. But I really couldn't see much after a while. It was nighttime, and I could make out only whatever was lit by streetlights or the traffic on the road.

5 Except for the gas stations, which seemed like widely scattered galaxies that filled the empty space with their own light. There seemed to be a lot more of them here, and they seemed bigger, more brightly lit. It was the first noticeable difference that caught my eye, along with the strange brands of gasoline being sold: Phillips 66, Cities Service, Sunoco, Union 76. Their illuminated signs were practically all I could see once we got past a certain point and there were fewer and fewer buildings. And these oases of light were strung out at great distances from one another, like the bread crumbs in the Hansel and Gretel story, marking a path through the woods. But this was no fairy tale, and there were no witches in sight.

6 This was the real world, and I had finally crossed over into it.

7 I was alive, at last. Really alive. As I saw it then, Cuba had become some other **dimension**, far from earth: A parallel universe not unlike that of Bizarro World in the Superman comic books, where everything was the opposite of what one might expect on earth. And I couldn't wait to escape from it, no matter what. Losing everything, including my family, seemed like a small price to pay. Or so I thought.

8 Being in shock didn't help me gain a sense of perspective. What caught my eye most intensely were the soda-pop vending machines at the gasoline stations, all lit up in colors much more eye-catching than I had seen on any of their Cuban **counterparts**. Like everything else we'd missed for the past two years, these machines were way ahead into the future. These were space-age models. I wanted to jump out of the van, drop nickels in their sweet, sweet coin slots, fill my arms with their bottles, and sample those drinks I'd never, ever seen or tasted before, such as Bubble Up, and all those familiar ones that had once been available in Cuba, before Che Guevara made them disappear, such as Coke and Pepsi. Nothing seemed more desirable, more worthy of my attention. But I had no money at all, and the van was on a nonstop mission.

9 Where I'll end up and what might become of me doesn't trouble me much that night, at least not on the conscious level. I've just died—without knowing it—and am stunned as Lazarus[2] must have been when he emerged from the tomb, entangled in his burial shroud, his hair a total stinking mess.

2. **Lazarus** In the Gospel of John, Jesus Christ brought Lazarus of Bethany back from the dead.

NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

The author notices the big and brightly lit gas stations. He compares them to scattered galaxies, which is a simile. This makes me see how spread out the area is and how driving through Miami felt like visiting a new planet.

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First Read

Read *Learning to Die in Miami: Confessions of a Refugee Boy*. After you read, complete the Think Questions below

THINK QUESTIONS

WRITE

1. According to the author, why did Fidel Castro insulate Cuba from the outside world and America in particular? What effect did this have on the author? Explain using evidence from the text.

2. What were some of the most noticeable differences between the Cuban and American landscapes? Cite textual evidence in your response.

3. What does the author mean when he writes, "This was the real world"? Explain citing evidence from the text.

4. The Latin word *deterior* means "worse." With this information in mind and using context clues from the text, write your best definition of the word **deteriorate** here.

5. Based on context clues, what do you think the word **counterparts** means? Write your best definition of *counterparts* here, and explain how you figured it out.

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Reading Skill: Context and Connotation – Connotation and Denotation

CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: In order to identify the connotative and denotative meanings of words and phrases, note the following:

- ✓ unfamiliar words and phrases
- ✓ keywords used to describe important characters, events, and ideas
- ✓ words that inspire an emotional reaction
- ✓ context clues, words or phrases that come earlier or later in the passage
- ✓ patterns or relationships that occur between words and phrases

STEP 2: To better understand the meaning of words and phrases as they are used in a text, including connotative meanings, use the following questions:

- ✓ What is the denotative meaning of the word or phrase? Can you verify this in a reference material, such as a dictionary, glossary, or thesaurus?
- ✓ What is the context, genre, or subject of the text? How does that affect the possible meaning of a word or phrase?
- ✓ What background knowledge do you already have about this topic? How does this knowledge affect your understanding of the words or phrases?
- ✓ How do these words relate to the phrases around them? How do these relationships affect the overall meaning of the words being used?
- ✓ Do these words create a positive, negative, or neutral emotion?
- ✓ What synonyms or alternative phrasing help you describe the connotative meaning of the word?

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Reread paragraphs 1 and 2 of *Learning to Die in Miami: Confessions of a Refugee Boy*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How does analyzing the connotative meaning of the phrase "drift to sleep" as it is used in this context help the reader better understand the narrator's emotions?

   - A. The connotative meaning is positive and shows that the author is really tired and peacefully falls asleep.
   - B. The connotative meaning is negative and shows that the narrator is disappointed with this version of America.
   - C. The connotative meaning is positive and shows that the security and comfort of being in Miami allows the author to sleep more peacefully.
   - D. The connotative meaning is negative and shows that that his bunk is uncomfortable and prevents him from sleeping.

2. What is the connotation of the word *pulverized*, and what emotion does the word create in this context?

   - A. The connotation is negative and helps the reader feel the animosity that Fidel Castro had for the United States.
   - B. The connotation of the word is negative and helps the reader feel the dismissiveness that Fidel Castro had for the United States.
   - C. The connotation of the word is positive and helps the reader feel the admiration that Fidel Castro had for the United States.
   - D. The connotation of the word is positive and helps the reader feel the respect that Fidel Castro had for the United States.

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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"
  - **simile:** a comparison of two things, often introduced by *like* or *as*, such as "as strong as an ox"
  - **allusion:** an indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance, such as calling a romantic person "a real Romeo"
- ✓ sound devices that the author uses, such as:
  - **alliteration:** a repetition of initial consonant sounds in two or more neighboring words or syllables, such as "Peter Piper picked a peck of pickled peppers"
  - **onomatopoeia:** the use of a word as an imitation of a natural sound, such as *buzz* or *hiss*

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?
- ✓ 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 8 of *Learning to Die in Miami*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What device does the author use in this passage?

   - A. alliteration
   - B. allusion
   - C. metaphor
   - D. simile

2. The author uses this device in order to—

   - A. visualize the new setting.
   - B. comprehend the anxiety of being in a new place.
   - C. describe the character's actions.
   - D. convey the narrator's sense of excitement.

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Close Read

Reread *Learning to Die in Miami: Confessions of a Refugee Boy.* As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify the use of the word *thrust* in paragraph 2. Explain whether the connotation of the word is positive, negative, or neutral and why you think so.

2. The author uses onomatopoeia in paragraph 4 when he writes, "The cityscape I saw buzzing past me on expressways and highways looked nothing like what I'd imagine." Explain the connotation and denotation of the word *buzzed*. Then, analyze the effect of this figurative language.

3. Identify the allusion used in paragraph 5. Analyze the author's use of figurative language and explain its meaning in the text.

4. The author uses alliteration at the beginning of paragraph 8. Highlight evidence and analyze the impact of this device on the reader.

5. Recall that the unit's essential question is, "How does place shape the individual?" Identify evidence that demonstrates how the narrator's upbringing in Cuba has shaped his attitude towards the United States. Compare the narrator's attitude towards his new home with the characters in "Christmas, 1970" and *Their Eyes Were Watching God*.

EXPOSITORY

WRITE

Recall that a universal theme is an idea that applies to anyone, anywhere, regardless of cultural differences. The three texts in this cluster, "Christmas, 1970," T*heir Eyes Were Watching God*, and *Learning to Die in Miami*, are from different time periods and cultures, but share overlapping, universal themes. Identify a shared theme in the texts. Then, analyze how the authors use figurative language to develop this shared theme. Use evidence from the texts to support your analysis.

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One Today

POETRY
Richard Blanco
2013

Introduction

Richard Blanco (b. 1968) is an American poet who was chosen to read his poem "One Today" at President Barack Obama's second inauguration in 2013. Blanco is a Latin American immigrant, a member of the LGBTQ community, and his poem celebrates the diverse fabric of people, places, and experiences that make up American life.

"millions of faces in morning's mirrors, / each one yawning to life, crescendoing into our day"

One sun rose on us today, kindled over our shores,
peeking over the Smokies, greeting the faces
of the Great Lakes, spreading a simple truth
across the Great Plains, then charging across the Rockies.
One light, waking up rooftops, under each one, a story
told by our silent gestures moving behind windows.

My face, your face, millions of faces in morning's mirrors,
each one yawning to life, **crescendoing** into our day:
pencil-yellow school buses, the rhythm of traffic lights,
fruit stands: apples, limes, and oranges arrayed like rainbows
begging our praise. Silver trucks heavy with oil or paper—
bricks or milk, **teeming** over highways alongside us,
on our way to clean tables, read ledgers, or save lives—
to teach geometry, or ring-up groceries as my mother did
for twenty years, so I could write this poem.

All of us as vital as the one light we move through,
the same light on blackboards with lessons for the day:
equations to solve, history to question, or atoms imagined,
the "I have a dream"[1] we keep dreaming,
or the impossible vocabulary of sorrow that won't explain
the empty desks of twenty children marked absent
today, and forever. Many prayers, but one light
breathing color into stained glass windows,
life into the faces of bronze statues, warmth
onto the steps of our museums and park benches
as mothers watch children slide into the day.

One ground. Our ground, rooting us to every stalk
of corn, every head of wheat sown by sweat
and hands, hands gleaning coal or planting windmills

NOTES

SAMPLE ANNOTATION

Context and Connotation – Word Relationships

What does kindled mean? I notice that it is used similarly to "rose," "greeting," "spreading," and "waking" so it is a verb. If it's a synonym for those words, then kindled means "awakened or arose" and has a positive connotation and inspires hope.

1. **"I have a dream"** reference to Dr. Martin Luther King Jr.'s August 28, 1963 speech at the March on Washington

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NOTES

in deserts and hilltops that keep us warm, hands
digging trenches, routing pipes and cables, hands
as worn as my father's cutting sugarcane
so my brother and I could have books and shoes.

The dust of farms and deserts, cities and plains
mingled by one wind—our breath. Breathe. Hear it
through the day's gorgeous **din** of honking cabs,
buses launching down avenues, the symphony
of footsteps, guitars, and screeching subways,
the unexpected song bird on your clothes line.

Hear: squeaky playground swings, trains whistling,
or whispers across café tables, Hear: the doors we open
for each other all day, saying: hello / shalom,
buon giorno / howdy / namaste / or buenos días
in the language my mother taught me—in every language
spoken into one wind carrying our lives
without **prejudice**, as these words break from my lips.

One sky: since the Appalachians and Sierras claimed
their majesty, and the Mississippi and Colorado worked
their way to the sea. Thank the work of our hands:
weaving steel into bridges, finishing one more report
for the boss on time, stitching another wound
or uniform, the first brush stroke on a portrait,
or the last floor on the Freedom Tower[2]
jutting into a sky that yields to our resilience.

One sky, toward which we sometimes lift our eyes
tired from work: some days guessing at the weather
of our lives, some days giving thanks for a love
that loves you back, sometimes praising a mother
who knew how to give, or forgiving a father
who couldn't give what you wanted.

We head home: through the gloss of rain or weight
of snow, or the plum blush of dusk, but always—home,
always under one sky, our sky. And always one moon
like a silent drum tapping on every rooftop

SAMPLE ANNOTATION

Interpreting Figurative Language

In these lines, the poet uses sound devices to mimic the sound of a busy day. Because the poet describes a variety of sounds, readers are able to make a personal connection no matter where they live.

SAMPLE ANNOTATION

Poetry

The speaker builds upon the theme of the unity and diversity that coexist in America. It reminds me of the speech we read in social studies called "A More Perfect Union," where Obama himself talked about how to achieve a unity "by understanding that we may have different stories, but we hold common hopes."

2. **Freedom Tower** the building that opened November 3, 2014, at One World Trade Center, on the site where the twin towers were destroyed on September 11, 2001

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NOTES

and every window, of one country—all of us—
facing the stars
hope—a new **constellation**
waiting for us to map it,
waiting for us to name it—together.

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First Read

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

THINK QUESTIONS

WRITE

1. What pronouns does Blanco use throughout the text? What is the impact of using these pronouns on the overall message of the poem? Point to specific examples from the poem to support your answer.

2. What American values does the poet emphasize in this poem? What poetic techniques does the poet use to emphasize these values? Cite evidence from the text to support your response.

3. The poet begins many stanzas with the word “One.” Why do you think he does this? How does this choice reflect the message of the poem? Cite evidence from the text to support your answer.

4. Use context clues to determine the meaning of the word **teeming** as it is used in “One Today.” Write your definition of *teeming* here, along with any words or phrases from the text that helped you arrive at it.

5. What is the meaning of the word **prejudice** 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: Context and Connotation – Word Relationship

One Today

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 and connotative meanings?

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Reread lines 47–54 of "One Today." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which type of word relationship do *weaving* and *stitching* have?

   - A. antonym
   - B. synonym
   - C. homophone
   - D. connotation

2. Using knowledge of word relationships and context clues, what is the connotative meaning of the word *stitching*?

   - A. a positive connotation since *stitching* means "working hard" in the poem
   - B. a negative connotation since *stitching* means "being unskilled at work" in the poem
   - C. a negative connotation since *stitching* means "mending an injured patient" in the poem
   - D. a positive connotation since *stitching* means "creating an item of clothing" in the poem

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Reading Skill: Interpreting Figurative Language

One Today

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"
  - **simile:** a comparison of two things, often introduced by *like* or *as*, such as "as strong as an ox"
  - **imagery:** the use of descriptive words or phrases to create pictures in the reader's mind
  - **personification:** a metaphor that represents a nonhuman thing as a person, such as "the party died down"
- ✓ sound devices that the author uses, such as:
  - **alliteration:** a repetition of initial consonant sounds in two or more neighboring words or syllables, such as "Peter Piper picked a peck of pickled peppers"

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?
- ✓ Does this use of figurative language help me better understand the characters, setting, and theme?
- ✓ 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 lines 61–69 of "One Today." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which line best shows the poet's use of personification in these lines?

   - A. "through the gloss of rain or weight / of snow, or the plum blush of dusk"
   - B. "but always—home, / always under one sky, our sky."
   - C. "Always one moon / like a silent drum tapping on every rooftop"
   - D. "a new constellation / waiting for us to map it, / waiting for us to name it"

2. The poet uses personification in order to —

   - A. help the reader imagine the diverse American landscape.
   - B. communicate the key idea that we are united in our common home despite our differences.
   - C. juxtapose the moon with imagery of the sun from the beginning of the poem.
   - D. imply that hope already exists and it is up to us as Americans to find it.

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Reading Skill: Poetry

One Today

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 period, 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 lessons you have read about this period
  - 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:
  - clear everyday language
  - use of vivid imagery
  - emphasis on diverse experiences and voices

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 paragraph 47–54 of "One Today." Then, using previous page, on the answer the Checklist the multiple-choice question below

YOUR TURN

PRACTICE

Which of the following themes of the contemporary period is reflected in "One Today"?

- A. alienation
- B. adversity cannot keep Americans down
- C. Unity through diversity
- D. late capitalism allows people to do many different jobs

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Close Read

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

SKILLS FOCUS

ANNOTATE

1. Locate the fifth stanza of the poem. Highlight and analyze the poet's use of figurative language in this stanza.

2. Identify and analyze the author's use of figurative language at the end of the seventh stanza.

3. Identify and explain examples of how stanza 8 reflects the themes and issues of the contemporary period.

4. While Blanco's poem could be about a typical day anywhere, it was written about the United States. Which lines of this poem make it distinctly about the United States? Cite examples and explain your choices.

POETRY

WRITE

Blanco's poem, written during a divisive period in America's history, reflects the themes and issues of its time by focusing on the human desire to attain a sense of unity and togetherness, despite our differences. Identify instances where Blanco uses figurative language devices such as alliteration, imagery, allusion, and metaphor to convey his message. Write your own poem in which you address a current issue or theme. Convey a message you believe needs to be heard, using the same figurative devices employed by Blanco. Then, write a brief reflection in which you explain how your poem reflects the themes and issues of your time period.

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A Mother in Mannville

FICTION
Marjorie Kinnan Rawlings
1936

Introduction

Marjorie Kinnan Rawlings (1896–1953) was a popular journalist and fiction writer. Her 1939 novel *The Yearling* won the Pulitzer Prize and helped to shape the contemporary young adult genre. In "A Mother in Mannville," she weaves fiction that is likely drawn from her real-life circumstances as a writer who chose to work in rural Southern locales, touched and intrigued by her interactions with country people. Her growing affection for the region and its culture eventually led her to buy land in Florida and settle there. In the story, an orphan hired to cut wood for a seasonal resident—the narrator, and perhaps Rawlings's own alter ego—reveals surprising strength and mystery as he cleaves to an outsider.

"It is bedded on courage, but it is more than brave. It is honest, but it is more than honesty."

NOTES

1 The orphanage is high in the Carolina mountains. Sometimes in winter the snowdrifts are so deep that the institution is cut off from the village below, from all the world. Fog hides the mountain peaks, the snow swirls down the valleys, and a wind blows so bitterly that the orphanage boys who take the milk twice daily to the baby cottage reach the door with fingers stiff in an agony of numbness.

2 "Or when we carry trays from the cook–house for the ones that are sick," Jerry said, "we get our faces frostbit, because we can't put our hands over them. I have gloves," he added. "Some of the boys don't have any."

3 He liked the late spring, he said. The rhododendron was in bloom, a carpet of color, across the mountainsides, soft as the May winds that stirred the hemlocks.[1] He called it laurel.

4 "It's pretty when the laurel blooms," he said. "Some of it's pink and some of it's white."

5 I was there in the autumn. I wanted quiet, isolation, to do some troublesome writing. I wanted mountain air to blow out the malaria from too long a time in the subtropics. I was homesick, too, for the flaming of maples in October, and for corn shocks and pumpkins and black-walnut trees and the lift of hills. I found them all, living in a cabin that belonged to the orphanage, half a mile beyond the orphanage farm. When I took the cabin, I asked for a boy or man to come and chop wood for the fire-place. The first few days were warm, I found what wood I needed about the cabin, no one came, and I forgot the order.

6 I looked up from my typewriter one late afternoon, a little startled. A boy stood at the door, and my pointer dog, my companion, was at his side and had not barked to warn me. The boy was probably twelve years old, but undersized. He wore overalls and a torn shirt, and was barefooted.

7 He said, "I can chop some wood today."

8 I said, "But I have a boy coming from the orphanage."

1. **hemlock** a poisonous wild plant

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9 "I'm the boy."

10 "You? But you're small."

11 "Size don't matter, chopping wood," he said.

12 "Some of the big boys don't chop good. I've been chopping wood at the orphanage a long time." I visualized mangled and inadequate branches for my fires. I was well into my work and not inclined to conversation. I was a little blunt.

13 "Very well. There's the ax. Go ahead and see what you can do."

14 I went back to work, closing the door. At first the sound of the boy dragging brush annoyed me. Then he began to chop. The blows were rhythmic and steady, and shortly I had forgotten him, the sound no more of an interruption than a consistent rain. I suppose an hour and a half passed, for when I stopped and stretched, and heard the boy's steps on the cabin stoop, the sun was dropping behind the farthest mountain, and the valleys were purple with something deeper than the asters.

15 The boy said, "I have to go to supper now. I can come again tomorrow evening."

16 I said, "I'll pay you now for what you've done," thinking I should probably have to insist on an older boy. "Ten cents an hour?"

17 "Anything is all right."

18 We went together back of the cabin. An astonishing amount of solid wood had been cut. There were cherry logs and heavy roots of rhododendron, and blocks from the waste pine and oak left from the building of the cabin.

19 "But you've done as much as a man," I said. "This is a splendid pile."

20 I looked at him, actually, for the first time. His hair was the color of the corn shocks and his eyes, very direct, were like the mountain sky when rain is **pending**—gray, with a shadowing of that miraculous blue. As I spoke, a light came over him, as though the setting sun had touched him with the same suffused glory with which it touched the mountains. I gave him a quarter.

21 "You may come tomorrow," I said, "and thank you very much."

22 He looked at me, and at the coin, and seemed to want to speak, but could not, and turned away. "I'll split kindling tomorrow," he said over his thin ragged shoulder. "You'll need kindling and medium wood and logs and backlogs."

23 At daylight I was half wakened by the sound of chopping. Again it was so even in texture that I went back to sleep. When I left my bed in the cool morning, the boy had come and gone, and a stack of kindling was neat against the cabin wall. He came after school in the after-noon and worked until time to return to the orphanage. His name was Jerry; he was twelve

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years old, and he had been at the orphanage since he was four. I could picture him at four, with the same grave gray-blue eyes and the same—independence? No, the word that comes to me is "integrity."

24 The word means something very special to me, and the quality for which I use it is a rare one. My father had it—there is another of whom I am almost sure—but almost no man of my acquaintance possesses it with the clarity, the purity, the simplicity of a mountain stream. But the boy Jerry had it. It is bedded on courage, but it is more than brave. It is honest, but it is more than honesty. The ax handle broke one day. Jerry said the woodshop at the orphanage would repair it. I brought money to pay for the job and he refused it.

25 "I'll pay for it," he said. "I broke it. I brought the ax down careless."

26 "But no one hits accurately every time," I told him. "The fault was in the wood of the handle. I'll see the man from whom I bought it."

27 It was only then that he would take the money. He was standing back of his own carelessness. He was a free-will agent and he chose to do careful work, and if he failed, he took the responsibility without **subterfuge**.

28 And he did for me the unnecessary thing, the gracious thing, that we find done only by the great of heart. Things no training can teach, for they are done on the instant, with no predicated experience. He found a cubbyhole beside the fireplace that I had not noticed. There, of his own accord, he put kindling and "medium" wood, so that I might always have dry fire material ready in case of sudden wet weather. A stone was loose in the rough walk to the cabin. He dug a deeper hole and steadied it, although he came, himself, by a short cut over the bank. I found that when I tried to return his thoughtfulness with such things as candy and apples, he was wordless. "Thank you" was, perhaps, an expression for which he had had no use, for his courtesy was instinctive. He only looked at the gift and at me, and a curtain lifted, so that I saw deep into the clear well of his eyes, and gratitude was there, and affection, soft over the firm granite of his character.

29 He made simple excuses to come and sit with me. I could no more have turned him away than if he had been physically hungry. I suggested once that the best time for us to visit was just before supper, when I left off my writing. After that, he waited always until my type-writer had been some time quiet. One day I worked until nearly dark. I went outside the cabin, having forgotten him. I saw him going up over the hill in the twilight toward the orphanage. When I sat down on my stoop, a place was warm from his body where he had been sitting.

30 He became intimate, of course, with my pointer, Pat. There is a strange **communion** between a boy and a dog. Perhaps they possess the same singleness of spirit, the same kind of wisdom. It is difficult to explain, but it exists. When I went across the state for a weekend, I left the dog in Jerry's charge. I gave him the dog whistle and the key to the cabin and left sufficient food. He was to come two or three times a day and let out the dog, feed and exercise

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him. I should return Sunday night, and Jerry would take out the dog for the last time Sunday afternoon and then leave the key under an agreed hiding place.

31 My return was belated and fog filled the mountain passes so treacherously that I dared not drive at night. The fog held the next morning, and it was Monday noon before I reached the cabin. The dog had been fed and cared for that morning. Jerry came early in the afternoon, anxious. "The superintendent said nobody would drive in the fog," he said. "I came just before bedtime last night and you hadn't come. So I brought Pat some of my breakfast this morning. I wouldn't have let anything happen to him."

32 "I was sure of that. I didn't worry."

33 "When I heard about the fog, I thought you'd know."

34 He was needed for work at the orphanage and he had to return at once. I gave him a dollar in payment, and he looked at it and went away. But that night he came in the darkness and knocked at the door.

35 "Come in, Jerry," I said, "if you're allowed to be away this late."

36 "I told maybe a story," he said. "I told them I thought you would want to see me."

37 "That's true," I assured him, and I saw his relief. "I want to hear about how you managed with the dog."

38 He sat by the fire with me, with no other light, and told me of their two days together. The dog lay close to him and found a comfort there that I did not have for him. And it seemed to me that being with my dog, and caring for him, had brought the boy and me, too, together, so that he felt that he belonged to me as well as to the animal.

39 "He stayed right with me," he told me, "except when he ran in the laurel. He likes the laurel. I took him up over the hill and we both ran fast. There was a place where the grass was high and I lay down in it and hid. I could hear Pat hunting for me. He found my trail and he barked. When he found me, he acted crazy, and he ran around and around me, in circles."

40 We watched the flames.

41 "That's an apple log," he said. "It burns the prettiest of any wood."

42 We were very close.

43 He was suddenly impelled to speak of things he had not spoken of before, nor had I cared to ask him.

44 "You look a little bit like my mother," he said.

45 "Especially in the dark, by the fire."

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NOTES

46 “But you were only four, Jerry, when you came here. You have remembered how she looked, all these years?”

47 “My mother lives in Mannville,” he said.

48 For a moment, finding that he had a mother shocked me as greatly as anything in my life has ever done, and I did not know why it disturbed me. Then I understood my distress. I was filled with a passionate resentment that any woman should go away and leave her son. A fresh anger added itself. A son like this one—The orphanage was a wholesome place, the executives were kind, good people, the food was more than adequate, the boys were healthy, a ragged shirt was no hardship, nor the doing of clean labor. Granted, perhaps, that the boy felt no lack, what blood fed the bowels of a woman who did not yearn over this child’s lean body that had come in **parturition** out of her own? At four he would have looked the same as now. Nothing, I thought, nothing in life could change those eyes. His quality must be apparent to an idiot, a fool. I burned with questions I could not ask. In any, I was afraid, there would be pain.

49 “Have you seen her, Jerry—lately?”

50 “I see her every summer. She sends for me.”

51 I wanted to cry out, “Why are you not with her? How can she let you go away again?”

52 He said, “She comes up here from Mannville whenever she can. She doesn’t have a job now.”

53 His face shone in the firelight.

54 “She wanted to give me a puppy, but they can’t let any one boy keep a puppy. You remember the suit I had on last Sunday?” He was plainly proud. “She sent me that for Christmas. The Christmas before that”—he drew a long breath, savoring the memory—“she sent me a pair of skates.”

55 “Roller skates?”

56 My mind was busy, making pictures of her, trying to understand her. She had not, then, entirely deserted or forgotten him. But why, then—I thought, “I must not condemn her without knowing.”

57 “Roller skates. I let the other boys use them. They’re always borrowing them. But they’re careful of them.”

58 What circumstances other than poverty—

59 “I’m going to take the dollar you gave me for taking care of Pat,” he said, “and buy her a pair of gloves.”

60 I could only say, “That will be nice. Do you know her size?”

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61 "I think it's eight and a half," he said.

62 He looked at my hands.

63 "Do you wear eight and a half?" he asked.

64 "No. I wear a smaller size, a six."

65 "Oh! Then I guess her hands are bigger than yours."

66 I hated her. Poverty or no, there was other food than bread, and the soul could starve as quickly as the body. He was taking his dollar to buy gloves for her big stupid hands, and she lived away from him, in Mannville, and contented herself with sending him skates.

67 "She likes white gloves," he said. "Do you think I can get them for a dollar?"

68 "I think so," I said.

69 I decided that I should not leave the mountains without seeing her and knowing for myself why she had done this thing.

70 The human mind scatters its interests as though made of thistledown, and every wind stirs and moves it. I finished my work. It did not please me, and I gave my thoughts to another field. I should need some Mexican material.

71 I made arrangements to close my Florida place. Mexico immediately, and doing the writing there, if conditions were favorable. Then, Alaska with my brother. After that, heaven knew what or where.

72 I did not take time to go to Mannville to see Jerry's mother, nor even to talk with the orphanage officials about her. I was a trifle **abstracted** about the boy, because of my work and plans. And after my first fury at her—we did not speak of her again—his having a mother, any sort at all, not far away, in Mannville, relieved me of the ache I had had about him. He did not question the anomalous relation. He was not lonely. It was none of my concern.

73 He came every day and cut my wood and did small helpful favors and stayed to talk. The days had become cold, and often I let him come inside the cabin. He would lie on the floor in front of the fire, with one arm across the pointer, and they would both doze and wait quietly for me. Other days they ran with a common ecstasy through the laurel, and since the asters were now gone, he brought me back vermilion maple leaves, and chestnut boughs dripping with imperial yellow. I was ready to go.

74 I said to him, "You have been my friend, Jerry. I shall often think of you and miss you. Pat will miss you too. I am leaving tomorrow."

75 He did not answer. When he went away, I remember that a new moon hung over the mountains, and I watched him go in silence up the hill. I expected him the next day, but he did not come. The details of packing my personal

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belongings, loading my car, arranging the bed over the seat, where the dog would ride, occupied me until late in the day. I closed the cabin and started the car, noticing that the sun was in the west and I should do well to be out of the mountains by nightfall. I stopped by the orphanage and left the cabin key and money for my light bill with Miss Clark.

76 "And will you call Jerry for me to say goodbye to him?"

77 "I don't know where he is," she said. "I'm afraid he's not well. He didn't eat his dinner this noon. One of the other boys saw him going over the hill into the laurel. He was supposed to fire the boiler this afternoon. It's not like him; he's unusually reliable."

78 I was almost relieved, for I knew I should never see him again, and it would be easier not to say goodbye to him.

79 I said, "I wanted to talk with you about his mother—why he's here—but I'm in more of a hurry than I expected to be. It's out of the question for me to see her now, too. But here's some money I'd like to leave with you to buy things for him at Christmas and on his birthday. It will be better than for me to try to send him things. I could so easily duplicate—skates, for instance."

80 She blinked her honest spinster's eyes.

81 "There's not much use for skates here," she said.

82 Her stupidity annoyed me.

83 "What I mean," I said, "is that I don't want to duplicate things his mother sends him. I might have chosen skates if I didn't know she had already given them to him."

84 She stared at me.

85 "I don't understand," she said. "He has no mother. He has no skates."

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LITERARY ANALYSIS

WRITE

Throughout the story, the reader witnesses the narrator and Jerry form a deep bond. And yet, Jerry lies to the narrator. In an essay, analyze Jerry's motivation for lying about his mother. Write a response in which you make a claim arguing why Jerry lies. Support your interpretation with evidence from the text.

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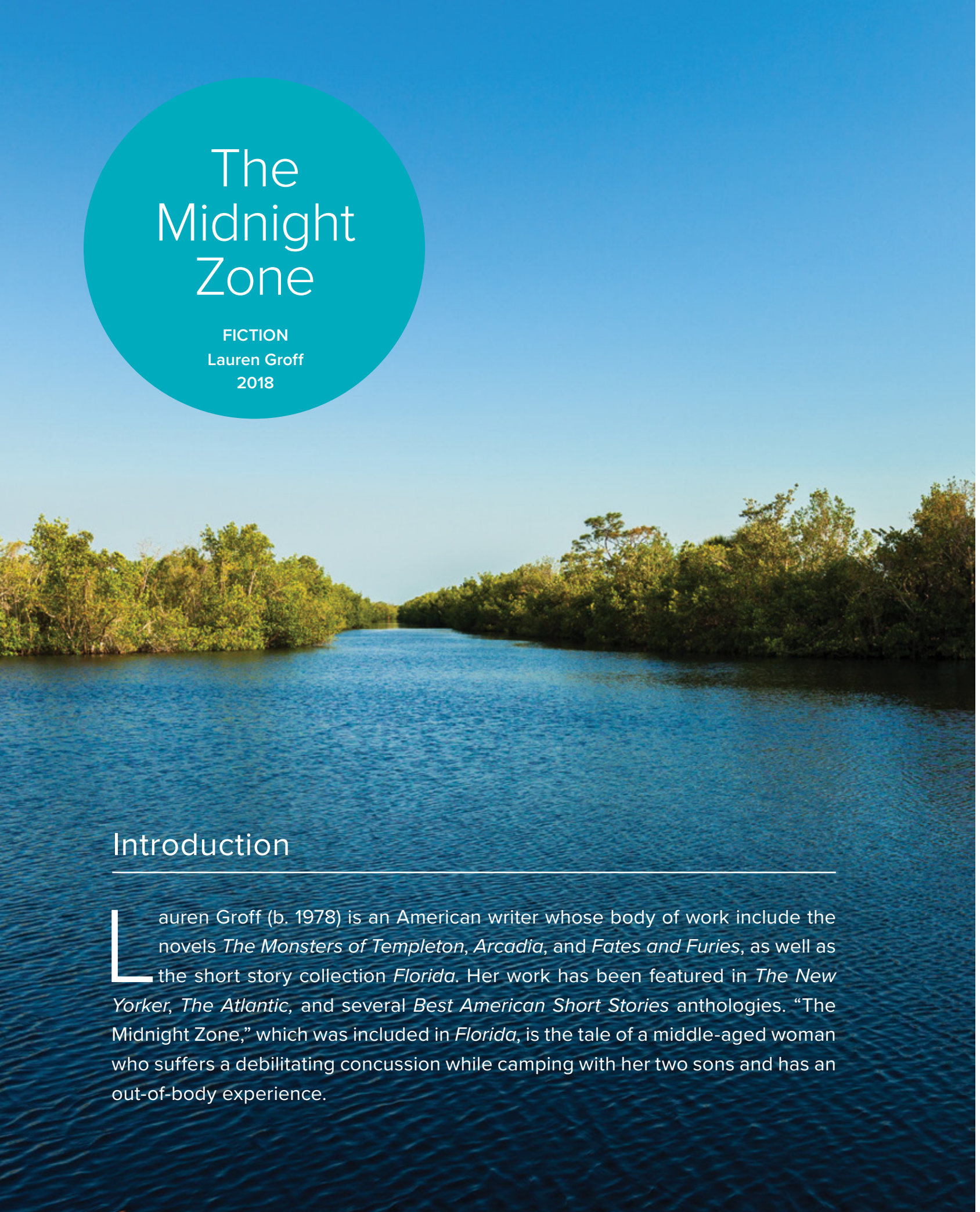

The Midnight Zone

FICTION
Lauren Groff
2018

Introduction

Lauren Groff (b. 1978) is an American writer whose body of work include the novels *The Monsters of Templeton*, *Arcadia*, and *Fates and Furies*, as well as the short story collection *Florida*. Her work has been featured in *The New Yorker*, *The Atlantic,* and several *Best American Short Stories* anthologies. "The Midnight Zone," which was included in *Florida*, is the tale of a middle-aged woman who suffers a debilitating concussion while camping with her two sons and has an out-of-body experience.

"Time would not care if you fell out of it."

1 It was an old hunting camp shipwrecked in twenty miles of scrub. Our friend had seen a Florida panther sliding through the trees there a few days earlier. But things had been fraying in our hands, and the camp was free and silent, so I walked through the resistance of my cautious husband and my small boys, who had wanted hermit crabs and kites and wakeboards and sand for spring break. Instead, they got ancient sinkholes filled with ferns, potential death by cat.

2 One thing I liked was how the screens at night pulsed with the tender bellies of lizards.

3 Even in the sleeping bag with my smaller son, the golden one, the March chill seemed to blow through my bones. I loved eating, but I'd lost so much weight by then that I carried myself delicately, as if I'd gone translucent.

4 There was sparse electricity from a gas-powered generator and no Internet and you had to climb out through the window in the loft and stand on the roof to get a cell signal. On the third day, the boys were asleep and I'd dimmed the lanterns when my husband went up and out and I heard him stepping on the metal roof, a giant brother to the raccoons that woke us thumping around up there at night like burglars.

5 Then my husband stopped moving, and stood still for so long I forgot where he was. When he came down the ladder from the loft, his face had blanched.

6 Who died? I said lightly, because if anyone was going to die it was going to be us, our skulls popping in the jaws of an endangered cat. It turned out to be a bad joke, because someone actually had died, that morning, in one of my husband's apartment buildings. A fifth-floor occupant had killed herself, maybe on purpose, with aspirin and vodka and a bathtub. Floors four, three, and two were away somewhere with beaches and alcoholic smoothies, and the first floor had discovered the problem only when the water of death had seeped into the carpet.

7 My husband had to leave. He'd just fired one handyman and the other was on his own Caribbean adventure, eating buffet food to the sound of

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SAMPLE ANNOTATION

Literary Elements

The author effectively uses the first-person point of view and the setting to establish a strong style from the very beginning. The alarming presence of the panther and the author's diction set an ominous mood and imply that the author's purpose is to examine an elusive, and maybe even threatening, topic in a highly individualistic context.

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SAMPLE ANNOTATION

Interpreting Figurative Language

A metaphor is used to describe her kids, comparing something growing in petri dishes that fascinates her. This fascination contrasts with her emotions towards motherhood where she feels frustrated by imposed expectations.

cruise-ship calypso. Let's pack, my husband said, but my rebelliousness at the time was like a sticky fog rolling through my body and never burning off, there was no sun inside, and so I said that the boys and I would stay. He looked at me as if I were crazy and asked how we'd manage with no car. I asked if he thought he'd married an incompetent woman, which cut to the bone, because the **source** of our problems was that, in fact, he had. For years at a time I was good only at the things that interested me, and since all that interested me was my work and my children, the rest of life had sort of inched away. And while it's true that my children were endlessly fascinating, two petri dishes growing human cultures, being a mother never had been, and all that seemed assigned by default of gender I would not do because it felt insulting. I would not buy clothes, I would not make dinner, I would not keep schedules, I would not make playdates, never ever. Motherhood meant, for me, that I would take the boys on monthlong adventures to Europe, teach them to blast off rockets, to swim for glory. I taught them how to read, but they could make their own lunches. I would hug them as long as they wanted to be hugged, but that was just being human. My husband had to be the one to make up for the depths of my lack. It is exhausting, living in debt that increases every day but that you have no intention of repaying.

8 Two days, he promised. Two days and he'd be back by noon on the third. He bent to kiss me, but I gave him my cheek and rolled over when the headlights blazed then dwindled on the wall. In the banishing of the engine, the night grew bold. The wind was making a low, inhuman muttering in the pines, and, inspired, the animals let loose in call-and-response. Everything kept me alert until shortly before dawn, when I slept for a few minutes until the puppy whined and woke me. My older son was crying because he'd thrown off his sleeping bag in the night and was cold but too sleepy to fix the situation.

9 I made scrambled eggs with a vengeful amount of butter and Cheddar, also cocoa with an inch of marshmallow, thinking I would **stupefy** my children with calories, but the calories only made them stronger.

10 Our friend had treated the perimeter of the clearing with panther deterrent, some kind of synthetic superpredator urine, and we felt safe-ish near the cabin. We ran footraces until the dog went wild and leapt up and bit my children's arms with her puppy teeth, and the boys screamed with pain and frustration and showed me the pink stripes on their skin. I scolded the puppy harshly and she crept off to the porch to watch us with her chin on her paws. The boys and I played soccer. We rocked in the hammock. We watched the circling red-shouldered hawks. I made my older son read *Alice's Adventures in Wonderland* to the little one, which was a disaster, a book so punny and Victorian for modern children. We had lunch, then the older boy tried to make fire by rubbing sticks together, his little brother attending solemnly, and they spent the rest of the day constructing a hut out of branches. Then dinner,

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singing songs, a bath in the galvanized-steel horse trough someone had converted to a cold-water tub, picking ticks and chiggers off with tweezers, and that was it for the first day.

11 There had been a weight on us as we played outside, not as if something were actually watching but because of the possibility that something could be watching when we were so far from humanity in all that Florida waste.

SAMPLE ANNOTATION

Theme

The narrator wanted to enjoy a family trip, but wilderness is only making her feel alone and vulnerable. This continues to develop the story's theme about an individual against the natural world.

12 The second day should have been like the first. I doubled down on the calories, adding pancakes to breakfast, and succeeded in making the boys lie in pensive digestion out in the hammock for a little while before they ricocheted off the trees.

13 But in the afternoon the one light bulb sizzled out. The cabin was all dark wood and I couldn't see the patterns on the dishes I was washing. I found a new bulb in a closet, dragged over a stool from the bar area, and made the older boy hold the spinning seat as I climbed aboard. The old bulb was hot, and I was passing it from hand to hand, holding the new bulb under my arm, when the puppy leapt up at my older son's face. He let go of the stool to whack at her, and I did a quarter spin, then fell and hit the floor with my head, and then I surely blacked out.

14 After a while, I opened my eyes. Two children were looking down at me. They were pale and familiar. One fair, one dark; one small, one big.

15 Mommy? the little boy said, through water.

16 I turned my head and threw up on the floor. The bigger boy dragged a puppy, who was snuffling my face, out the door.

17 I knew very little except that I was in pain and that I shouldn't move. The older boy bent over me, then lifted an intact light bulb from my armpit, triumphantly; I a chicken, the bulb an egg.

18 The smaller boy had a wet paper towel in his hand and he was patting my cheeks. The pulpy smell made me ill again. I closed my eyes and felt the dabbing on my forehead, on my neck, around my mouth. The small child's voice was high. He was singing a song.

19 I started to cry with my eyes closed and the tears went hot across my temples and into my ears.

20 Mommy! the older boy, the solemn dark one, screamed, and when I opened my eyes both of the children were crying, and that was how I knew them to be mine.

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21 Just let me rest here a minute, I said. They took my hands. I could feel the hot hands of my children, which was good. I moved my toes, then my feet. I turned my head back and forth. My neck worked, though fireworks went off in the corners of my eyes.

22 I can walk to town, the older boy was saying, through wadding, to his brother, but the nearest town was twenty miles away. Safety was twenty miles away and there was a panther between us and there, but also possibly terrible men, sinkholes, alligators, the end of the world. There was no landline, no umbilical cord, and small boys using cell phones would easily fall off such a slick, pitched metal roof.

SAMPLE ANNOTATION

Interpreting Figurative Language

Hyperbole is used to capture the seriousness of the situation and the protagonist's mental state. She is immobile and they are stuck in a cabin with no lifeline to the outside world. If the boys attempt to go get help they may die.

23 But what if she's all a sudden dead and I'm all a sudden alone? the little boy was saying.

24 O.K., I'm sitting up now, I said.

25 The puppy was howling at the door.

26 I lifted my body onto my elbows. Gingerly, I sat. The cabin dipped and spun and I vomited again.

27 The big boy ran out and came back with a broom to clean up. No! I said. I am always too hard on him, this beautiful child who is so brilliant, who has no **logic** at all.

28 Sweetness, I said, and couldn't stop crying, because I'd called him Sweetness instead of his name, which I couldn't remember just then. I took five or six deep breaths. Thank you, I said in a calmer voice. Just throw a whole bunch of paper towels on it and drag the rug over it to keep the dog off. The little one did so, methodically, which was not his style; he has always been adept at cheerfully watching other people work for him.

29 The bigger boy tried to get me to drink water, because this is what we do in our family in lieu of applying Band-Aids, which I refuse to buy because they are just flesh-colored landfill.

SAMPLE ANNOTATION

Interpreting Figurative Language

Personifying the boys' names creates an image for the reader. It helps to convey the idea that even the narrator is helpless to do even the simplest things.

30 Then the little boy screamed, because he'd moved around me and seen the bloody back of my head, and then he dabbed at the cut with the paper towel he had previously dabbed at my pukey mouth. The paper disintegrated in his hands. He crawled into my lap and put his face on my stomach. The bigger boy held something cold on my wound, which I discovered later to be a beer can from the fridge.

31 They were quiet like this for a very long time. The boys' names came back to me, at first dancing coyly out of reach, then, when I seized them in my hands, mine.

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32 I'd been a soccer player in high school, a speedy and aggressive midfielder, and head trauma was an old friend. I remembered this constant lability from one concussive visit to the emergency room. The confusion and the sense of doom were also familiar. I had a flash of my mother sitting beside my bed for an entire night, shaking me awake whenever I tried to fall asleep, and I now wanted my mother, not in her diminished current state, brittle retiree, but as she had been when I was young, a small person but gigantic, a person who had blocked out the sun.

33 I sent the little boy off to get a roll of dusty duct tape, the bigger boy to get gauze from my toiletry kit, and when they wandered back I duct-taped the gauze to my head, already mourning my long hair, which had been my most expensive pet.

34 I inched myself across the room to the bed and climbed up, despite the sparklers behind my eyeballs. The boys let the forlorn puppy in, and when they opened the door they also let the night in, because my fall had taken hours from our lives.

35 It was only then, when the night entered, that I understood the depth of time we had yet to face. I had the boys bring me the lanterns, then a can opener and the tuna and the beans, which I opened slowly, because it is not easy, supine, and we made a game out of eating, though the thought of eating anything gave me chills. The older boy brought over Mason jars of milk. I let my children finish the entire half gallon of ice cream, which was my husband's, his one daily reward for being kind and good, but by this point the man deserved our disloyalty, because he was not there.

36 It had started raining, at first a gentle thrumming on the metal roof.

37 I tried to tell my children a cautionary tale about a little girl who fell into a well and had to wait a week until firefighters could figure out a way to rescue her, something that maybe actually took place back in the dimness of my childhood, but the story was either too **abstract** for them or I wasn't making much sense, and they didn't seem to grasp my need for them to stay in the cabin, to not go anywhere, if the very worst happened, the unthinkable that I was skirting, like a pit that opened just in front of each sentence I was about to utter. They kept asking me if the girl got lots of toys when she made it out of the well. This was so against my point that I said, out of spite, Unfortunately, no, she did not.

38 I made the boys keep me awake with stories. The younger one was into a British television show about marine life, which the older one maintained was babyish until I pretended not to believe what they were telling me. Then they both told me about cookie-cutter sharks, who bore perfect round holes in

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whales, as if their mouths were cookie cutters. They told me about a fish called the humuhumunukunukuāpua'a, a beautiful name that I couldn't say correctly, even though they sang it to me over and over, laughing, to the tune of "Twinkle Twinkle, Little Star." They told me about the walking catfish, which can stay out of water for days and days, meandering about in the mud. They told me about the sunlight, the twilight, and the midnight zones, the three depths of water, where there is transparent light, then a murky, darkish light, then no light at all. They told me about the world pool, in which one current goes one way, another goes another way, and where they meet they make a tornado of air, which stretches, my little one said, from the midnight zone, where the fish are blind, all the way up up up to the birds.

39 I had begun shaking very hard, which my children, sudden gentlemen, didn't mention. They piled all the sleeping bags and blankets they could find on me, then climbed under and fell asleep without bathing or toothbrushing or getting out of their dirty clothes, which, anyway, they sweated through within an hour.

40 The dog did not get dinner but she didn't whine about it, and though she wasn't allowed to, she came up on the bed and slept with her head on my older son's stomach, because he was her favorite, being the biggest puppy of all.

41 Now I had only myself to sit vigil with me, though it was still early, nine or ten at night.

42 I had a European novel on the nightstand that filled me with dimness and fret, so I tried to read *Alice's Adventures in Wonderland*, but it was incomprehensible with my scrambled brains. Then I looked at a hunting magazine, which made me remember the Florida panther. I hadn't truly forgotten about it, but could manage only a few terrors at a time, and others, when my children had been awake, were more urgent. We had seen some scat in the woods on a walk three days earlier, enormous scat, either a bear's or the panther's, but certainly a giant predator's. The danger had been abstract until we saw this bodily proof of existence, and my husband and I led the children home, singing a round, all four of us holding hands, and we let the dog off the leash to circle us joyously, because, as small as she was, it was bred in her bones that in the face of peril she would sacrifice herself first.

43 The rain increased until it was deafening and still my sweaty children slept. I thought of the waves of sleep rushing through their brains, washing out the tiny unimportant flotsam of today so that tomorrow's heavier truths could wash in. There was a nice solidity to the rain's pounding on the roof, as if the noise were a barrier that nothing could enter, a stay against the looming night.

44 I tried to bring back the poems of my youth, and could not remember more than a few floating lines, which I put together into a strange, sad poem, Blake and Dickinson and Frost and Milton and Sexton, a tag-sale poem in clammy meter that nonetheless came alive and held my hand for a little while.

SAMPLE ANNOTATION

Literary Elements

The characterization of the narrator using figurative language continues to effectively enhance the author's style and adds meaning by revealing the narrator's unfocused and fractured thinking, implying that her fall has shaken up her thoughts in a deeper way.

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45 Then the rain diminished until all that was left were scattered clicks from the drops falling from the pines. The batteries of one lantern went out and the light from the remaining lantern was sparse and thwarted. I could hardly see my hand or the shadow it made on the wall when I held it up. This lantern was my sister; at any moment it, too, could go dark. I feasted my eyes on the cabin, which in the oncoming black had turned into a place made of gold, but the shadows seemed too thick now, fizzy at the edges, and they moved when I shifted my eyes away from them. It felt safer to look at the cheeks of my sleeping children, creamy as cheeses.

46 It was elegiac, that last hour or so of light, and I tried to push my love for my sons into them where their bodies were touching my own skin.

47 The wind rose again and it had personality; it was in a sharpish, meanish mood. It rubbed itself against the little cabin and played at the corners and broke sticks off the trees and tossed them at the roof so they jigged down like creatures with strange and scrabbling claws. The wind rustled its endless body against the door.

48 Everything depended on my staying still, but my skin was stuffed with itches. Something terrible in me, the darkest thing, wanted to slam my own head back against the headboard. I imagined it over and over, the sharp backward crack, and the wash and spill of peace.

49 I counted slow breaths and was not calm by two hundred; I counted to a thousand.

50 The lantern flicked itself out and the dark poured in.

51 The moon rose in the skylight and backed itself across the black.

52 When it was gone and I was alone again, I felt the dissociation, a physical shifting, as if the best of me were detaching from my body and sitting down a few feet distant. It was a great relief.

53 For a few moments, there was a sense of mutual watching, a wait for something definitive, though nothing definitive came, and then the bodiless me stood and circled the cabin. The dog moved and gave a soft whine through her nose, although she remained asleep. The floors were cool underfoot. My head brushed the beams, though they were ten feet up. Where my body and those of my two sons lay together was a black and pulsing mass, a hole of light.

54 I passed outside. The path was pale dirt and filled with sandspur and was cold and wet after the rain. The great drops from the tree branches left a pine taste in me. The forest was not dark, because darkness has nothing to do with the forest—the forest is made of life, of light—but the trees moved with wind and

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subtle creatures. I wasn't in any single place. I was with the raccoons of the rooftop, who were now down fiddling with the bicycle lock on the garbage can at the end of the road, with the red-shouldered hawk chicks breathing alone in the nest, with the armadillo forcing its armored body through the brush. I hadn't realized that I'd lost my sense of smell until it returned hungrily now; I could smell the worms tracing their paths under the pine needles and the mold breathing out new spores, shaken alive by the rain.

55 I was vigilant, moving softly in the underbrush, and the palmettos' nails scraped down my body.

56 The cabin was not visible, but it was present, a sore at my side, a feeling of density and airlessness. I couldn't go away from it, I couldn't return, I could only circle the cabin and circle it. With each circle, a terrible, stinging anguish built in me and I had to move faster and faster, each pass bringing up ever more wildness. What had been built to seem so solid was fragile in the face of time because time is impassive, more animal than human. Time would not care if you fell out of it. It would continue on without you. It cannot see you; it has always been blind to the human and the things we do to stave it off, the taxonomies, the cleaning, the arranging, the ordering. Even this cabin with its perfectly considered angles, its veins of pipes and wires, was barely more stable than the rake marks we made in the dust that morning, which time had already scrubbed away.

57 The self in the woods ran and ran, but the running couldn't hold off the slow shift. A low mist rose from the ground and gradually came clearer. The first birds sent their questions into the chilly air. The sky developed its blue. The sun emerged.

58 The drawing back was gradual. My older son opened his brown eyes and saw me sitting above him.

59 You look terrible, he said, patting my face, and my hearing was only half underwater now.

60 My head ached, so I held my mouth shut and smiled with my eyes and he padded off to the kitchen and came back with peanut-butter-and-jelly sandwiches, with a set of Uno cards, with cold coffee from yesterday's pot for the low and constant thunder of my headache, with the dog whom he'd let out and then fed all by himself.

61 I watched him. He gleamed. My little son woke but didn't get up, as if his face were attached to my shoulder by the skin. He was rubbing one unbloodied lock of my hair on his lips, the way he did after he nursed when he was a baby.

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62 My boys were not unhappy. I was usually a preoccupied mother, short with them, busy, working, until I burst into fun, then went back to my hole of work; now I could only sit with them, talk to them. I could not even read. They were gentle with me, reminded me of a golden retriever I'd grown up with, a dog with a mouth so soft she would go down to the lake and steal ducklings and hold them intact on her tongue for hours until we noticed her sitting unusually erect in the corner, looking sly. My boys were like their father; they would one day be men who would take care of the people they loved.

63 I closed my eyes as the boys played game after game after game of Uno.

64 Noon arrived, noon left, and my husband did not come.

65 At one point, something passed across the woods outside like a shudder, and a hush fell over everything, and the boys and the dog all looked at me and their faces were like pale birds taking flight, but my hearing had mercifully shut off whatever had occasioned such swift terror over all creatures of the earth, save me.

66 When we heard the car from afar at four in the afternoon, the boys jumped up. They burst out of the cabin, leaving the door wide open to the blazing light, which hurt my eyes. I heard their father's voice, and then his footsteps, and he was running, and behind him the boys were running, the dog was running. Here were my husband's feet on the dirt drive. Here were his feet heavy on the porch.

67 For a half-breath, I would have vanished myself. I was everything we had fretted about, this passive Queen of Chaos with her bloody duct-tape crown. My husband filled the door. He is a man born to fill doors. I shut my eyes. When I opened them, he was **enormous** above me. In his face was a thing that made me go quiet inside, made a long slow sizzle creep up my arms from the fingertips, because the thing I read in his face was the worst, it was fear, and it was vast, it was elemental, like the wind itself, like the cold sun I would soon feel on the silk of my pelt.[1]

1. **pelt** an animal's skin and fur

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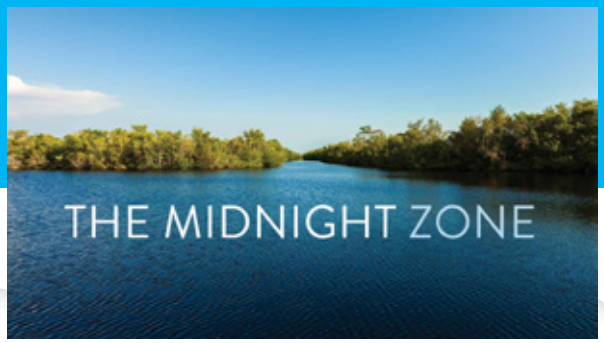

First Read

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

THINK QUESTIONS

WRITE

1. Briefly explain how the protagonist's sons felt upon seeing their mother wake up from her concussion. Use evidence from the text to support your explanation.

2. How does the presence of the panther contribute to the theme of isolation in the story? Be specific and be sure to cite evidence from the text.

3. How does the protagonist's attitude in relation to her role as a mother change towards the end of the story? Cite evidence from the text to support your answer.

4. The word **stupefy** comes from the Latin *stupefacere*, which means "to be struck senseless." With that information in mind and using context clues, write a definition of *stupefy* as it is used in this story. How does your definition compare or contrast to the Latin definition? Explain, and cite context clues that helped you arrive at your understanding of the word.

5. Read the following dictionary entry:

   abstract
   abstract \ ab'strakt \ *adjective*

   1. existing in thought or as an idea without physical or concrete existence
   2. relating to art
   3. consider theoretically or separately from something else
   4. a summary of the contents of a book, article, or formal essay

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

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CHECKLIST

DISCUSS AND ANNOTATE

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

STEP 1: 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"
- ✓ sound devices that the author uses, such as:
  - **onomatopoeia:** the use of a word as an imitation of a natural sound, such as *buzz* or *hiss*

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?
- ✓ Does this use of figurative language help me better understand the characters, setting, and theme?
- ✓ 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 paragraphs 45–47 of "The Midnight Zone." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

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

   Part A: In the first paragraph, how does the use of figurative language in describing the protagonist's surroundings reveal her mental and physical state as well as enhance the reader's understanding of the plot?

   - ○ A. The inventive descriptions and use of figurative language help the reader grasp the depth of her mental illness as well build tension and suspense.
   - ○ B. The inventive descriptions and use of figurative language help the reader grasp the reality that she is about to die as well build tension and suspense.
   - ○ C. The inventive descriptions and use of figurative language help the reader grasp the severity of her injury as well build tension and suspense.
   - ○ D. The inventive descriptions and use of figurative language help the reader grasp the love she has for her children as well build tension and suspense.

   Part B: Which line from the passage uses a metaphor to best support your answer in Part A?

   - ○ A. "This lantern was my sister; at any moment it, too, could go dark."
   - ○ B. "but the shadows seemed too thick now, fizzy at the edges, and they moved when I shifted my eyes away from them"
   - ○ C. "It felt safer to look at the cheeks of my sleeping children, creamy as cheeses."
   - ○ D. "I could hardly see my hand or the shadow it made on the wall when I held it up."

2. What is the predominant use of figurative language being used in the final paragraph and what message does it convey?

   - ○ A. Personification is being used to convey that the narrator and her sons are at the mercy of their natural surroundings which are more hostile than they are friendly.
   - ○ B. Hyperbole is being used to convey that the narrator and her sons are at the mercy of their natural surroundings, which are more hostile than they are friendly.
   - ○ C. Simile is being used to convey that the narrator and her sons are at the mercy of their natural surroundings which are more hostile than they are friendly.
   - ○ D. Metaphor is being used to convey that the narrator and her sons are at the mercy of their natural surroundings which are more hostile than they are friendly.

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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 text 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 contextrelate to its themes?
- ✓ What details in the text help to develop the universal themes?
- ✓ What makes these themes universal?

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Reread paragraph 51–54 of “The Midnight Zone.” Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

How does the narrator’s out of body experience relate to the story’s universal theme about nature?

- A. The narrator’s curiosity and artistic spirit leads her to ponder the beauty of the world outside.
- B. The narrator’s anxiety about her injury and her environment causes her to feel part of the natural world.
- C. The narrator’s love of adventure and fresh air causes her to seek solace outdoors.
- D. The narrator’s loneliness leads her to seek the company of the animals in nature.

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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
- ✓ the theme or themes of the text
- ✓ how the author establishes a style through diction, syntax, grammar, and the use of imagery and figurative language

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?
- ✓ 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?
- ✓ 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 46–50 of "The Midnight Zone." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How does the setting and characterization in this passage add a layer of meaning to the story?

   - ○ A. It reveals the author's purpose for writing which is to convey how difficult it is to survive in a remote location.
   - ○ B. Literally a hurricane is coming, but the figurative language reveals a calm, untroubled tone.
   - ○ C. It conveys a desperate and anxious mood.
   - ○ D. It reveals that the narrator is driven to distraction by a very bad case of poison ivy.

2. What is a theme in this passage and how does it add to the author's style?

   - ○ A. a theme in this passage is being uncomfortable in one's own skin, which provides the author with an opportunity to use highly descriptive language to describe the narrator's discomfort
   - ○ B. a theme is in this passage is that humans belong in society, not nature, which allows the author to use descriptive language to demonstrate the the dangers of the natural world
   - ○ C. a theme in this passage is that nature preys on the weak, which the author emphasizes by using sound imagery
   - ○ D. a theme in this passage is that you should never go anywhere unprepared, which the author highlights by using personification about how the lantern "flicked itself out"

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Close Read

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

SKILLS FOCUS

ANNOTATE

1. Recall in "A Mother in Mannville," which was written in 1936, when the narrator learns from Jerry that he has a mother and the questions it brings up in the narrator's mind. Identify a passage early in "The Midnight Zone," written almost 100 years later, where the narrator discusses her feelings about the responsibilities of motherhood. Analyze a universal theme that is common to both texts.

2. Locate an example of figurative language that is used in the text after the narrator wakes up after losing consciousness. Analyze how the author's use of figurative language adds depth and meaning to the story.

3. Highlight an example of figurative language that occurs after the mother feeds her sons the last of the ice cream. Analyze what the author's use of figurative language reveals about the narrator.

4. Find the passage in the text that describes the morning after the mother's dream of being outside. Evaluate how key elements enhance or add layers of meaning or style to the text.

5. Recall the setting in "A Mother in Mannville." Compare and contrast what the setting in "A Mother in Mannville" and "The Midnight Zone" communicates about the main character.

LITERARY ANALYSIS

WRITE

"The Midnight Zone" provides intense insight into one woman's internal world. Evaluate the key elements Groff uses to add and enhance layers of meaning in "The Midnight Zone." Make a clear and arguable claim about whether or not her use of these elements is effective or ineffective. Does she effectively use elements such as theme, setting, and point of view, to create these distinct layers of meaning? How do these layers indicate Groff's tone and purpose for writing?

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Vocabulary Review

MODEL

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

1. Think of examples of the word. With a partner or small group, take turns coming up with examples of each word. Grounding vocabulary in familiar examples can help you better remember meaning. (ex. *Analogy:* Texting is to novel writing what fast food is to a balanced meal—it's about convenience rather than nourishment.)
2. Find connections between words. The words may be connected by a common word part, such as a suffix or base word, or by meaning, for example. Finding commonalities and differences between words can help you identify nuances in meaning. (ex. Both *analogy* and *coincide* share a common idea of "being side by side.")
3. Draw a picture to help others guess the word. Visualizing a word in the context of a game is an imaginative way to commit it to memory. (ex. For the word *hereditary*, draw a parent beside a child, both with curly hair.)

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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 connected to Realism, Naturalism, and Regionalism and examined how place shapes the individual. Thinking about the texts from the unit, current events, and your own world, what story would you tell to best exemplify life today as you experience it? Which of these movements would best help you express it? Would you need some other inspiration? If so, why? What artistic form would the story take? 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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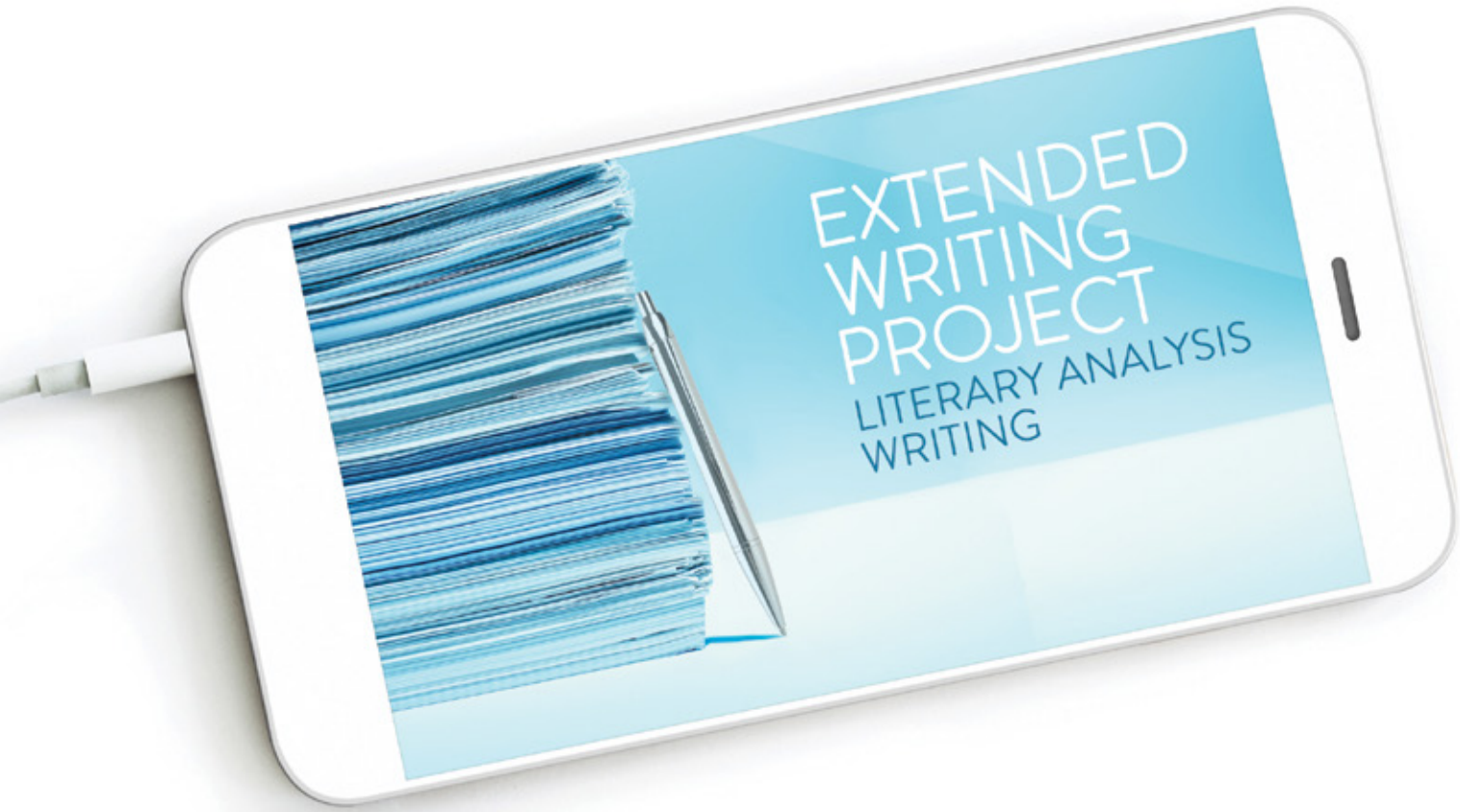
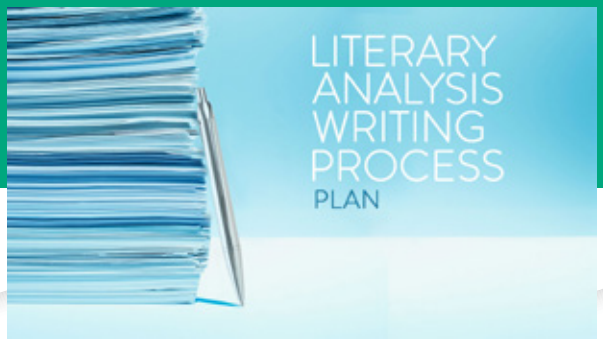
Extended Writing Project and Grammar





Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

As America entered its adolescence, its territory stretching from coast to coast and its cities supporting ever-growing numbers of people, authors portrayed the relationship between individuals and the features of their regional environment. The authors in this unit are particularly focused on exploring connections between individuals and their surroundings. These relationships reveal issues that are important to specific characters as well as themes that connect the texts to readers and their own world.

Writing Prompt

How does place shape the individual?

From texts in this unit, select three individuals or characters. In a literary analysis, examine how these individuals are shaped by and interact with their surroundings. In your analysis, evaluate how these interactions either give readers a deeper understanding of the characters or give characters a deeper understanding of themselves. In your analysis, clearly demonstrate an understanding of literary elements and use narrative techniques to enhance your writing, as appropriate. Be sure your literary analysis essay includes the following:

- ✓ an arguable claim
- ✓ a logical structure
- ✓ valid, logical reasoning
- ✓ credible and relevant textual evidence
- ✓ an appropriate tone
- ✓ standard English grammar, punctuation, capitalization, and spelling

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Introduction to Literary Analysis Writing

A literary analysis is a form of argumentative writing. In literary argumentation, a writer creates claims based on an in-depth analysis of the text in order to evaluate the value or meaning of a literary work. The writer draws on his or her understanding of literary elements in order to create a compelling argument about the work's meaning or merit.

Effective, in-depth literary analysis writing builds an argument with a strong claim, relevant and credible textual evidence, valid reasoning, and a clear structure with an introduction, body, and conclusion. The characteristics of literary analysis writing include the following:

- an arguable claim
- a logical organizational structure
- credible and relevant evidence
- valid, logical reasoning
- a formal style and tone
- a persuasive conclusion that wraps up your ideas in a thought-provoking way

In addition to these characteristics, literary analysis writers also carefully craft their work through their use of elaboration, by paraphrasing the text and using quotations, examples, facts, anecdotes, definitions, explanations, 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 literary analysis writing combines these genre characteristics and craft to engage the reader.

As you continue with this Extended Writing Project, you'll receive more instruction and practice in crafting each of the characteristics of literary analysis writing to create your own analytical essay.

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

STUDENT MODEL

READ AND ANNOTATE

NOTES

Setting as a Window to Character

1 *Barracoon: The Story of the Last "Black Cargo"* by Zora Neale Hurston, "The Midnight Zone" by Lauren Groff, and *Learning to Die in Miami* by Carlos Eire are three texts rich with details about an individual's immediate surroundings. Although the three works are dramatically different, all three authors use setting for more than simply providing a context for their stories. They also use setting as a technique to reveal an internal emotional landscape or to represent growth or change in a character or individual. In *Barracoon: The Story of the Last "Black Cargo,"* "The Midnight Zone," and *Learning to Die in Miami*, rich environmental details provide a window through which to view the characters' emotional conflicts and growth.

2 Zora Neale Hurston uses the setting in *Barracoon: The Story of the Last "Black Cargo"* to deepen the reader's understanding of the depth of Oluale Kossula's pain. When Hurston goes to meet Kossula, she approaches his home through the unlocked gate, upon which she notices an ingenious latch of African design, a tangible reminder of Kossula's past home. She ascends the steps and walks through the open door to find Kossula eating breakfast "in the fashion of his fatherland" (pars. 1–2). Though Hurston recognizes signs of his life in Africa, his immediate surroundings are peaceful. Hurston comments, "His garden was planted. There was deep shade under his China-berry tree and all was well" (par. 7). Hurston's descriptions of Kossula's current home suggest that he has found his place in this new land; he has a garden, a caretaker, and a home (pars. 1, 6–7). Initially, this setting subverts the reader's understanding of how having been enslaved has traumatized Kossula. As the conversation moves from Kossula's present situation to his life in Africa, however, the details of his immediate surroundings take on a new meaning.

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NOTES

3 When Hurston and Kossula begin discussing Africa, the narrative takes a turn. Kossula immediately becomes pained when discussing his homeland: "Excusee me I cry. I can't help it when I hear de name call. Oh, Lor'. I no see Afficky soil no mo'!" (par. 14). When he continues to discuss his life in Africa, he does not describe the concrete features of his former home, such as the style of construction, the color of the sky, or the type of food he ate. Instead, he starts by clarifying for Hurston, "My people in Afficky, you unnerstand me, dey not rich. Dass de truth, now. I not goin' tellee you my folks dey rich and come from high blood" (par. 22). For Kossula, life in Africa was defined by his family and their status in the community. While Hurston's descriptions of Kossula's home and land initially show what he has achieved in America, as he describes his life in Africa, the reader comes to better understand his painful loneliness and just how much he has lost due to the injustice done to him. His solitary life in America is a stark contrast to the family and community that he was stolen from and longs to return to. The reader's understanding of Kossula and his despair about being forcibly taken from his home is enhanced through the author's juxtaposition of Kossula's American home and his home in Africa.

4 In "The Midnight Zone," Lauren Groff uses the setting to reflect a mother's emotions about her abilities as a parent. Instead of providing details about the main character's emotions directly, the author prioritizes details about the setting. The story is told from the mother's first-person point of view and opens with a description of a precarious setting: "It was an old hunting camp shipwrecked in twenty miles of scrub. Our friend had seen a Florida panther sliding through the trees there a few days earlier" (par. 1). The reader then learns that the family is on vacation and the remote location was chosen at the mother's insistence; the rest of the family wanted to go to the beach (par. 1). This opening description immediately reveals the narrator to be detached and distant. Soon after, while embracing her child, she says, "The March chill seemed to blow through my bones" (par. 3), a surprising contrast that further complicates the character's emotional relationship with her family. This is reinforced in the following scene, when her husband is called away from the camp, leaving her alone with the children, and she says, "It's true that my children were endlessly fascinating, two petri dishes growing

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NOTES

human cultures" (par. 7), describing her children in dispassionate, scientific terms.

5 The narrator's experiences and emotions begin to shift after the climax, or crisis point, in the plot when she falls and suffers a concussion (par. 13). As the story progresses, she is increasingly drawn to her children, while, simultaneously, the line between the natural world and her inner world begins to blur. For example, as night falls the protagonist dreams about floating above the cabin and through the Florida wilderness (pars. 52–56). She says, "I wasn't in any single place. I was with the raccoons of the rooftop, who were now down fiddling with the bicycle lock on the garbage can at the end of the road, with the red-shouldered hawk chicks breathing alone in the nest, with the armadillo forcing its armored body through the brush" (par. 54). The following morning, after her dream, she feels differently about her abilities as a parent and says that her sons are "not unhappy" (par. 62), therefore giving herself credit for her competency as a mother. This shift, following her accident and dream, shows how much the surroundings of the camp play into the narrator's feelings about herself. When her husband finally returns, she feels the emotion as a "wind" and describes her skin as a "silk . . . pelt" (par. 67), further illustrating how embracing her natural surroundings and embracing her role as a mother go hand in hand.

6 Another text in which the setting helps the reader understand characterization and the emotions of the protagonist is the memoir *Learning to Die in Miami* by Carlos Eire. As a boy, the author emigrated from Cuba to America. Eire's journey started in a negative place, which he calls "hell" and describes as a deep and dark cave created by Fidel Castro (pars. 1–2), who was the communist leader of Cuba for over 50 years. Eire uses specific details about Cuba to show why he was motivated to leave, describing neighborhoods in Havana that looked "shabby and older than they really were" (par. 4). The author contrasts his life in Cuba with the bewilderment he feels as he takes in his new surroundings, particularly the vending machines at the gas station (pars. 5, 8). As the author contrasts his past and present surroundings, the details in the text define his experiences and help the reader understand his journey.

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7 Initially, Eire says of Florida, "This was the real world, and I had finally crossed over into it" (par. 6). His observations about how different Miami is from Cuba force him to consider what he's left behind to pursue this new life. As he marvels about the alluring brightness of the gas stations and vending machines, he confesses that "losing everything, including my family, seemed like a small price to pay. Or so I thought" (par. 7). While the excerpt leaves us with young Eire excited about his new life in a new world, the words "Or so I thought" suggest that a revelation is on the horizon. While the details aren't clear at this point in the text, the reader is left with no doubt that as Eire adjusts to his new surroundings, he'll have to grapple with the good he threw out with the bad when leaving his homeland. Eire's use of details about the settings of Cuba and Florida emphasizes how much his surroundings influence his emotions about his experience coming to America.

8 Authors use setting to accomplish a variety of goals in a text. In *Barracoon: The Story of the Last "Black Cargo"* by Zora Neale Hurston, the author uses details about Alabama and Africa to illustrate Kossula's pain and trauma from being abducted from his home and enslaved. In "The Midnight Zone" by Lauren Groff, the wilderness setting deepens a mother's understanding of her ability as a parent. Finally, in *Learning to Die in Miami* by Carlos Eire, descriptions of Cuba and the landscape of Florida help Eire process his expectations of his new life. In each of these stories, the setting becomes an agent of change or revelation. Through the use of rich details about these individuals' environments, the reader sees how place shapes the individual. Reading these individuals' stories shows us how our surroundings are more than simply a backdrop for our stories; they are intricately wound up with our emotions and shed light on who we are.

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PLAN YOUR LITERARY ANALYSIS

WRITE

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

- **Purpose:** What topic do you want to write about? Why is it worth analyzing across texts?
- **Audience:** Who is your audience? What message do you want to express to your audience? How do you want your audience to view the texts differently?
- **Introduction:** How will you introduce your claim? Is your claim arguable? Is it original?
- **Organizational Structure:** What strategies will you use to organize your response to the prompt? How can you make the progression of your ideas logical and coherent? Will you spend equal time analyzing each of the texts?
- **Textual Evidence and Elaboration:** What kinds of textual evidence might you use to support your ideas? Which quotations best demonstrate how the characters think about and interact with their surroundings? What other facts, data, examples, anecdotes, or definitions can you use to support your claim? Have you adequately and convincingly explained your evidence and interpretations?
- **Style:** Is the tone formal or conversational? What kinds of information might you remove to make sure your essay is clear and concise?
- **Conclusion:** How will you rephrase your claim in a new way? How did performing an analysis transform the way you read the texts? How can you connect ideas from the body of your essay to a larger concept that is thought-provoking for your reader?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should describe the texts and characters you will analyze as well as your observations about how these characters interact with their surroundings.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer to this short summary as you continue through the steps of the writing process.

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Writing Skill:
Organizing Argumentative Writing

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

- What is the value of these literary works?
- What is the meaning of these literary works?
- What is my claim about the value or meaning of these literary works?
- What evidence can I find that would support my claim?
- How can I use a combination of quotations, paraphrases, data, anecdotes, definitions, explanations, and examples to elaborate on my evidence and support my claim?
- Which specific literary elements from the text should I address in my analysis in order to support my claim?
- 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 literary analysis, including organizing your evidence clearly:

- Identify your specific claim and the reasoning that supports it.
- Identify relevant literary elements that need to be included in your analysis.
- Find credible and relevant evidence that strongly supports your claim.
- Use a combination of quotations, paraphrases, data, anecdotes, definitions, explanations, and examples to elaborate on your evidence and support your claim.
- Choose an organizational structure that establishes logical and valid reasoning to support your claim.

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YOUR TURN

PRACTICE

Read the following descriptions from a student's literary analysis outline about *Their Eyes Were Watching God*. Then, complete the chart by matching each description with the correct part of the organizational structure. Write the corresponding letter for each description in the appropriate row.

	Descriptions
A	I will use quotations and paraphrase parts of the text, like when the men stare at Janie's body in an aggressive manner. I will also explain how the men feel they can do this because Janie's a woman and that they wouldn't look at a man in the same way. I will define the word *drawled* and explain its significance.
B	I will use evidence directly from the text. For example, when Janie returns to town the people say, "Where she left dat young lad of a boy she went off here wid? – Thought she was going to marry? – Where he left her? – What he done wid all her money?"
C	Characterization and setting will be the most important for my analysis, but I will also discuss theme and plot in my essay.
D	I will use description to enhance my essay.
E	Because this is a serious topic, my task is academic, and my teacher is my audience, I will use a formal tone and style.
F	My claim will be about how in *Their Eyes Were Watching God* Janie must endure harsh treatment because she is a woman. I will support my claim using inductive reasoning, using specific inferences and quotations from the text, and will draw a general conclusion about the cruelties of prejudice.

Organizational Structure	Description
Claim and Valid, Logical Reasoning	
Credible and Relevant Evidence from Sources	
Elaboration	
Tone and Style	
Literary Elements	
Narrative Techniques	

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YOUR TURN

PRACTICE

Complete the chart by filling in your own ideas and details for your literary analysis. Developing these ideas will help you plan your piece of writing.

Organizational Structure	Ideas
Claim and Valid, Logical Reasoning	
Credible and Relevant Evidence from Sources	
Elaboration	
Tone and Style	
Literary Elements	
Narrative Techniques	

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Writing Skill: Claims and Reasoning

Before you begin writing your claims, ask yourself the following questions:

- What is the prompt asking me to write about?
- How can I make my argument clear to my reader in my claim?
- Where should I introduce any additional claims that I intend to prove?
- What kind of logical reasoning will I use to support my argument?

Here are some methods you can use to write and introduce your claims:

- Brainstorm the claims you want to introduce.
  - > Consider how many claims you intend to prove; you may have a main claim and multiple additional claims.
  - > Think about what details and credible evidence you can use throughout your writing to support and develop each claim.
- Introduce your claim(s).
  - > Write a clear statement of your claim(s).
  - > Make sure your claim(s) responds completely to the writing prompt.
  - > Make sure your claim(s) helps the reader anticipate the argument you will develop in your body paragraphs.
- Establish the type of logical reasoning you will use to support your claim:
  - > **deductive:** general principles lead to specific conclusions
  - > **inductive:** specific examples lead to general conclusions
  - > **abductive:** observation of patterns leads to general conclusions
- Make sure your reasons include effective and logical rebuttals of the counterclaims you introduce.

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YOUR TURN

PRACTICE

Read the ideas below. Then, complete the chart by putting each idea in the correct place in the outline. Write the corresponding letter for each idea in the appropriate row.

Ideas	
A	I will make a series of observations, one about how the women judge Janie's clothes, another about how the men stare at Janie's body, and a third about Lulu Moss's comment about Janie's choice in men.
B	The standards for women who make their own choices in life are often very high, and they are frequently judged in ways that have more to do with how society views women in general than with the real circumstances of their lives.
C	In *Their Eyes Were Watching God*, Janie must endure particularly cruel judgment by her community for her choices because she is a woman.
D	Inductive

Outline	Idea
Claim	
Type of Reasoning	
Summary of Reasoning	
Conclusion	

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YOUR TURN

PRACTICE

Complete the chart by writing a claim for your literary analysis, the type of reasoning you will use, a summary of your reasoning, and your conclusion.

Outline	Ideas
Claim	
Type of Reasoning	
Summary of Reasoning	
Conclusion	

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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 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, and explanations.
- Consider how you can explain or expand on the evidence through elaboration, making your understanding of literary elements clear.
- 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?
- Does my evidence include facts, statistics, examples, quotes or citations, paraphrases, personal anecdotes, definitions, descriptions, and explanations that clarify my understanding of the literary elements in the text(s)?
- Is my evidence relevant to my claim?
- Have I used evidence from all of the texts I have discussed?
- 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 statements below. Then, complete the chart by matching the statements with the correct elaborative techniques. Write the corresponding letter for each statement in the appropriate row in the chart.

Statements	
A	For example, as night falls the protagonist dreams about floating above the cabin and through the Florida wilderness.
B	The reader then learns that the family is on vacation and the remote location was chosen at the mother's insistence; the rest of the family wanted to go to the beach.
C	As a boy, the author emigrated from Cuba to America.
D	Eire's use of details about the settings of Cuba and Florida emphasizes how much his surroundings influence his emotions about his experience coming to America.
E	"Excusee me I cry. I can't help it when I hear de name call. Oh, Lor'. I no see Afficky soil no mo'!"
F	Fidel Castro, who was the communist leader of Cuba for over 50 years

Elaborative Technique	Statement
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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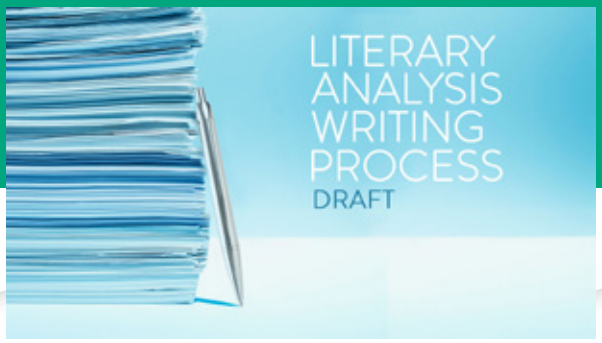

Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR LITERARY ANALYSIS

WRITE

Use your plan and other responses in your Binder to draft your 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 literary analysis. Now it is time to write your first draft.

Draft Checklist:

- ☐ **Focused:** Have I made my claim clear to readers? Have I included only relevant information and details and nothing extraneous that might confuse my readers?
- ☐ **Organized:** Does the organization of ideas in my analysis make sense? Does the organization of my essay help readers understand how my claim applies to each text?
- ☐ **Developed:** Does my writing include evidence and elaboration? Will my readers be able to easily follow my argument and understand my use of relevant evidence and elaboration to support my claims?

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

NOTES

STUDENT MODEL: FIRST DRAFT

READ

Setting as a Window to Character

Barracoon: The Story of the Last "Black Cargo" by Zora Neale Hurston, "The Midnight Zone" by Lauren Groff, and *Learning to Die in Miami* by Carlos Eire are three texts rich with details about an individual's immediate surroundings. Although the three works are dramatically different, all three authors use setting for more than simply providing a context for their stories. Instead, they use setting as a technique to reveal an internal emotional landscape or to represent growth or change in a character or individual. In *Barracoon: The Story of the Last "Black Cargo,"* "The Midnight Zone," and *Learning to Die in Miami*, rich environmental details provide a window through which to view the characters' emotional conflicts and growth.

~~Zora Neale Hurston uses the setting in *Barracoon: The Story of the Last "Black Cargo"* to deepen the reader's understanding of Oluale Kossula's emotions about his past. His surroundings are peaceful. "His garden was planted. There was deep shade under his China-berry tree and all was well." Hurston's descriptions of Kossula's home and immediate surroundings suggest that he has found his place in this new land; he has a garden, a caretaker, and a home. Nevertheless, as the conversation moves from Kossula's present situation to his life in Africa, the details of his immediate surroundings take on a new meaning.~~

Zora Neale Hurston uses the setting in *Barracoon: The Story of the Last "Black Cargo"* to deepen the reader's understanding of the depth of Oluale Kossula's pain. When Hurston goes to meet Kossula, she approaches his home through the unlocked gate, upon which she notices an ingenious latch of African design, a tangible reminder of Kossula's past home. She then ascends the steps and walks through the open door to find Kossula eating breakfast "in the

Narrative Techniques

Connor decides to strengthen this paragraph by incorporating narrative techniques. He changes "emotions about his past" to "the depth of Oluale Kossula's pain" in order to set up a juxtaposition between the pain and peacefulness that simultaneously exist in Kossula's life. He adds a sentence about the trauma in Kossula's life near the end of the paragraph to reinforce this juxtaposition.

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NOTES

fashion of his fatherland." Though Hurston recognizes signs of his life in Africa, his immediate surroundings are peaceful. Hurston comments, "His garden was planted. There was deep shade under his China-berry tree and all was well." Hurston's descriptions of Kossula's current home suggest that he has found his place in this new land; he has a garden, a caretaker, and a home. Initially, this setting subverts the reader's understanding of how having been enslaved has traumatized Kossula. As the conversation moves from Kossula's present situation to his life in Africa, however, the details of his immediate surroundings take on a new meaning.

When Hurston and Kossula begin discussing Africa, the narrative takes a turn. Kossula immediately becomes emotional about his homeland, "Excusee me I cry. I can't help it when I hear de name call. Oh, Lor'. I no see Afficky soil no mo'!" When he continues to discuss his life in Africa, he does not describe the concrete features of his former home, such as the style of construction, the color of the sky, or the type of food he ate. Instead, he starts by clarifying for Hurston, "My people in Afficky, you unnerstand me, dey not rich. Dass de truth, now. I not goin' tellee you my folks dey rich and come from high blood." For Kossula, life in Africa, was defined by his family and there status in the community. While Hurston's descriptions of Kossula's home and land initialy show what he has achieved in America, as he describes his life in Africa, the reader comes to better understand his painful loneliness and just how much he has lost due the injustice done to him. His solitary life in America is a stark contrast to the family and community that he was stolen from and longs to return to. The reader's understanding of Kossula and his despair about being forcibly taken from his home is enhanced through the author's juxtaposition of Kossula's American home and his home in Africa.

In "The Midnight Zone," Lauren Groff uses the setting to reflect a mother's emotions about her abilities as a parent. Instead of providing details about the main character's emotions directly, the author prioritizes details about the setting. The story is told from the mother's first person point of view and opens with a description of a precarious setting, "It was an old hunting camp shipwrecked in twenty miles of scrub. Our friend had seen a Florida panther sliding through the trees there a few days earlier." The reader then learns

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that the family is on vacation and the remote location was chosen at the mother's insistence; the rest of the family wanted to go to the beach. This opening description immediately reveals the narrator to be detached and distant. Soon after, while embracing her child, she says, "the March chill ran through my bones," a surprising contrast that further complicates the character's emotional relationship with her family. This is reinforced in the following scene, when her husband is called away from the camp, leaving her alone with the children, and she says, "It's true that my children were endlessly fascinating, two petri dishes growing human cultures" describing her children in dispassionate, scientific terms.

~~The narrator's experiences and emotions begin to shift when the narrator gets badly hurt. The following morning she feels differently about her ablilites as a parent, giving herself credit for her competancy as a mother. When her husband finally returns, she feels the emotion as a "wind" and describes her skin as a "silk pelt," further illustrating how embracing her natural surroundings and embracing her role as a mother went hand in hand.~~

The narrator's experiences and emotions begin to shift after the climax, or crisis point, in the plot when she falls and suffers a concussion. As the story progresses, the line between the natural world and her inner world begins to blur. For example, as night falls the protagonist dreams about floating above the cabin and through the Florida wilderness. She says, "I wasn't in any single place. I was with the raccoons of the rooftop, who were now down fiddling with the bicycle lock on the garbage can at the end of the road, with the red-shouldered hawk chicks breathing alone in the nest, with the armadillo forcing its armored body through the brush." The following morning, after her dream, she feels differently about her abilities as a parent and says that her sons are "not unhappy," therefore giving herself credit for her competency as a mother. This shift, following her accident and dream, shows how much the surroundings of the camp play into the narrator's feelings about herself. When her husband finally returns, she feels the emotion as a "wind" and describes her skin as a "silk pelt," further illustrating how embracing her natural surroundings and embracing her role as a mother went hand in hand.

Improving Writing

Connor decides to follow his peer reviewers' advice and adds evidence to this paragraph. He adds explanation, an example, and quotations to support his claim and clarify his argument.

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NOTES

~~Another text that talks about the way places can influence people is *Learning to Die in Miami* by Carlos Eire. As a boy the author in this book immigrated from Cuba to America. For Eire, the beginning of his journey started in a very bad place, which he calls "hell" and describes as a deep and dark cave created by Fidel Castro, who was the communist leader of Cuba for over 50 years. I think Eire uses specific details about Cuba to show why he wanted to get out of there, describing neighborhoods in Havana that looked "shabby and older than they really were". The author contrasts his cruddy life in Cuba with the bewildermint he feels as he takes in his new surroundings, like the vending machines at the gas station. As the author contrasts his past and present surroundings, the details in the text define his experiences and help the reader understand his journey.~~

Another text in which the setting helps the reader understand characterization and the emotions of the protagonist is the memoir *Learning to Die in Miami* by Carlos Eire. As a boy, the author emigrated from Cuba to America. Eire's journey started in a negative place, which he calls "hell" and describes as a deep and dark cave created by Fidel Castro (pars. 1–2), who was the communist leader of Cuba for over 50 years. Eire uses specific details about Cuba to show why he was motivated to leave, describing neighborhoods in Havana that looked "shabby and older than they really were." The author contrasts his life in Cuba with the bewildermint he feels as he takes in his new surroundings, particularly the vending machines at the gas station (pars. 5, 8). As the author contrasts his past and present surroundings, the details in the text define his experiences and help the reader understand his journey.

Initially, Eire says of Florida, "This was the real world, and I had finally crossed over into it" (par. 6). His observations about how different Miami is from Cuba force him to consider what he's left behind to pursue this new life. As he marvels about the alluring brightness of the gas stations and vending machines, he confesses that "losing everything, including my family, seemed like a small price to pay. Or so I thought" (par. 7). While the excerpt leaves us with young Eire excited about his new life in a new world, the words "Or so I thought" suggest that a revelation is on the horizon. While the details aren't

Style

Connor revises this paragraph to better maintain a formal style. He rewrites his opening sentence to use a more formal, academic tone and to show his understanding of literary elements. He also eliminates informal or vague words in the paragraph as well as the pronoun *I*. By doing so, he makes his essay seem more credible.

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NOTES

clear at this point in the text, the reader is left with no doubt that as Eire adjusts to his new surroundings, he'll have to grapple with the good he threw out with the bad when leaving his homeland. Eire's use of details about the settings of Cuba and Florida emphasizes how much his surroundings influence his emotions about his experience coming to America.

Authors use setting to accomplish a variety of goals in a text. In *Barracoon: The Story of the Last "Black Cargo"* by Zora Neale Hurston, the author uses details about Alabama and Africa to illustrate Kossula's pain and trauma from being abducted from his home and enslaved. In "The Midnight Zone" by Lauren Groff, the wilderness setting deepens a mother's understanding of her ability as a parent. Finally, in *Learning to Die in Miami* by Carlos Eire, descriptions of Cuba and the landscape of Florida help Eire process his expectations of his new life. In each of these stories, the setting becomes an agent of change or revelation. Through the use of rich details about these individuals' environments, the reader sees how place shapes the individual. Reading these individuals' stories shows us how our surroundings are more than simply a backdrop or our stories, they are intricately wound up with our emotions and shed light on who we are.

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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
  - > the claim was not clear
  - > the ideas and reasoning need more support or analysis
  - > the ideas or 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
  - > adding rhetorical appeals to provide stronger support for a claim or an idea
  - > 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, and 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 Connor received from a peer on his draft. Choose the best answer to each question about this feedback.

> I think your claim is sound. I also like how you have drawn the connections between setting and characterization so effectively. You might want to think more about structure. I was confused about the quotation about the banishing of the engine. Could you explain a little bit more about how it connects to your claim? Other than that, I think it really shows your knowledge about the topic, but I think you shouldn't be so formal—spice it up a bit and let your great sense of humor shine through.

1. Which piece of feedback will help Connor address the biggest issue in his draft?
   - ○ A. I think your claim is sound.
   - ○ B. You might want to think more about structure.
   - ○ C. I was confused about the quotation about the banishing of the engine. Could you explain a little bit more about how it connects to your claim?
   - ○ D. Other than that, I think it really shows your knowledge about the topic, but I think you shouldn't be so formal—spice it up a bit and let your great sense of humor shine through.

2. Which piece of feedback is the least helpful and Connor should not use it?
   - ○ A. I think your claim is sound.
   - ○ B. I also like how you have drawn the connections between setting and characterization so effectively.
   - ○ C. I was confused about the quotation about the banishing of the engine. Could you explain a little bit more about how it connects to your claim?
   - ○ D. Other than that, I think it really shows your knowledge about the topic, but I think you shouldn't be so formal—spice it up a bit and let your great sense of humor shine through.

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)
- sentence structure, especially areas where you could vary type, length, and complexity
  - > Use conjunctions to connect independent clauses, dependent clauses, and phrases.
  - > Use *that* and *which* to create subordinate clauses and construct complex sentences.
  - > Use short sentences to emphasize a point.
- grammar, especially incorrect uses of the conventions of academic English grammar, spelling, capitalization, and punctuation
- tone, or your attitude toward the subject and your audience
  - > Use the appropriate vocabulary for your task and purpose. For example, a literary analysis should use academic language, such as *setting, plot, character, protagonist, point of view, perspective,* etc.
- 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

Read the sentences below. Then, complete the chart by placing the sentences into two categories: those that have a formal tone and those that have an informal tone. Write the corresponding letter for the sentences in the appropriate column in the chart.

	Sentences
A	First we find out that the family is going to a really out of the way camp area, which is where the whole story takes place, and it's because the mom made a big deal about going there. I think that the mom, who is actually telling the story, seems pretty greedy and like she doesn't really care about her family.
B	The story is told from the mother's first-person point of view and opens with a description of a precarious setting: "It was an old hunting camp shipwrecked in twenty miles of scrub. Our friend had seen a Florida panther sliding through the trees there a few days earlier."
C	The narrator's experiences and emotions begin to shift after the climax, or crisis point, in the plot when she falls and suffers a concussion.
D	At first, everything about the plot of land where Kossula lives seems downright cozy and nice. There is a house and a gate with a cool latch. He's got a garden and a field and a caretaker that helps look after him. But this is to make a point about the pain in Kossula's life because he was brutally taken away from his real home setting.
E	When the author was little, he got out of Cuba so he could come to the USA. He didn't like Cuba, because that was a bad setting for him. He said that another character, Fidel Castro, kept them in a dark cave-like setting which he called "hell."
F	For example, as night falls the protagonist dreams about floating above the cabin and through the Florida wilderness.

Formal Tone	Informal Tone

STYLE

WRITE

Use the questions on the previous page to revise a paragraph of your literary analysis to improve the style.

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Writing Skill: Narrative Techniques

As you revise the draft of your 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 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 recount events; most often in 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 Connor's literary analysis in the chart below. Then, complete the chart by writing the narrative technique that correctly matches each excerpt.

Narrative Techniques			
juxtaposition	shift in perspective	narration	description

Excerpts from Connor's Literary Analysis	Narrative Technique
"As the story progresses, she is increasingly drawn to her children, while, simultaneously, the line between the natural world and her inner world begins to blur."	
"As he marvels about the alluring brightness of the gas stations and vending machines . . . ."	
"While the details aren't clear at this point in the text, the reader is left with no doubt that as Eire adjusts to his new surroundings, he'll have to grapple with the good he threw out with the bad when leaving his homeland."	
"Through the use of rich details about these individuals' environments, the reader sees how place shapes the individual. Reading these individuals' stories shows us how our surroundings are more than simply a backdrop for our stories; they are intricately wound up with our emotions and shed light on who we are."	

NARRATIVE TECHNIQUES

WRITE

Use the questions on the previous page to revise a paragraph of your literary analysis by using narrative techniques that will strengthen your argument and engage your audience.

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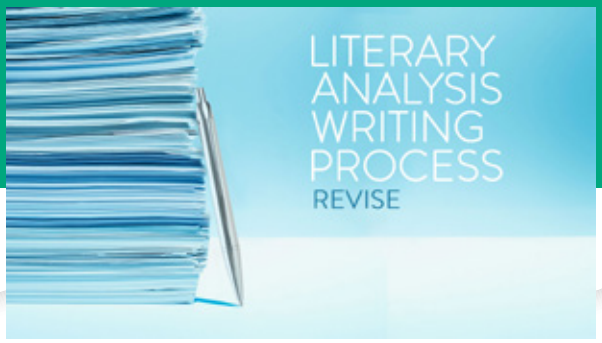

Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have written a draft of your 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 the names of selections, authors, and the individuals you discuss. Annotate any places where it is unclear whom or what you're describing.	State the titles of texts and individuals' names to make it clear whom you are talking about.	~~In yet another~~ Another text in which the setting helps the reader understand characterization and the emotions of the protagonist~~.~~ is *Learning to Die in Miami* by Carlos Eire.
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 that connects problems with proposed solutions.	While the details aren't clear at this point in the text, the reader is left with no doubt that as Eire adjusts to his new surroundings, he'll have to grapple with the good he threw out with the bad when leaving his homeland. Eire's use of details about the settings of Cuba and Florida emphasizes how much his surroundings influence his emotions about his experience coming to America.

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Review	Revise	Example
Structure		
Review your body paragraphs. Identify and annotate any sentences that don't flow in a clear and logical way.	Rewrite the sentences so they appear in a clear and logical order, starting with a strong transition or topic sentence. Delete details that are repetitive or not essential to support the claim.	Initially, Eire says of Florida, "this was the real world, and I had finally crossed over into it." His observations about how different Miami is from Cuba force him to consider what he's left behind to pursue this new life ~~and how his new life is different from his life in Cuba~~.
Style: Word Choice		
Identify weak or repetitive words or phrases that do not clearly convey your ideas to the reader.	Replace weak and repetitive words and phrases with more descriptive ones that better convey your ideas.	Instead of providing details about the main character's emotions directly, the author prioritizes details about the setting. The story is told ~~by the main character~~ from the mother's first-person point of view and opens with a description of ~~the~~ a precarious setting, "It was an old hunting camp shipwrecked in twenty miles of scrub. Our friend had seen a Florida panther sliding through the trees there a few days earlier."
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 portion of your essay, making your sentences longer or shorter to achieve a better flow of writing and the emotion you want your reader to feel.	When Hurston and Kossula begin discussing Africa, the narrative takes a turn. Kossula immediately becomes emotional about his homeland, "Excusee me I cry. I can't help it when I hear de name call. Oh, Lor'. I no see Afficky soil no mo'!" When he continues to discuss his life in Africa, ~~Kossula~~ he does not describe Africa with concrete features~~.~~ such as ~~He does not describe~~ the style of construction~~,. He does not describe~~ the color of the sky, or~~. He does not describe~~ the type of food he ate.

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REVISE YOUR LITERARY ANALYSIS

WRITE

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

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Grammar: Commas with Direct Quotes

Commas separate explanatory text, such as *he said* or *she wrote*, from the words inside quotation marks.

Rule	Text
Use a comma between explanatory text and an opening quotation mark.	Lee now looked greatly relieved, and though anything but a demonstrative man, he gave every evidence of his appreciation of this concession, and said**,** "This will have the best possible effect upon the men." Lee Surrenders to Grant, April 9th, 1865
When the direct quote comes before the explanatory text, use a comma between the final word of the quote and the closing quotation mark.	"Anyhow he gives large parties**,**" said Jordan, changing the subject with an urbane distaste for the concrete. The Great Gatsby
Do not use a comma after a direct quote that ends in an exclamation point or a question mark.	"What do we talk of marks and brands, whether on the bodice of her gown or the flesh of her forehead**?**" cried another female, the ugliest as well as the most pitiless of these self-constituted judges. The Scarlet Letter
Use a comma both before and after explanatory text if the explanatory text interrupts the direct quote and neither part of the quote is a complete sentence.	"The Montresors**,**" I replied**,** "were a great and numerous family." The Cask of Amontillado
When explanatory text interrupts a direct quote in which the second part is a complete sentence, end the first part of the quote with a comma inside the closing quotation mark. Put a period after the explanatory text and begin the second part of the quote with a capital letter.	"One of those shot by the carabinieri is from my town**,**" Passini said. "He was a big smart tall boy to be in the granatieri." A Farewell to Arms

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> The young Rachel Carson wrote poems and stories, and when a story was accepted by a magazine, she wrote "The pay, I believe, was a cent a word."

- A. Delete the comma after **stories.**
- B. Delete the comma after **magazine.**
- C. Insert a comma after **wrote.**
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> John Muir, renowned American explorer and conservationist, said of his school days "We were simply driven point blank against our books like soldiers against an enemy,"

- A. Insert a comma after **days** and place the comma outside the closing quotation mark.
- B. Place a period outside the closing quotation mark.
- C. Insert a comma after **days** and replace the comma after **enemy** with a period.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> "I'll acquaint myself with glaciers and wild gardens," Muir wrote "and get as near the heart of the world as I can."

- A. Insert a comma after **wrote.**
- B. Delete the comma after **gardens.**
- C. Insert a period after **wrote.**
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> "Many silent film stars could not make the transition to sound," Angelo told the class, "because they did not have good speaking voices."

- A. Delete the comma after **sound.**
- B. Reverse the comma and closing quotation mark after **sound.**
- C. Delete the comma after **class.**
- D. No change needs to be made to this sentence.

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Grammar: Commonly Confused Words

There are many words that are similar and are sometimes misused.

Its and It's

- *Its* is the possessive form of *it*.
- *It's* is a contraction of *it is* or *it has*.

There, Their, and They're

- *There* refers to a physical or abstract place. It can also be used as a pronoun.
- *Their* is the possessive form of the pronoun *they*.
- *They're* is a contraction of the words *they are*.

Than and Then

- *Than* is a conjunction that is used to introduce the second element in a comparison; it also shows exception.
- *Than* can also function as a preposition, depending on what is being compared: You like Jan more *than I* [do]. (conjunction)
  You like Jan more *than* [you like] *me*. (preposition)
- *Then* is an adverb meaning "at that time."

Affect and Effect

- *Affect* is a verb that means "to cause a change in" or "to influence."
- *Effect* is a noun that means "a result" or "that which has been brought about."
- *Effect* is also a verb that means "to bring about or accomplish."

Lie and Lay

- *Lay* means "to put" or "to place."
- *Lie* means "to rest or recline" or "to be positioned."

It's helpful to remember that the verb *lie* in all its forms is intransitive and does not take a direct object. The verb *lay* in all its forms is transitive and takes a direct object: You *lie* down, but you *lay something* down.

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YOUR TURN

PRACTICE

1. Which sentence is written correctly?

> 1. The doctor told the patient she should lay on the cot.
> 2. Even throughout the thunderstorm last night, the baby lay in her crib fast asleep.
> 3. I went back to the couch to find the cat laying in the spot where I had been.

○ A. 1 ○ B. 2 ○ C. 3 ○ D. All sentences are written correctly.

2. Which sentence is written correctly?

> 1. The student council wants to effect change in the dress code.
> 2. Receiving a good grade will affect the student's motivation.
> 3. Playing sports can have an effect on students' academic performance.

○ A. 1 ○ B. 2 ○ C. 3 ○ D. All sentences are written correctly.

3. Which sentence is written correctly?

> 1. Its not always easy to fall asleep quickly.
> 2. The food lost its flavor after sitting in the fridge for so long.
> 3. This pillow is too big for it's case.

○ A. 1 ○ B. 2 ○ C. 3 ○ D. All sentences are written correctly.

4. Which sentence is written correctly?

> 1. I wonder if they're planning to go on vacation with us.
> 2. You'll find the book on that shelf over their.
> 3. People sometimes wear sweaters when there cold.

○ A. 1 ○ B. 2 ○ C. 3 ○ D. All sentences are written correctly.

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Grammar: Misuse of Commas

One common error to avoid is the comma splice, when two main clauses in a compound sentence are joined only by a comma. They should be joined either by a semicolon or by a comma and a conjunction. Another common error is using a comma between two parts of a compound predicate in a simple sentence. Commas can also be incorrectly inserted between a subject and its verb or between a verb and its complement.

In many cases, such as after short introductory prepositional phrases, commas are optional. When you are deciding whether to use or take out a comma, clarity is the first standard you should apply.

Text	Explanation
The **widow she cried** over me**, and called** me a poor lost lamb**, and she called** me a lot of other names, too**, but she never meant** no harm by it. Adventures of Huckleberry Finn	In this compound sentence, the first comma separates two parts of a compound predicate, which is an error to avoid. The three main clauses are separated by commas plus conjunctions, which is correct as it avoids comma splices.
But that which was most sad and lamentable **was, that** in two or three months' time half of their company died . . . Of Plymouth Plantation	This text from the 1600s includes a comma that separates a verb, *was*, from its complement, the clause beginning with *that*. Today we would consider this a comma error.
Britain, with an army to enforce her tyranny, has declared that she has a right (not only to TAX) but "to BIND us in ALL CASES WHATSOEVER" **and if being bound in that manner, is not slavery,** then is there not such a thing as slavery upon earth. The Crisis	This sentence from a 1776 pamphlet contains a comma that separates the subject of a clause from its verb, which we would consider an error today.

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YOUR TURN

PRACTICE

1. How should you correct the comma usage in this sentence?

> Adams was at the Constitutional Convention and Abigail Adams wrote to her husband, she reminded him to "remember the ladies."

- ○ A. Add a comma between **Adams** and **was**
- ○ B. Add a semicolon instead of a comma after **husband**
- C. Add a comma after ***him***
- D. No change needs to be made to this sentence.

2. How should you correct the comma usage in this sentence?

> The account of how Lee surrendered to Grant, showed that both men were capable leaders.

- ○ A. Delete the comma after **Grant**
- ○ B. Add a comma after **showed**
- C. Add a comma after **men**
- D. No change needs to be made to this sentence.

3. How should you correct the comma usage in this sentence?

> The children of immigrants write about generational differences in adjusting to their new homes, they explore wider human themes such as compassion and loyalty.

- ○ A. Add a comma after **immigrants**
- ○ B. Add a comma after **write**
- C. Add the conjunction **and** after **homes,**
- D. No change needs to be made to this sentence.

4. How should you correct the comma usage in this sentence?

> In his Sonnet 18, one of his best-known poems, Shakespeare compares his love to a summer's day, and he uses the comparison to meditate on beauty and immortality.

- ○ A. Delete the commas after **Sonnet 18** and **poems**
- ○ B. Delete the comma after **day**
- C. Delete the conjunction **and**
- D. No change needs to be made to this sentence.

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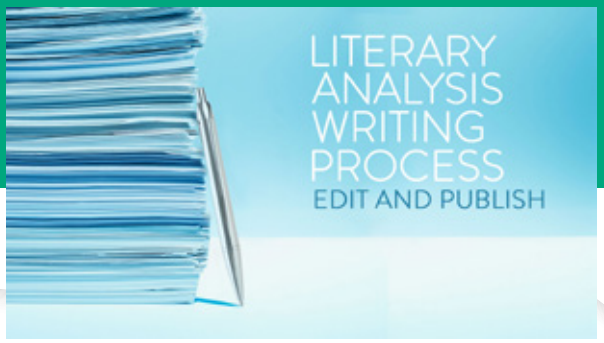

Edit and Publish

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have revised your literary analysis essay based on your peer feedback and your own examination.

Now it is time to edit your literary analysis essay. When you revised, you focused on the content of your essay. You probably looked at the structure of your essay, your reasoning, and the clarity of your evidence and elaboration. When you edit, you focus on the mechanics of your essay, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

- ☐ Have I misused commas?
- ☐ Have I misused commonly confused words?
- ☐ Do I have any sentence fragments or run-on sentences?
- ☐ Have I spelled everything correctly?

Notice some edits Connor has made:

- removed a comma that was used between the subject and the verb of a sentence
- corrected his use of a commonly confused word
- corrected a spelling mistake

For Kossula, his life in Africa~~,~~ was defined by his family and ~~there~~ their status in the community. While Hurston's descriptions of Kossula's home and land ~~initialy~~ initially show what he has achieved in America, as he describes his life in Africa, the reader comes to better understand his painful loneliness and just how much he has lost due to the injustice done to him.

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EDIT AND PUBLISH YOUR LITERARY ANALYSIS

WRITE

Use the questions in the checklist, as well as your peer reviews, to help you evaluate your literary analysis 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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After the Ball

FICTION

Introduction

The novels of Jane Austen are filled with examples of wealthy young women who struggle against the limitations placed on them by society due to their gender. But what about the maidservants who serve them? What options do they have? This work of historical fiction showcases the challenges of one such young woman.

VOCABULARY

READ

endeavor

to attempt intensely to accomplish something

aspire

to desire or aim for something

abruptly

in a way that is very sudden and unexpected

dominion

authority; the power to rule

blunt

direct; clear and to the point without considering others' feelings

READ

READ AND ANNOTATE

NOTES

1 "Do not yawn, Amelia. It is very rude," Mrs. Henry scolded. "Even though you worked the ball last night instead of dancing at it, you should still **endeavor** to act like a lady." Mrs. Henry served the Sinclair family with pride. She expected no less from the maidservants she managed.

2 Amelia covered her mouth, unable to stop the yawn. She cleared her throat. "I cannot help it. I am exhausted after yesterday's endless chores. Scrubbing the manor from ceiling to floor. Beating the curtains. Preparing the fires. And then cleaning the manor again after the guests had gone. I hardly closed my eyes for two hours before the sun pulled me out of bed."

3 Ollie, the youngest member of the staff, tore through the kitchen like a tornado. He sent a pile of apples cascading off the table when he tried to nab one. They thundered against the wooden floor. Amelia sighed heavily. "And now I have to clean up after the servants, too." She crouched down and

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NOTES

gathered the fruit in her apron. “These apples are already starting to bruise. I wanted to bake a pie as a treat. Will this nightmare ever end?”

4 “Such a hardship you have suffered,” Mrs. Henry chuckled. She gave a knowing smile. She had once been a lowly maid-of-all-work just like Amelia. Over time she had risen in the ranks. “It is just a few spoiled apples. Be patient. One day perhaps you will be standing where I am. The head of the household. Would not that be a worthy goal to focus on?”

5 Amelia stood up **abruptly**. The apples tumbled to the ground. “If I may be **blunt**, Mrs. Henry, I do not **aspire** to your position. You may have **dominion** over the maidservants. But you are no more free than I am. The Sinclairs decide our fate. Any day they may toss us out. Without their recommendation, we would never secure a position with another respected family. You may be in charge of this kitchen, Mrs. Henry. But you are not the head of the household.”

6 Mrs. Henry’s own mouth fell open at Amelia’s disrespectful tirade. Amelia continued.

7 “What hope do I have for a future? Last evening, I overheard many young women lamenting their limited options for suitable husbands. At least their marriages may raise them up in society. Women of our profession are not even supposed to marry. You have never taken a husband. If I marry, my groom will likely be an actual groom! I will spend my life washing the horse smell from his clothing. If I do not marry, I will live out my days serving the Sinclairs. There is no way out of servitude. I am trapped.”

8 Mrs. Henry’s usually kind eyes narrowed. “You speak of the Sinclairs as if they are tyrants. They are the kindest, most generous family I have ever known.” Then, she took Amelia’s hand.

9 “You are right, Amelia. Some women may move up through marriage. But your life is not so bleak. Have you ever thought about where you might be if you did not have a place in this household? You have a roof over your head and food in your stomach. You may not get to enjoy a slice of pie whenever you want, but you are not starving. There are plenty out there who are. Before I met Mr. Sinclair’s mother in a shop when I was a girl, I used to be one of them. Whether you choose to marry and leave this life or stay here and serve, never forget that you do have choices.”

10 Amelia had no response. She felt her cheeks turn pink. She hurried to look away. To her surprise, Mrs. Henry smiled brightly again. “Now, let us see if we can salvage these apples.”

11 Amelia returned a weak smile and got back to work.

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First Read

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

THINK QUESTIONS

WRITE

1. Who are the main characters in the story? What is their relationship?

   The main characters are _____.

   Their relationship is _____.

2. Why is Amelia so tired?

   Amelia is so tired because _____.

3. How do the views of Amelia and Mrs. Henry differ regarding their positions?

   Amelia thinks that _____.

   Mrs. Henry thinks that _____.

4. Use context to confirm the meaning of the word *aspire* as it is used in "After the Ball." Write your definition of *aspire* here.

   Aspire means _____.

   A context clue is _____.

5. What is another way to say that Amelia's answers are *blunt*?

   Amelia's answers 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 word *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
  - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
  - context clues
  - a dictionary or other resource
  - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read each sentence in the first column. Then, identify the expression found in each sentence and write what you think it means.

Expression Options	
A	"the sun pulled me out of bed"
B	"thundered against"
C	"cascading off"

Sentence	Expression	Meaning
I hardly closed my eyes for two hours before the sun pulled me out of bed.		
He sent a pile of apples cascading off the table when he tried to nab one.		
They thundered against the wooden floor.		

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Reading Skill:
Developing Background Knowledge

DEFINE

READ

Developing background knowledge is the process of gaining information about different topics. By developing your background knowledge, you will be able to better understand a wider variety of texts.

First, preview the text to determine what the text is about. To **preview** the text, read the title, headers, and other text features and look at any images or graphics. As you are previewing, identify anything that is unfamiliar to you and that seems important.

While you are reading, you can look for clues that will help you learn more about any unfamiliar words, phrases, or topics. You can also look up information in another resource to increase your background knowledge.

CHECKLIST

DISCUSS AND ANNOTATE

To develop your background knowledge, do the following:

- ✓ Preview the text. Read the title, headers, and other features. Look at any images and graphics.
- ✓ Identify any words, phrases, or topics that you do not know a lot about.
- ✓ As you are reading, try to find clues in the text that give you information about any unfamiliar words, phrases, or topics.
- ✓ If necessary, look up information in other sources to learn more about any unfamiliar words, phrases, or topics. You can also ask a peer or teacher for information or support.
- ✓ Think about how the background knowledge you have gained helps you better understand the text.

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YOUR TURN

PRACTICE

Read each quotation from "After the Ball" below. Then, complete the chart by identifying the background knowledge that helps you understand each quotation.

Background Knowledge Options	
A	It's hard to get a job without a good recommendation.
B	Bruised and damaged apples aren't good for baking pies.
C	It's common for young people to want to rush through entry-level jobs and be the boss before they're ready.

Quotation	Background Knowledge
"These apples are already starting to bruise. I wanted to bake a pie as a treat."	
"Be patient. One day perhaps you will be standing where I am. The head of the household."	
"Without their recommendation, we would never secure a position with another respected family."	

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Close Read

LITERARY ANALYSIS

WRITE

The two characters in this story look at life differently. Choose one of the characters and write a paragraph in which you explain her point of view and why she looks at life the way she does. Pay attention to and edit for verb tenses.

Use the checklist below to guide you as you write.

- ☐ What is the point of view of the character you have chosen to write about?
- ☐ Why does she have this point of view?
- ☐ What does she think about her life?

Use the sentence frames to organize and write your literary analysis.

Amelia's point of view is that her life _____

_____.

She feels this way because she does not have the freedom to _____.

Mrs. Henry always _____.

Maidservants should not _____.

Amelia thinks she will always be _____.

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Finding Time for Fun

INFORMATIONAL TEXT

Introduction

Daily responsibilities can stop us from pursuing creative outlets such as drawing, writing, or painting, but these activities add so much more to our lives than just "fun." Studies have shown that having hobbies that involve creating can have positive social, emotional, and mental effects on us. No matter how busy our lives are, there should always be room for a little playtime.

VOCABULARY

READ

priority

something that is seen as more important than another

function

use, task, or purpose

improve

to make better or become better

potential

quality or ability that can lead to success

NOTES

READ

READ AND ANNOTATE

1 The day starts quickly. Rush to school or work while grabbing a quick bite to eat on the way. Then, answer emails, forget to eat lunch, work late, make dinner, clean the house, and finally fall into bed. An average person's day is full of responsibilities. For most people, being busy is a way of life. Getting through daily tasks is a **priority**. However, living our lives without making any room for fun can have serious consequences. Everybody should set aside time to have a creative outlet—an opportunity to make, explore, or enjoy something. Making time for creative outlets can actually **improve** one's life and social, mental, and emotional health.

2 Have you ever seen a group of people sitting around knitting? Have you seen a group of friends go to a painting class? Creating something new brings people together. Having a creative hobby improves your mood and can make you feel part of a community. When people are involved in an activity with others, they make friends. They feel like they belong. This leads to a healthier life. It's common for young children to make friends and play together, creating games or participating in fun activities. However, as people get older, it's uncommon to take up hobbies and make new friends. Having a creative outlet allows people to have a social life. Plus, studies have found that adults who socialize are 55% less likely to have memory loss later on in life.

3 In addition to decreasing the risk of memory loss, engaging in creative outlets can improve mental health in other ways. Participating in crafts or other

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NOTES

creative projects increases brain **function**. Having a creative outlet can actually cause your brain to grow neurons. These are important cells that help keep your whole body working. People who enjoy creative activities are also less likely to develop Alzheimer's disease. This disease affects the brain. It makes people confused as they lose memory of things and people they once knew. Therefore, finding time to be creative can actually be life-saving.

4 Finding time for creative pursuits can also positively influence your emotional health. Studies have shown that even observing something creative, like attending a concert, can serve as an antidote for stress. When people are less stressed, their overall health improves. In addition, creative projects give people a purpose. In turn, they become happier and more confident. People often realize their full **potential** when they decide to try something new and succeed. Instead of focusing on day-to-day errands, which can cause unhappiness, enjoying a creative outlet gives you a chance to focus on something fun and fulfilling.

5 Think about the last time you dropped everything to do something creative. If it's been awhile, you should try it. Even though it can be difficult to find the time to do something creative, it really can save your life. Creative activities are not only fun, but they have been proven to prevent diseases, memory loss, and stress. They can also improve people's social lives and overall happiness. Finding time for fun isn't just for kids anymore.

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First Read

Read "Finding Time for Fun." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What should everyone set aside time for?

   Everyone should set aside time for _____.

2. How can doing fun and creative things help people?

   Doing fun and creative things can help people by _____

   _____.

3. Write two or three sentences to describe how doing a specific creative activity can benefit a person's life. Base your answers on the text.

   Doing a specific creative activity can benefit a person's life by _____

   _____.

4. Use context to confirm the meaning of the word *priority* as it is used in "Finding Time for Fun." Write your definition of *priority* here.

   Priority means _____.

   A context clue is _____.

5. What is another way to say that creative outlets can *improve* someone's life?

   Creative outlets can _____.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

- ✓ Monitor your understanding.
  - Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?
- ✓ Pay attention to **perfect tenses** as you read. There are three perfect tenses in the English language: the present perfect, past perfect, and future perfect. The word *perfect* means "completed." These tenses describe actions that are completed or finished.
  - **Present perfect tense** expresses an action that occurred at some indefinite time in the past.
    - > Combine *have* or *has* with the past participle of the main verb.
      Example: **I have played** basketball for three years.
  - **Past perfect tense** describes an action that happened before another action or event in the past.
    - > Combine *had* with the past participle of the main verb.
      Example: **I had learned** how to dribble a ball before I could walk!

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- **Future perfect tense** expresses one future action that will begin and end before another future event begins.

  > Use *will have* or *shall have* with the past participle of a verb.
  >
  > Example: Before the end of the year, **I will have played** more than 100 games!

✓ Break down the sentence into its parts.

- Ask yourself: What actions are expressed in this sentence? Are they completed or are they ongoing? What words give me clues about when an action is taking place?

✓ Confirm your understanding with a peer or teacher.

YOUR TURN

PRACTICE

Read each sentence below and notice the perfect tense in each one. Then, complete the chart by determining if the sentence uses a present perfect, past perfect, or future perfect tense.

Sentence Options	
A	Miguel had studied his notes before he took the test.
B	Has Kyree taken the package to the post office?
C	The game will have already started by the time we leave the house.
D	They have arrived.
E	I had already finished my homework when Katie called.
F	Sierra will have completed high school before she moves to Tokyo.

Present Perfect	Past Perfect	Future Perfect

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Reading Skill: Supporting Evidence

DEFINE

READ

In some informational or argumentative texts, the author may share an opinion. This **opinion** may be the author's **claim** or **thesis**. The author must then provide readers with **evidence** that supports their opinion. Supporting evidence can be details, examples, or facts that agree with the author's claim or thesis.

Looking for supporting evidence can help you confirm your understanding of what you read. Finding and analyzing supporting evidence can also help you form your own opinions about the subject.

CHECKLIST

DISCUSS AND ANNOTATE

In order to find and analyze supporting evidence, do the following:

- ✓ Identify the topic and the author's claim or thesis.
  - Ask yourself: What is this mostly about? What is the author's opinion?
- ✓ Find details, facts, and examples that support the author's claim or thesis.
  - Ask yourself: Is this detail important? How does this detail relate to the thesis or claim?
- ✓ Analyze the supporting evidence.
  - Ask yourself: Is this evidence strong? Do I agree with the evidence?

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YOUR TURN

PRACTICE

Read each claim below. Then, complete the chart by deciding which piece of supporting evidence best supports each claim.

Supporting Evidence Options	
A	Participating in crafts or other creative projects increases brain function. Having a creative outlet can actually cause your brain to grow neurons.
B	In addition, creative projects give people a purpose. In turn, they become happier and more confident.
C	When people are involved in an activity with others, they make friends. They feel like they belong.

Claim	Supporting Evidence
In addition to decreasing the risk of memory loss, engaging in creative outlets can improve mental health in other ways.	
Having a creative hobby improves your mood and can make you feel part of a community.	
Finding time for creative pursuits can also positively influence your emotional health.	

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Close Read

ARGUMENTATIVE

WRITE

At the end of the article, the author says that making time for a creative outlet can save your life. Do you agree or disagree? Write a paragraph explaining your opinion. Use details from the text to justify your response. Pay attention to and edit for spelling words correctly when doubling final consonants and adding prefixes as you write.

Use the checklist below to guide you as you write.

- ☐ What is your opinion on the author's statement?
- ☐ What evidence from the text supports your opinion?
- ☐ How does the evidence justify your opinion?

Use the sentence frames to organize and write your argumentative paragraph.

I _____ with the author. Setting aside time for a creative outlet _____ save your life.

One piece of supporting evidence is that _____

_____.

Today, people _____.

This _____ hurt a person. Therefore, having a creative outlet _____ save a person's life.

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