Differentiated Instruction:
English Language Learning Support

Grade 11

American Tradition
Differentiated Instruction: English Language Learning Support, Grade 11, American Tradition

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Lesson 3: Breaking Words into Syllables
Lesson 4: Syllables and Stress
Lesson 5: Meaningful Word Parts
Lesson 6: Word Families

Literacy Credits

C1

Photo Credits

C2
Literacy & Reading Skills
**ABOUT THE SONG**

“*Song of the Sky Loom*” is a tribal song of the Tewa people. It addresses nature (Mother the Earth and Father the Sky) and offers them gifts of love. Read on to learn more about the sky loom and the Tewa people’s appreciation for nature.

**MAKE CONNECTIONS**

If you could describe yourself as a song, a sculpture, or a painting, which one would you choose? Why?

---

**ANALYZE LITERATURE: Metaphor**

A *metaphor* is a figure of speech in which one subject or object is spoken of or written about as something else. As you read, look for metaphors and think about the significance of the two subjects being compared.
USE READING SKILLS: Take Notes

When you **take notes**, you write down important details from the text. Notice how the poem uses language that is rich in colors and images. Use the Image Analysis Chart below to record and analyze each image used in the poem. You may write down the words or draw a picture to represent the image. In the third column, write your thoughts about how the two images are similar.

### Image Analysis Chart

<table>
<thead>
<tr>
<th>Image</th>
<th>Compared to...</th>
<th>My Thoughts</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Vertical Bars" /></td>
<td>“warp”</td>
<td></td>
</tr>
<tr>
<td><img src="image2.png" alt="White Circle" /></td>
<td>“white light of morning”</td>
<td>- Light from the morning sun can be seen as vertical bars shining down on Earth.</td>
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**Note:**
- Replace the placeholders with actual images and text as appropriate.
- Ensure the table format is accurately represented in the text.
- Adjust the image references to match the actual images used in the document.
## PREVIEW VOCABULARY

<table>
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<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
</table>
| **fringe** fringe  
(ˈfrinj)  
noun | The lacy fringe of her skirt dragged on the floor. | Write down what you think the word or phrase means. Then use a dictionary to check your definition. | Practice using the key words and phrases by completing the following sentences. |
| **garment** garment  
gar · ment  
(ɡær´ mənt)  
noun | The garment he chose to wear to the feast was appropriate. | Choosing the right garment is important because... |
| **fittingly** fittingly  
fit · ting · ly  
(ˈfittinɡli)  
adverb | The young girl behaved fittingly and pleasantly during the ball. | I need to act fittingly when... |
| **where grass is green**  
idiom | A college degree is my ticket to a life where grass is green. | A place where the grass is green is... |
O our Mother the Earth, O our Father the Sky,
Your children are we, and with tired backs
We bring you the gifts you love.
Then weave for us a garment of brightness;
May the warp\(^1\) be the white light of the morning,
May the weft\(^2\) be the red light of the evening,
May the fringes be the falling rain,
May the border be the standing rainbow.
Thus weave for us a garment of brightness,
That we may walk fittingly where birds sing,
That we may walk fittingly where grass is green,
O our Mother the Earth, O our Father the Sky.

---

1. warp. Threads in a loom that run lengthwise
2. weft. Horizontal threads in a loom. The weft crosses the warp to make a woven fabric.
READING CHECK

Circle the letter of the correct answer.

1. How does the speaker regard the earth and the sky?
   A. The speaker regards them as parents.
   B. The speaker regards them as children.
   C. The speaker regards them as tools of a loom.

2. Where do you find the materials needed to make a “garment of brightness”?
   A. You can find them in a loom.
   B. You can find them in the sky.
   C. You can find them in the earth.

3. Who is the speaker in the poem?
   A. Father Sky
   B. Mother Earth
   C. The children of Mother Earth and Father Sky

4. Which part of the “garment of brightness” is made of falling rain?
   A. weft
   B. fringe
   C. border

5. Which phrase best restates the idea behind lines 10 and 11 of the poem?
   A. that we may live in harmony with nature
   B. that we may walk in a magical wonderland
   C. that we may be healthy and fit to take walks

VOCABULARY CHECK

Circle the letter of the correct answer.

1. The fringes of Jason’s hair had gold highlights. He had colored
   A. his fallen hair.
   B. the tips of his hair.
   C. the roots of his hair.

2. A garment is meant to be
   A. worn.
   B. loved.
   C. walked.

3. People who behave fittingly
   A. like to talk fashion.
   B. have good manners.
   C. act shy around others.

4. If people like to go where the grass is green, this means they want to live
   A. wisely.
   B. frugally.
   C. abundantly.

ANALYZE LITERATURE: Metaphor

What is the main metaphor in this poem?

How does the metaphor enhance your understanding of the speaker and his or her people?
USE READING SKILLS: Take Notes

Review the data in your Image Analysis Chart in the Before Reading section. If you were to combine all the materials mentioned in the poem, illustrate what this “garment of brightness” would look like, on your own sheet of paper.

The “garment of brightness” used elements found in nature. What does this tell you about the Tewa people’s attitude toward nature?

BUILD LANGUAGE SKILLS: Subject-Verb Agreement

When you need to determine if a compound subject needs a plural or singular verb, just look at the conjunction used in the subject. If the nouns or pronouns in the compound subject are joined by and, the verb must be plural. If they are joined by or or nor, the verb must agree with the subject closer to it, whether it is singular or plural.

Examples
Morning light and evening light are needed to make the garment of brightness.
Either several tribal songs or a one-act play about the Tewa tribe was shown.

A collective noun refers to a group, such as family, class, and audience. Collective nouns may be paired with either a plural or a singular verb. Determining whether the collective noun is plural or singular depends on the context of the sentence. If the group acts as a whole unit, a singular verb is used, but if the members of the group act as individuals, the collective noun takes a plural verb.

Examples
A Native American tribe are busily preparing for the rain dance.
A Native American tribe is running a new school in Alaska.

Circle the verb that best fits each sentence, using the words enclosed in parentheses. Remember that these verbs should agree with the collective noun in the subject.

1. Mother the Earth and Father the Sky (weave / weaves) a garment of brightness.
2. Its warp, weft, fringes, and border (is / are) made from elements found in nature.
3. Twilight or early morning and early evening light (paint / paints) the sky in colors.
4. Neither mammal nor fish (was / were) mentioned in the poem.

SPEAKING & LISTENING SKILLS: Poetry Podcast

Write a short poem about nature. Get creative and do a podcast or digital recording of your poem, adding in sounds found in nature. When you have finished your podcast, play the sound clip for the class.
ABOUT THE POEM

“By My Dear and Loving Husband” is an expression of the speaker’s passion and joy for the love she shares with her husband. Read to find out more about the depths of her emotions and her hopes for their life together.

MAKE CONNECTIONS

Have you ever felt deeply connected with someone to the point that you and this person can complete each other’s sentences? How did it feel?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

ANALYZE LITERATURE: Hyperbole

In this poem, the author uses hyperbole, a deliberate exaggeration to achieve the desired effect. As you read, analyze the relationship between the speaker and her intended reader by noting the hyperbole that the speaker uses.
USE READING SKILLS: Author’s Purpose

As you read, identify the author’s purpose by taking note of details of overstatement and exaggeration in the Author’s Purpose Chart below.

**Author’s Purpose Chart**

<table>
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<tr>
<th>Details</th>
<th>What the author is trying to say</th>
</tr>
</thead>
<tbody>
<tr>
<td>If ever two were one, then surely we</td>
<td>The speaker and her husband are so close that they are almost like one person.</td>
</tr>
</tbody>
</table>
## PREVIEW VOCABULARY

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<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>recompense</strong> rec·om· pense (rek´əm pens) <strong>noun</strong></td>
<td>He was given <strong>recompense</strong> for capturing the criminal.</td>
<td>Write down what you think the word or phrase means. Then use a dictionary to check your definition.</td>
<td>Practice using the key words and phrases by completing the following sentences.</td>
</tr>
<tr>
<td><strong>manifold</strong> man·i·fold (man´i fold) <strong>adverb</strong></td>
<td>She fed hungry people <strong>manifold</strong> as a tribute to her idol.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>persevere</strong> per·se·vere (pur se´vər´) <strong>verb</strong></td>
<td>If you <strong>persevere</strong> despite the odds, you come closer to your dream.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Key Words and Phrases**
Read each key word and rate it using this scale:
① I don’t know it at all.
② I’ve seen it before.
③ I know it and use it.

**Words and Phrases in Context**
Read to see how the key word or phrase can be used in a sentence.

**Definition**
Write down what you think the word or phrase means. Then use a dictionary to check your definition.

**Practice**
Practice using the key words and phrases by completing the following sentences.
**Use Reading Skills**

**Author’s Purpose** Take note of details of overstatement and exaggeration. Write the phrases and what the author means in your Author’s Purpose Chart.

- **recompense (rek’ am pens)** noun, reward; payment
- **manifold (man’ i f9ld)** adverb, many times; a great deal
- **persevere (pur sa vêr’)** verb, continue in spite of difficulty; persist

**Read Aloud**

Read lines 11–14. What does the speaker mean, and what does she hope to accomplish?

The speaker says that she can never “repay the heavens” for the loving relationship she and her husband share. How do people achieve this deep kind of relationship? Can many people achieve it? Why or why not?
READING CHECK
Circle the letter of the correct answer.

1. To whom is the speaker addressing the poem?
   A. her father
   B. her husband
   C. her boyfriend

2. Who does the speaker challenge to compare themselves to her?
   A. other married men
   B. other married women
   C. other married couples

3. According to the speaker, she prizes his love more than what?
   A. whole mines of gold
   B. thirty pieces of silver
   C. mountains of diamonds

4. What does the speaker do to show her devotion to the man she loves?
   A. She knits him a scarf with their initials.
   B. She sells her gems to buy him a noble stallion.
   C. She prays that the heavens reward him many times over.

5. According to the speaker, what must they do while they live?
   A. pray
   B. punish
   C. persevere

VOCABULARY CHECK
Circle the letter of the correct answer.

1. Loving deeper, as a recompense from a wife to a husband, is a fitting?
   A. reward.
   B. surprise.
   C. punishment.

2. A man rewarded manifold is blessed
   A. all the time.
   B. many times.
   C. some of the time.

3. People who love each other persevere together, and their love
   A. changes.
   B. succeeds.
   C. continues.

ANALYZE LITERATURE: Hyperbole
List the hyperbole the speaker uses in “To My Dear and Loving Husband” in the table below.

How does the speaker’s use of hyperbole reflect her relationship with her husband?
USE READING SKILLS: Author’s Purpose

Review the Author’s Purpose Chart you completed while reading the poem. What is the author’s purpose for writing the poem? How does the use of overstatement and exaggeration help in conveying the author’s purpose? Share your answers with a classmate.

BUILD VOCABULARY SKILLS: Archaic Words

Archaic language uses words that are no longer used in the present. The poem “To My Dear and Loving Husband,” written in the seventeenth century, uses archaic language such as thee, thy, ye, and doth. Use language supports such as context clues, footnotes, the glossary, or a dictionary to rewrite the poem by replacing any archaic words with contemporary, or current, language.

WRITING SKILL: Create a Greeting Card

Create a greeting card expressing love to a family member or a friend. Use words that appeal to the emotion to captivate the reader’s attention. After settling on your wording, create an accompanying verse and image for the card. Use appropriate designs, paper, and word styles to complete the card.
Ben Franklin: Scientist and Inventor

ABOUT THE ARTICLE

“Ben Franklin: Scientist and Inventor” details the inventions and proposals made by one of America’s founders. It is a factual article.

MAKE CONNECTIONS

Have you ever thought of an invention that would make contemporary life better? If so, what invention did you think of?

ANALYZE LITERATURE: Nonfiction

Nonfiction writing explores real people’s lives, as well as real places, things, events, and ideas. Essays, autobiographies, biographies, and news articles are all types of nonfiction. Keep track of the details in the article in the graphic organizer that follows.
USE READING SKILLS: Determine the Importance of Details

As you read, look for details about Franklin’s inventions and proposals. Create a detail web like the one below for each of Franklin’s inventions or proposals. Place the topic in the oval and the important details in the squares.

Franklin Stove
## PREVIEW VOCABULARY

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<tbody>
<tr>
<td><strong>efficient</strong>&lt;br&gt;ef • fi • cient&lt;br&gt;(i´fi sh@nt)&lt;br&gt;adjective&lt;br&gt;① ② ③</td>
<td>The <strong>efficient</strong> assistant got more work done that the previous employee in her position.</td>
<td>Devices that are <strong>efficient</strong> include...</td>
<td></td>
</tr>
<tr>
<td><strong>fatal</strong>&lt;br&gt;fa • tal&lt;br&gt;(´f6 t@l)&lt;br&gt;adjective&lt;br&gt;① ② ③</td>
<td>Deadman's Curve proved to be <strong>fatal</strong> for a driver going over the speed limit; he died on the scene.</td>
<td>Taking... can be <strong>fatal</strong>.</td>
<td></td>
</tr>
<tr>
<td><strong>recognition</strong>&lt;br&gt;rec • og • ni • tion&lt;br&gt;(´re kig ´ni sh@n)&lt;br&gt;noun&lt;br&gt;① ② ③</td>
<td>The <strong>recognition</strong> of his peers made the actor appreciate his award even more.</td>
<td>I want <strong>recognition</strong> for...</td>
<td></td>
</tr>
<tr>
<td><strong>conserve</strong>&lt;br&gt;con • serve&lt;br&gt;(k@n ´sərv)&lt;br&gt;verb&lt;br&gt;① ② ③</td>
<td>The Nelsons <strong>conserve</strong> energy by keeping the thermostat at 63 degrees during the day.</td>
<td>It is important to <strong>conserve</strong> in the areas of...</td>
<td></td>
</tr>
<tr>
<td><strong>excessive</strong>&lt;br&gt;ex • ces • sive&lt;br&gt;(ik ´se siv)&lt;br&gt;adjective&lt;br&gt;① ② ③</td>
<td>Many Americans think their taxes are <strong>excessive</strong>; they want to pay fewer taxes.</td>
<td>It takes <strong>excessive</strong> amounts of time to...</td>
<td></td>
</tr>
</tbody>
</table>
Ben Franklin: Scientist and Inventor

Many of Ben Franklin’s inventions were motivated by his desire to try to improve or enrich people’s everyday lives. In 1743, he invented a stove to provide an efficient, clean, and safe means of heating a home. The Franklin stove was enclosed in the front, which prevented sparks from flying out into the room, and it had an airbox in the back, which provided good ventilation and thus made the fire burn more efficiently. In fact, this stove burned about one-quarter as much wood and produced twice as much heat as a traditional fireplace.

In 1750, Franklin set out to prove that lightning was electricity. He conducted a successful trial of his now-famous kite-flying experiment on June 15, 1752, drawing electrical sparks to a kite from a cloud. Other scientists around the world were conducting similar experiments, some with fatal results. Franklin clearly had found a way to insulate himself from the electrical charge.

Franklin’s experiments with electricity led to his inventing the lightning rod. He had discovered that objects with sharp points were better conductors of electricity than those with smooth points. He also had considered the possibility of protecting a building from lightning by placing an upright rod on its roof and connecting it via cable to the ground. (House fires from lightning strikes were common in the 1700s.) Experimenting on his own house, Franklin proved that lightning would hit the rod instead of the building. After this discovery, lightning rods were installed in 1752 on the Pennsylvania State House (what would become Independence Hall, the home of the Liberty Bell) and the Academy of Philadelphia (later renamed the University of Pennsylvania).

Although Franklin’s creative spirit often was motivated by practicality, he also created devices for leisurely activities. In 1762, he designed the **armonica** (or glass harmonica), a musical instrument that...
produced sound from a series of graduated\textsuperscript{5} glass bowls. The bowls were arranged horizontally on a spinning iron rod, which was controlled by a large foot pedal. The musician created a melody by lightly stroking the rims of the bowls with his or her moistened fingertips. As the first musical instrument created by an American, the armonica won Franklin widespread\textsuperscript{4} recognition\textsuperscript{5} in Europe. Composers Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Richard Strauss all wrote material specifically for this instrument.

In 1784, Franklin invented something that he needed for himself: bifocal glasses.\textsuperscript{6} At seventy-eight years old, he was having difficulty seeing both up close and at a distance. Switching between two types of glasses had become tiresome, so Franklin decided to create a single pair of glasses containing both types of lenses. He placed the distance lens in the top of the glasses and the magnifying\textsuperscript{7} lens in the bottom—the format that is still used in modern-day eyewear.

Also in 1784, Franklin proposed the concept of Daylight Saving Time for the practical purpose of conserving\textsuperscript{5} energy. In a visit to France, he noted that Parisians stayed up late at night and slept until early afternoon, making poor use of the daylight hours, in his view. To demonstrate this point, he devised a formula proving that if every French person started the day at the break of dawn, the entire country could save sixty-four million pounds of candle wax in six months. Franklin never lobbied the U.S. government to establish an official Daylight Saving Time, but he was the first person to point out the logic of using daylight to conserve energy. Congress finally did establish Daylight Saving Time in 1918, when excessive\textsuperscript{5} energy consumption became a national defense issue during World War I.

\textsuperscript{5} graduated. Increasing in size
\textsuperscript{6} bifocal glasses. Two sets of lenses that allow a person to see near and far
\textsuperscript{7} magnifying. Increasing the size of
READING CHECK

Circle the letter of the correct answer.

1. Which adjective does not describe Franklin?
   A. curious
   B. practical
   C. athletic

2. Which item did Franklin not invent?
   A. an efficient stove
   B. the telephone
   C. bifocal glasses

3. Which was not one of Franklin’s primary motivations?
   A. to become a business leader
   B. to improve people’s everyday lives
   C. to further science

4. Franklin was not interested in
   A. the arts.
   B. progress.
   C. luxuries.

VOCABULARY CHECK

Circle the letter of the correct answer.

1. Franklin invented an “efficient” stove. How was the stove efficient?
   A. It burned about one-quarter as much wood.
   B. It produced more heat than earlier stoves.
   C. both A and B

2. At the time Franklin was experimenting with electricity, there had been some fatal accidents. What happened to those scientists?
   A. They died.
   B. They won prizes.
   C. They joined scientific academies.

3. Franklin received “recognition” for his armonica, a musical instrument. From whom did Franklin receive recognition?
   A. other scientists
   B. people all over Europe
   C. writers

4. As originally proposed by Franklin in the 1700s, how would Daylight Saving Time conserve energy?
   A. People wouldn’t have to work as many hours per day.
   B. People would work in shifts.
   C. People would labor during the daylight hours and save on candles.

ANALYZE LITERATURE: Nonfiction

Does the article provide information on Franklin’s life as a statesman and ambassador? What aspect of Franklin’s life does the article focus on? Provide examples.
READING SKILLS: Determine the Importance of Details

1. Which do you think is the most impressive of Franklin’s inventions?

Why?

2. Why was the lightning rod an important invention in the 1700s?

3. Select another of Franklin’s inventions or proposals and describe how it fulfilled Franklin’s “desire to try to improve or enrich people’s everyday lives.” Provide details from the graphic organizers you filled in.

BUILD VOCABULARY: Latin Roots

Many words in English came from Latin. You can guess what many words mean if you know some of the Latin roots. Write the letter of the correct Latin root on the line next to the matching vocabulary word.

_____ 1. magnifying  A. bi-, two
_____ 2. bifocals  B. magn-, great; large
_____ 3. conductor  C. cogn-, know
_____ 4. recognition  D. serv-, save
_____ 5. conserve  E. duct-, lead

WRITING SKILLS

Fill in a detail web with everything you know about Benjamin Franklin. Then look up the dictionary entry “Renaissance man.” On a separate sheet of paper, write a paragraph in which you explain whether or not Franklin should be considered a Renaissance man.
ABOUT THE DOCUMENT

“The Declaration of Independence” is a document created by Thomas Jefferson and a committee of legislators in the year 1776. It explains why the thirteen American colonies (the first thirteen states) needed to free themselves from British rule. Read to find out the reasons why they declared the independence of the states.

MAKE CONNECTIONS

What rights do you have at home and at school? How do you know you have these rights?

ANALYZE LITERATURE: Thesis

A thesis is a main idea in a work of nonfiction, and it is supported by facts and details throughout the text. In “The Declaration of Independence,” Jefferson supports his thesis by stating actions the king of England has taken against the colonists of America. As you read, identify the thesis, and look for details that support this idea.
**USE READING SKILLS: Author’s Purpose**

The Declaration of Independence is divided into sections. For each section indicated below, note the key details in bullet form in your Author’s Purpose Chart. Then, infer the author’s purpose for each section using the bulleted information.

<table>
<thead>
<tr>
<th>Sections</th>
<th>Key Details about the Section</th>
<th>Author’s Purpose</th>
</tr>
</thead>
</table>
| **Section 1: Preamble** (Paragraph 1) | • need to dissolve political bands (with Great Britain)  
• entitlement (by God and natural law) to separation, equality  
• in respect to the opinions of mankind | The first paragraph states the purpose of writing the Declaration of Independence. |
| **Section 2: Statement of Beliefs** (Paragraph 2) | | |
| **Section 3: List of Grievances** (Paragraphs 3–29) | | |
| **Section 4: Previous Attempts to Redress Grievances** (Paragraphs 30–31) | | |
| **Section 5: Conclusion or Declaration of Independence** (Paragraph 32) | | |
## PREVIEW VOCABULARY

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>train of idiom</strong></td>
<td>James’s mother patiently listened to her son’s <strong>train of</strong> excuses for missing dinner.</td>
<td><strong>Definition</strong></td>
<td>Following the author’s <strong>train of</strong> thought, I…</td>
</tr>
<tr>
<td><strong>assent</strong> as • sent (ə sent´) noun</td>
<td>Because the debater was confident, he found it easy to gain the audience’s <strong>assent</strong>.</td>
<td><strong>Definition</strong></td>
<td>During class discussion, to get the teacher’s <strong>assent</strong>, I…</td>
</tr>
<tr>
<td><strong>inestimable</strong> in • es • ti • ma • ble (in es´ tə ma bəl) adjective</td>
<td>A mother’s love has <strong>inestimable</strong> value.</td>
<td><strong>Definition</strong></td>
<td>Something I own that has <strong>inestimable</strong> value is…</td>
</tr>
<tr>
<td><strong>abdicate</strong> ab • di • cate (ab´di kət´) verb</td>
<td>The workers <strong>abdicated</strong> their right to ask for higher pay when they stopped complaining.</td>
<td><strong>Definition</strong></td>
<td>A leader should <strong>abdicate</strong> power when…</td>
</tr>
<tr>
<td><strong>acquiesce</strong> ac • qui • esce (ak´wē es´) verb</td>
<td>When the teacher asked for silence, the students <strong>acquiesced</strong>.</td>
<td><strong>Definition</strong></td>
<td>I will <strong>acquiesce</strong> when someone…</td>
</tr>
</tbody>
</table>
D i c l a r a t i o n
  I N D E P E N D E N C E

A Government Document by

T h o m a s J e f f e r s o n

IN CONGRESS, JULY 4, 1776

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.

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 a 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

---

1. **dissolve.** Disband; break up
2. **impel.** Force
3. **self-evident.** Obvious, clear
4. **unalienable.** That which may not be taken away
5. **pursuit.** Search
6. **Prudence.** Caution
7. **transient.** Not permanent; temporary
8. **disposed.** Willing; inclined to
9. **abolishing.** Doing away with; putting an end to
10. **usurpation.** Unlawful or violent taking of power
11. **invariably.** Regularly
12. **evince.** Show plainly
13. **despotism.** Government by a tyrant

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DURING READING

Build Vocabulary

Idioms What does the phrase “a long train of abuses and usurpations” suggest? Restate this phrase in your own words.

Think and Reflect

How would you react if the deeds of other people caused you to suffer repeatedly?

Take Notes

What effect did dissolving the representative houses have on the State?

Think and Reflect

He has refused his assent to laws the most wholesome and necessary for the public good.

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.

He has refused to pass other laws for the accommodation of large districts of people, unless these people would relinquish a right inestimable to them, and formidable to tyrants only.

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 measure.

He has dissolved representative houses repeatedly, for opposing, with manly firmness, his invasions on the rights of the people.

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
government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity that constrains them to alter their former systems of government. The history of the present King of Great Britain 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.

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their exercise; the State remaining, in the meantime, exposed to all dangers of invasion from without, and convulsions within.

He has endeavored to prevent the population of these States; for that purpose obstructing the laws for the naturalization of foreigners; refusing to pass others to encourage their migration hither, and raising the conditions of new appropriations of lands.

He has obstructed the administration of justice, by refusing his assent to laws for establishing judiciary powers.

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

He has erected a multitude of new offices, and sent swarms of officers to harass our people and eat out their substance.

He has kept among us in times of peace, standing armies, without the consent of our legislatures.

He has affected to render the military independent of, and superior to, the civil power.

He has combined with others to subject us to a jurisdiction foreign to our constitutions, and unacknowledged by our laws; giving his assent to their acts of pretended legislation:

For quartering large bodies of armed troops among us;

For protecting them, by a mock trial, from punishment for any murders which they should commit on the inhabitants of these States;

For cutting off our trade with all parts of the world;

For imposing taxes on us without our consent;

For depriving us, in many cases, of the benefits of trial by jury;

For transporting us beyond the seas, to be tried for pretended offences;

For abolishing the free system of English laws in a neighboring province, establishing there 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;

For taking away our charters, abolishing our most valuable laws, and altering, fundamentally, the forms of our governments;

For suspending our own legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever.

He has abdicated government here, by declaring us out of his protection, and waging war against us.

26. convulsion. Sudden, violent disturbance
27. endeavored. attempted
28. naturalization. Granted with the rights of citizenship
29. judiciary. A system of courts of law
30. tenure. Right to hold a position permanently
31. quartering. To provide with lodging or shelter
32. mock trial. An event imitating the legal process
33. arbitrary. Not restrained or limited in the exercise of power; ruling by absolute authority
He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people.

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 and perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the head of a civilized nation.

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.

He has excited domestic insurrection amongst us, and has endeavored 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.

In every state 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.

Nor have we been wanting in our attentions to our British brethren. We have warned them, from time to time, of attempts

---

34. plunder. Use or use up wrongfully
35. mercenaries. Hired soldiers
36. perfidy. Betrayal of trust
37. barbarous. Mercilessly harsh or cruel
38. brethren. Plural form of brother; used chiefly in formal or solemn address, referring to members of a profession, society, or sect
39. insurrection. Uprising
40. frontiers. A region that forms the margin of settled or developed territory
41. redress. Compensation
42. wanting. Lacking
by their legislature to extend an unwarrantable jurisprudence 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.

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.

— Declaration of Independence

Read Aloud

The final paragraph of the Declaration of Independence contains the declaration itself of the Founding Fathers for independence. Read the paragraph aloud. What emotions of the authors of the Declaration are apparent while you read this paragraph?

— Declaration of Independence

Analyze Literature

Thesis How does the conclusion of the document relate to the thesis?

— Declaration of Independence

Do you knowingly exercise your right to life, liberty, and the pursuit of happiness? Do you think that you or other people you know take these rights for granted? Explain your answer.
READING CHECK
Circle the letter of the correct answer.

1. Who was the Declaration of Independence addressing?
   A. King George
   B. American colonists
   C. British citizens and soldiers

2. Why was the Declaration of Independence written?
   A. to declare the American colonists’ intentions to wage war against Great Britain
   B. to declare the intentions of the American colonies to break ties with Great Britain
   C. to declare the intentions of the king of Great Britain to make peace with the colonists

3. What are the ideals mentioned in the Declaration of Independence?
   A. tyranny, cruelty, and oppression
   B. life, liberty, and the pursuit of happiness
   C. life, fortune, and sacred honor

4. What was the final reason that forced the Founding Fathers to declare independence from Great Britain?
   A. dissolving the representative houses
   B. causing the colonists to fight one another
   C. ignoring the colonists’ petitions for redress

5. Which kind of political relationship did the Founding Fathers demand?
   A. partial rule of the British crown
   B. total separation from the British crown
   C. equal rule by the British crown and colonists

VOCABULARY CHECK
Circle the letter of the correct answer.

1. The British crown committed a long train of abuses in the colonies. These abuses
   A. came one after another.
   B. arrived as a massive group.
   C. were related to the train industry.

2. The king did not give assent when asked to rule the colonies fairly. Assent means
   A. argument.
   B. agreement.
   C. explanation.

3. The colonists were deprived of the inestimable right of assembly. Inestimable is
   A. invaluable.
   B. indifferent.
   C. inexplicable.

4. The king abdicated government of the colonies when he waged war against the colonists. Abdicated means
   A. abused.
   B. misplaced.
   C. abandoned.

5. In the Declaration of Independence, the colonists acquiesce in the need to treat their British brethren as enemies in war and friends in peace. The colonists
   A. accepted this need whole-heartedly.
   B. agreed with this need under protest.
   C. tolerated this need without complaint.

ANALYZE LITERATURE: Thesis
How did the author support his thesis throughout the document? How did this structure make the thesis stronger?
**USE READING SKILLS: Author’s Purpose**

Use your Author’s Purpose Chart to answer the questions below.

1. What is the purpose of the Declaration of Independence?

2. What role did the ideals of life, liberty, and the pursuit of happiness play in the writing of the Declaration of Independence?

**BUILD LANGUAGE SKILLS: Interrupters**

When reading complex sentences aloud, sometimes you encounter a word or phrase that stands out. You may find yourself reading such words or phrases in a different tone from the rest of the sentence. Words, phrases, or clauses that make a significant break in the flow of a sentence are called **interrupters**. Interrupters are usually separated from the sentence using commas or dashes.

Read aloud each example to distinguish the interrupter from the main sentence.

**Examples**

*When in the course of human events,* it becomes necessary for one people to dissolve the political bands which have connected them with another…

They, **too,** have been deaf to the voice of justice and of consanguinity.

Insert commas into each sentence below to distinguish the interrupters from the main sentence. If the sentence does not contain any interrupters, do not insert any commas or other punctuation.

1. The Declaration of Independence an important historical document was written in just a few days.

2. The unalienable rights of men include life liberty and happiness.

3. Many times the colonists have tried to remedy their suffering under British rule.

4. All their previous attempts however have ended in failure.

**SPEAKING & LISTENING SKILLS: Oral Presentation**

Create your own list of the ideals that you uphold (i.e., truth, beauty, freedom, love) and the rights that you believe you should have (i.e., the right to live, the right to laugh). Write five statements starting with “I believe in…” and ten statements starting with “I have the right to…” for your manifesto. Present your list to the class.
ABOUT THE ESSAY

_Walden_ is an account of Thoreau’s stay in the woods of Walden Pond. It is partly an autobiography of his activities in Walden, and partly a reflection on life. Throughout his stay in the woods, Thoreau reflects on what it means to live, and how one should live purposefully. Read on to find out about Thoreau’s insights.

MAKE CONNECTIONS

What do you do when you start to feel that your life needs to change? Do you change your lifestyle completely and distance yourself from others, like Thoreau did?

ANALYZE LITERATURE: Purpose

A writer’s _purpose_ is the main reason he or she wrote their work. In his book _Walden_, Thoreau comes up with original insights about life, which he sums up in simple yet powerful statements. As you read, take note of sentences or paragraphs that contain Thoreau’s reflection on life and simplicity, and think about what Thoreau’s purpose might be.
USE READING SKILLS: Main Idea

Look for topic sentences or sentences that contain the key ideas of each section of the text. Use the Main Idea Tree to record the main points of Thoreau’s essay. Note especially the sentences that contain his insights into life, the wisdom of ages, the hour for waking up, and modern technology or progress. Add more branches as needed for the topic sentences and main points.

The mass of men lead lives of quiet desperation.
## PREVIEW VOCABULARY

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<tbody>
<tr>
<td><strong>earnest</strong>&lt;br&gt;ear•nest&lt;br&gt;(ərˈnɪst)&lt;br&gt;adjective</td>
<td>Colleen was earnest in her efforts to comfort her friend.</td>
<td><strong>Definition</strong>&lt;br&gt;Write down what you think the word or phrase means. Then use a dictionary to check your definition.</td>
<td>I make an earnest effort to...</td>
</tr>
<tr>
<td><strong>saturated</strong>&lt;br&gt;sa•tu•rated&lt;br&gt;(sachˈərətˈid)&lt;br&gt;adjective</td>
<td>The sponge was saturated with soapy water.</td>
<td></td>
<td>My clothes were saturated with rain because...</td>
</tr>
<tr>
<td><strong>aspiration</strong>&lt;br&gt;as•pi•ra•tion&lt;br&gt;(əsˈpərəˈshən)&lt;br&gt;noun</td>
<td>Jordan told his parents about his aspiration to be a musician.</td>
<td></td>
<td>My greatest aspiration in life is...</td>
</tr>
<tr>
<td><strong>endeavor</strong>&lt;br&gt;en•deav•or&lt;br&gt;(en devˈər)&lt;br&gt;noun</td>
<td>Sofia's sincere endeavor to pass the exam was rewarded with a high mark.</td>
<td></td>
<td>When I am in school, I endeavor to...</td>
</tr>
<tr>
<td><strong>castles in the air</strong>&lt;br&gt;idiom</td>
<td>Dreaming of castles in the air does not get any work done.</td>
<td></td>
<td>It is not good to always think about castles in the air because...</td>
</tr>
</tbody>
</table>
from “Economy”

The mass of men lead lives of quiet desperation. What is called resignation¹ is confirmed desperation. From the desperate city you go into the desperate country, and have to console yourself with the bravery of minks and muskrats. A stereotyped but unconscious despair is concealed even under what are called the games and amusements of mankind. There is no play in them, for this comes after work. But it is a characteristic of wisdom not to do desperate things.

When we consider what, to use the words of the catechism, is the chief end of man,² and what are the true necessaries and means of life, it appears as if men had deliberately chosen the common mode of living because they preferred it to any other. Yet they honestly think there is no choice left. But alert and healthy natures remember that the sun rose clear. It is never too late to give up our prejudices. No way of thinking or doing, however ancient, can be trusted without proof. What everybody echoes or in silence passes by as true today may turn out to be falsehood tomorrow, mere smoke of opinion, which some had trusted for a cloud that would sprinkle fertilizing rain on their fields. What old people say you cannot do you try and find that you can. Old deeds for old people, and new deeds for new. Old people did not know enough once, perchance, to fetch fresh fuel to keep the fire a-going; new people put a little dry wood under a pot, and are whirled round the globe with the speed of birds, in a way to kill old people, as the phrase is. Age is no better, hardly so well, qualified for an instructor as youth, for it has not profited so much as it has lost. One may almost doubt if the wisest man has learned any thing of absolute value by living. Practically, the old have no very important advice to give the young, their own

¹. resignation. Submission; patient acceptance.
². When…man. Refers to a line from the shorter Catechism in the New England Primer, “What is the chief end of man? Man’s chief end is to glorify God and enjoy him forever.”
experience has been so partial, and their lives have been such miserable failures, for private reasons, as they must believe; and it may be that they have some faith left which belies that experience, and they are only less young than they were. I have lived some thirty years on this planet and I have yet to hear the first syllable of valuable or even earnest advice from my seniors. They have told me nothing, and probably cannot tell me anything, to the purpose. Here is life, an experiment to a great extent untried by me; but it does not avail me that they have tried it. If I have any experience which I think valuable, I am sure to reflect that this my Mentors\(^3\) said nothing about.

Near the end of March, 1845, I borrowed an axe and went down to the woods by Walden Pond, nearest to where I intended to build my house, and began to cut down some tall arrowy white pines, still in their youth, for timber. It is difficult to begin without borrowing, but perhaps it is the most generous course thus to permit your fellow-men to have an interest in your enterprise. The owner of the axe, as he released his hold on it, said that it was the apple of his eye;\(^4\) but I returned it sharper than I received it. It was a pleasant hillside where I worked, covered with pine woods, through which I looked out on the pond, and a small open field in the woods where pines and hickories were springing up. The ice in the pond was not yet dissolved, though there were some open spaces, and it was all dark colored and saturated with water. There were some slight flurries of snow during the days that I worked there, but for the most part when I came out on to the railroad, on my way home, its yellow sand heap stretched away gleaming in the hazy atmosphere, and the rails shone in the spring sun, and I heard the lark and pewee and other birds already come to commence another year with us. They were pleasant spring days, in which the winter of man’s discontent was thawing as well as the earth, and the life that had lain torpid\(^5\) began to stretch itself. One day, when my axe had come off and I had cut a green hickory for a wedge, driving it with a stone and had placed the whole to soak in a pond hole in order to swell the wood, I saw a striped snake run into the water, and he lay on the bottom, apparently without inconvenience, as long as I staid there, or more than a quarter of an hour; perhaps because he had not yet fairly come out of the

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3. **Mentors.** Wise advisors; from Mentor, the friend of Odysseus in Homer’s *Odyssey* who educated Odysseus’s son
4. **apple of one’s eye.** One’s favorite
5. **torpid.** Dull, inactive, slow-moving
torpid state. It appeared to me that for a like reason men remain in their present low and primitive condition; but if they should feel the influence of the spring of springs arousing them, they would of necessity rise to a higher and more ethereal life. I had previously seen the snakes in frosty mornings in my path with portions of their bodies still numb and inflexible, waiting for the sun to thaw them. On the 1st of April it rained and melted the ice, and in the early part of the day, which was very foggy, I heard a stray goose groping about over the pond and cackling as if lost, or like the spirit of the fog.

So I went on for some days cutting and hewing timber, and also studs and rafters, all with my narrow axe, not having many communicable or scholarlike thoughts, singing to myself,—

Men say they know many things;
But lo! they have taken wings,—
The arts and sciences
And a thousand appliances
The wind that blows
Is all that any body knows.

I hewed the main timbers six inches square, most of the studs on two sides only, and the rafters and floor timbers on one side, leaving the rest of the bark on, so that they were just as straight and much stronger than sawed ones. Each stick was carefully mortised or tenoned by its stump, for I had borrowed other tools by this time. My days in the woods were not very long ones, yet I usually carried my dinner of bread and butter, and read the newspaper in which it was wrapped, at noon, sitting amid the green pine boughs which I had cut off, and to my bread was imparted some of their fragrance, for my hands were covered with a thick coat of pitch. Before I had done I was more the friend than the foe of the pine tree, though I had cut down some of them, having become better acquainted with it. Sometimes a rambler in the wood was attracted by the sound of my axe, and we chatted pleasantly over the chips which I had made.

6. *ethereal*. heavenly
7. *mortised or tenoned*. Joined or fastened
8. *rambler*. A wanderer; one who rambles or wanders
By the middle of April, for I made no haste in my work, but rather made the most of it, my house was framed and ready for the raising. I had already bought the shanty of James Collins, an Irishman who worked on the Fitchburg Railroad, for boards. James Collins’ shanty was considered an uncommonly fine one. When I called to see it he was not at home. I walked about the outside, at first unobserved from within, the window was so deep and high. It was of small dimensions, with a peaked cottage roof, and not much else to be seen, the dirt being raised five feet all around as if it were a compost heap. The roof was the soundest part, though a good deal warped and made brittle by the sun. Door-sill there was none, but a perennial passage for the hens under the door board. Mrs. C. came to the door and asked me to view it from the inside. The hens were driven in by my approach. It was dark, and had a dirt floor for the most part, dank, clammy, and aguish, only here a board and there a board which would not bear removal. She lighted a lamp to show me the inside of the roof and the walls, and also that the board floor extended under the bed, warning me not to step into the cellar, a sort of dust hole two feet deep. In her own words, they were “good boards overhead, good boards all around, and a good window,”—of two whole squares originally, only the cat had passed out that way lately. There was a stove, a bed, and a place to sit, an infant in the house where it was born, a silk parasol, gilt-framed looking-glass, and a patent new coffee mill nailed to an oak sapling, all told. The bargain was soon concluded, for James had in the mean while returned. I to pay four dollars and twenty-five cents tonight, he to vacate at five tomorrow morning, selling to nobody else meanwhile: I to take possession at six. It were well, he said, to be there early, and anticipate certain indistinct but wholly unjust claims on the score of ground rent and fuel. This he assured me was the only

9. perennial. Throughout the year; perpetual
10. vacate. To leave empty, to give up ownership of
11. anticipate. expect
encumbrance.\(^{12}\) At six I passed him and his family on the road.

One large bundle held their all,—bed, coffee-mill, looking-glass, hens, all but the cat, she took to the woods and became a wild cat, and, as I learned afterward, trod in a trap set for woodchucks, and so became a dead cat at last.

I took down this dwelling the same morning, drawing the nails, and removed it to the pond side by small cartloads, spreading the boards on the grass there to bleach and warp back again in the sun. One early thrush gave me a note or two as I drove along the woodland path. I was informed treacherously\(^{13}\) by a young Patrick that neighbor Seeley, an Irishman, in the intervals of the carting, transferred the still tolerable, straight, and drivable nails, staples, and spikes to his pocket, and then stood when I came back to pass the time of day, and look freshly up, unconcerned, with spring thoughts, at the devastation; there being a dearth\(^{14}\) of work, as he said.

He was there to represent spectatordom, and help make this seemingly insignificant event one with the removal of the gods of Troy.\(^{15}\)

I dug my cellar in the side of a hill sloping to the south, where a woodchuck had formerly dug his burrow, down through sumach and blackberry roots, and the lowest stain of vegetation,\(^{16}\) six feet square by seven deep, to a fine sand where potatoes would not freeze in any winter. The sides were left shelving, and not stoned; but the sun having never shone on them, the sand still keeps its place. It was but two hours’ work. I took particular pleasure in this breaking of ground, for in almost all latitudes men dig into the earth for an equable temperature. Under the most splendid house in the city is still to be found the cellar where they store their roots as of old, and long after the superstructure has disappeared posterity\(^{17}\) remark its dent in the earth. The house is still but a sort of porch at the entrance of a burrow.

At length, in the beginning of May, with the help of some of my acquaintances, rather to improve so good an occasion for neighborliness than from any necessity, I set up the frame of my house. No man was ever more honored in the character of his raisers than I. They are destined, I trust, to assist at the raising

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12. encumbrance. Hindrance
13. treacherously. In the manner of a traitor
14. dearth. Scarcity
15. gods of Troy. Reference to Virgil’s *Aeneid* in which Aeneas escapes with his household gods
16. vegetation. Vegetables or plants in general
17. posterity. Succeeding generations
of loftier structures one day. I began to occupy my house on the 4th of July, as soon as it was boarded and roofed, for the boards were carefully feather-edged and lapped, so that it was perfectly impervious to rain; but before boarding I laid the foundation of a chimney at one end, bringing two cartloads of stones up the hill from the pond in my arms. I built the chimney after my hoeing in the fall, before a fire became necessary for warmth, doing my cooking in the mean while out of doors on the ground, early in the morning: which mode I still think is in some respects more convenient and agreeable than the usual one. When it stormed before my bread was baked, I fixed a few boards over the fire, and sat under them to watch my loaf, and passed some pleasant hours in that way. In those days, when my hands were much employed, I read but little, but the least scraps of paper which lay on the ground, my holder, or tablecloth, afforded me as much entertainment, in fact answered the same purpose as the Iliad.

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from “Where I Lived and What I Lived For”

Every morning was a cheerful invitation to make my life of equal simplicity, and I may say innocence, with Nature herself. I have been as sincere a worshipper of Aurora as the Greeks. I got up early and bathed in the pond; that was a religious exercise, and one of the best things which I did. They say that characters were engraven on the bathing tub of king Tching-thang to this effect: “Renew thyself completely each day; do it again, and again, and forever again.” I can understand that. Morning brings back the heroic ages. I was as much affected by the faint hum of a mosquito making its invisible and unimaginable tour through my apartment at earliest dawn, when I was sitting with door and windows open, as I could.

18. feather-edged…rain. The boards’ thin edges overlapped, making the roof watertight
19. Iliad. Greek epic by Homer
20. Aurora. Goddess of dawn
21. “Renew…again.” From Confucius, Chinese philosopher
be by any trumpet that ever sang of fame. It was Homer’s requiem; itself an Iliad and Odyssey in the air, singing its own wrath and wanderings. There was something cosmical about it, a standing advertisement, till forbidden,\(^\text{22}\) of the everlasting vigor and fertility of the world. The morning, which is the most memorable season of the day, is the awakening hour. Then there is least somnolence in us; and for an hour, at least, some part of us awakes which slumbers all the rest of the day and night. Little is to be expected of that day, if it can be called a day, to which we are not awakened by our Genius, but by the mechanical nudging of some servitor, are not awakened by our own newly-acquired force and aspirations from within, accompanied by the undulations\(^\text{23}\) of celestial music, instead of factory bells and a fragrance filling the air—to a higher life than we fell asleep from; and thus the darkness bear its fruit, and prove itself to be good, no less than the light. That man who does not believe that each day contains an earlier, more sacred, and auroral hour than he has yet profaned, has despair of life, and is pursuing a descending and darkening way. After a partial cessation\(^\text{24}\) of his sensuous life, the soul of man, or its organs rather, are reinvigorated each day, and his Genius tries again what noble life it can make. All memorable events, I should say, transpire in morning time and in a morning atmosphere. The Vedas\(^\text{25}\) say, “All intelligences awake with the morning.” Poetry and art, and the fairest and most memorable of the actions of men, date from such an hour. All poets and heroes, like Memnon,\(^\text{26}\) are the children of Aurora, and emit their music at

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\(^{22}\) standing...forbidden. Advertisement that was to be run “till forbidden” or stopped by the advertiser.

\(^{23}\) undulation. Moving like a wave.

\(^{24}\) cessation. Stopping.

\(^{25}\) Vedas. Hindu scriptures.

\(^{26}\) Memnon. King killed by Achilles in the Trojan War.
sunrise. To him whose elastic and vigorous thought keeps pace with the sun, the day is a perpetual morning. It matters not what the clocks say or the attitudes and labors of men. Morning is when I am awake and there is a dawn in me. Moral reform is the effort to throw off sleep. Why is it that men give so poor an account of their day if they have not been slumbering? They are not such poor calculators. If they had not been overcome with drowsiness they would have performed something. The millions are awake enough for physical labor; but only one in a million is awake enough for effective intellectual exertion, only one in a hundred millions to a poetic or divine life. To be awake is to be alive. I have never yet met a man who was quite awake.

How could I have looked him in the face?

We must learn to reawaken and keep ourselves awake, not by mechanical aids, but by an infinite expectation of the dawn, which does not forsake us in our soundest sleep. I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look, which morally we can do. To affect the quality of the day, that is the highest of arts. Every man is tasked to make his life, even in its details, worthy of the contemplation of his most elevated and critical hour. If we refused, or rather used up, such paltry information as we get, the oracles would distinctly inform us how this might be done.

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 practice 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 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.”

Still we live meanly, like ants; though the fable tells us that we were long ago changed into men; like pygmies 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 thousandand-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

30. Spartan-like. Without excess comforts
31. “glorify...forever.” Reference to the New England Primer
32. fable...men. Refers to a Greek fable in which Zeus turns ants into men
33. superfluous. excessive
34. fluctuating. Changing or varying continuously
35. unwieldy. Hard to manage
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 Irish-man, 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.

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 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

36. sleepers. Railroad ties
37. supernumerary. Extra
38. Saint Vitus’ dance. Refers to a nervous disorder with symptoms of jerky motions
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 any thing new that has happened to a man any where on this globe”,—and he reads it over his coffee and rolls, that a man had 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.39

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from “Conclusion”

I left the woods for as good a reason as I went there. Perhaps it seemed to me that I had several more lives to live, and could not spare any more time for that one. It is remarkable how easily and insensibly we fall into a particular route, and make a beaten track for ourselves. I had not lived there a week before my feet wore a path from my door to the pond-side; and though it is five or six years since I trod it, it is still quite distinct. It is true, I fear that others may have fallen into it, and so helped to keep it open. The surface of the earth is soft and impressible by the feet of men; and so with the paths which the mind travels. How worn and dusty, then, must be the highways of the world, how deep the ruts of tradition and conformity!40 I did not wish to take a cabin passage, but rather to go before the mast and on the deck of the world, for there I could best see the moonlight amid the mountains. I do not wish to go below now.
I learned this, at least, by my experiment; that if one advances confidently in the direction of his dreams, and endeavors to live the life which he has imagined, he will meet with a success unexpected in common hours. He will put some things behind, will pass an invisible boundary; new, universal, and more liberal laws will begin to establish themselves around and within him; or old laws be expanded, and interpreted in his favor in a more liberal sense, and he will live with the license of a higher order of beings. In proportion as he simplifies his life, the laws of the universe will appear less complex, and solitude will not be solitude, nor poverty poverty, nor weakness weakness. If you have built castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them.

It is a ridiculous demand which England and America make, that you shall speak so that they can understand you. Neither men nor toadstools grow so. As if that were important, and there were not enough to understand you without them. As if Nature could support but one order of understandings, could not sustain birds as well as quadrupeds, flying as well as creeping things, and hush and who, which Bright\(^{41}\) can understand, were the best English. As if there were safety in stupidity alone. I fear chiefly lest my expression may not be extra-vagant enough, may not wander far enough beyond the narrow limits of my daily experience, so as to be adequate to the truth of which I have been convinced. Extra vagance! it depends on how you are yarded. The migrating buffalo, which seeks new pastures in another latitude, is not extravagant like the cow.

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41. Bright. Name for an ox
which kicks over the pail, leaps the cow-yard fence, and runs
after her calf, in milking time. I desire to speak somewhere
without bounds; like a man in a waking moment, to men in
their waking moments; for I am convinced that I cannot exag-
gerate enough even to lay the foundation of a true expression.
Who that has heard a strain of music feared then lest he should
speak extravagantly any more forever? In view of the future or
possible, we should live quite laxly42 and undefined in front,
our outlines dim and misty on that side; as our shadows reveal
an insensible perspiration toward the sun. The volatile43 truth
of our words should continually betray the inadequacy of the
residual statement. Their truth is instantly translated; its literal
monument alone remains. The words which express our faith
and piety are not definite; yet they are significant and fragrant
like frankincense44 to superior natures.

Think and Reflect

How is writing about life different from living it? Explain your answer.

Why level downward to our dullest perception45 always, and
praise that as common sense? The commonest sense is the sense
of men asleep, which they express by snoring. Sometimes
we are inclined to class those who are once and-a-half witted
with the half-witted, because we appreciate only a third part
of their wit. Some would find fault with the morning-red,
if they ever got up early enough. “They pretend,” as I hear,
“that the verses of Kabir have four different senses; illusion,
spirit, intellect, and the exoteric doctrine of the Vedas”; but in
this part of the world it is considered a ground for complaint
if a man’s writings admit of more than one interpretation.

While England endeavors to cure the potato-rot, will not any
endeavor to cure the brain-rot, which prevails so much more
widely and fatally?

I do not suppose that I have attained to obscurity, but I
should be proud if no more fatal fault were found with my

42. laxly. Loosely; not strictly  
43. volatile. Unstable; fleeting  
44. frankincense. Type of incense  
45. perception. understanding
What analogy does Thoreau use to explain people’s idea of purity?

Some are dinning in our ears that we Americans, and moderns generally, are intellectual dwarfs compared with the ancients, or even the Elizabethan men. But what is that to the purpose? A living dog is better than a dead lion. Shall a man go and hang himself because he belongs to the race of pygmies, and not be the biggest pygmy that he can? Let every one mind his own business, and endeavor to be what he was made.

Why should we be in such desperate haste to succeed, and in such desperate enterprises? If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away. It is not important that he should mature as soon as an apple-tree or an oak. Shall he turn his spring into summer? If the condition of things which we were made for is not yet, what were any reality which we can substitute? We will not be shipwrecked on a vain reality. Shall we with pains erect a heaven of blue glass over ourselves, though when it is done we shall be sure to gaze still at the true ethereal heaven far above, as if the former were not?

46. Elizabethan. From the time of Queen Elizabeth I (1533–1603)
47. A living...lion. From Ecclesiastes 9:4: “But anyone who is alive in the world of the living has some hope; a live dog is better off than a dead lion.”

How did Thoreau’s advice to “Simplify, simplify” affect the way you see your life? Would you follow his advice?
READING CHECK
Circle the letter of the correct answer.

1. What is Thoreau’s opinion about the lives of men?
   A. Most men are content with the lives they lead.
   B. Most men prefer to live alone than with others.
   C. Most men are resigned to living an unhappy life.

2. What is Thoreau’s opinion about the wisdom of old age?
   A. He believes that the old have nothing to teach the young.
   B. He believes that the young have nothing to teach the old.
   C. He believes that the old and young can learn from each other.

3. According to Thoreau, waking up in the morning makes us
   A. exhausted and useless for the rest of the day.
   B. energetic and invigorated throughout the day.
   C. dissatisfied with the way that we spend our day.

4. To which object did Thoreau compare the virtue of purity?
   A. Walden ice
   B. Southern ice
   C. Cambridge ice

5. What advice does Thoreau give about how people should live?
   A. He urges people to live in simplicity.
   B. He urges people to celebrate progress.
   C. He urges people to mind their own lives.

VOCABULARY CHECK
Circle the letter of the correct answer.

1. You give earnest advice to a person only when you are trying to be
   A. witty.
   B. funny.
   C. serious.

2. A mind saturated with knowledge is
   A. filled with learning.
   B. emptied of learning.
   C. unable to learn anything.

3. A person’s aspirations are formed from his
   A. failures.
   B. ambitions.
   C. expectations.

4. A man who makes an endeavor to live life simply
   A. promises to do it soon.
   B. tries his best to succeed.
   C. does not work hard at all.

5. When you build castles in the air, you make
   A. important plans.
   B. achievable goals.
   C. impossible dreams.
ANALYZE LITERATURE: Purpose

Why did Thoreau write this essay?

__________________________

How does knowing why Thoreau wrote this essay help you understand the text?

USE READING SKILLS: Main Idea

In your own words, what is the main idea of Thoreau’s essay?

__________________________

Fill in the table below with the main idea for each topic that Thoreau discussed in his essay.

<table>
<thead>
<tr>
<th>The Wisdom of Age</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The Awakening Hour</td>
<td></td>
</tr>
<tr>
<td>The Pace of Progress</td>
<td></td>
</tr>
</tbody>
</table>

BUILD LANGUAGE SKILLS: Active and Passive Voice

When the subject of the verb is the *doer* of the action, the sentence is in the **active voice**. If the subject is the *receiver* of the action, then the sentence is in the **passive voice**. Writers tend to use the active voice more often to make their sentences sound more current, alive, and interesting.

**Example**

<table>
<thead>
<tr>
<th>Active</th>
<th>Passive</th>
</tr>
</thead>
<tbody>
<tr>
<td>The mass of men lead lives of quiet desperation. (subject—doer)</td>
<td>Lives of quiet desperation are led by the mass of men. (subject—receiver)</td>
</tr>
</tbody>
</table>

Revise the following sentences taken from the text using the **active voice**. Underline the subject and box the verb in the given sentence. Then, rewrite it in the active voice in the space provided below.

1. A stereotyped but unconscious despair is concealed even under what are called the games and amusements of mankind.
2. No way of thinking or doing, however ancient, can be trusted without proof.
3. James Collins’s shanty was considered an uncommonly fine one.
4. The hens were driven in by my approach.
5. The bargain was soon concluded, for James had in the meanwhile returned.

WRITING SKILLS: Personal Journal

Write a fictional journal about living in a remote area, such as a forest or mountain cabin, far from technology or other people. What would be your daily activities? Where will you get your basic needs, like food? What kind of thoughts would be running through your head while living alone?

Write at least six paragraph-long entries in your journal. Take the time to describe the place where you chose to live in isolation. Write also about your feelings when you first removed yourself from modern technology, such as running electricity.
ABOUT THE STORY

“The Devil and Tom Walker” narrates the story of Tom Walker and the life of greed he leads. After taking a shortcut through the woods and getting lost, he meets a grimy-looking man who is none other than the Devil himself. Read to find out what happens when the Devil offers him large sums of money in exchange for something.

MAKE CONNECTIONS

What makes people sacrifice their integrity? Why?

__________________________

__________________________

__________________________

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ANALYZE LITERATURE: Conflict

A conflict, or crisis, is a struggle between two forces in a literary work. There are two types of conflict. In an external conflict, the main character struggles against another character, against the force of nature, against society or social norms, or against fate. In an internal conflict, the main character struggles against some elements within himself or herself. As you read, determine the conflicts that Tom Walker struggles with in the story.
**USE READING SKILLS: Plot**

*Plot* refers to the series of events related to the struggle or central conflict in a written work. As you read, note the *exposition, rising action, climax, falling action, and resolution* in “The Devil and Tom Walker” to identify the conflict. Write these details in the Plot Triangle below. An example of exposition has been provided.

Tom Walker lives in a forlorn-looking house with his termagant of a wife.
# PREVIEW VOCABULARY

## Key Words and Phrases
Read each key word and rate it using this scale:
- 1 I don’t know it at all.
- 2 I’ve seen it before.
- 3 I know it and use it.

## Words and Phrases in Context
Read to see how the key word or phrase can be used in a sentence.

## Definition
Write down what you think the word or phrase means. Then use a dictionary to check your definition.

## Practice
Practice using the key words and phrases by completing the following sentences.

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
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<tbody>
<tr>
<td>prevalent</td>
<td>Crime is prevalent nowadays, even happening in the quietest of places.</td>
<td>Pollution is prevalent today because...</td>
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<tr>
<td>precocious</td>
<td>Standing on tiptoe while climbing the ladder is quite precarious.</td>
<td>Some people enjoy precarious activities like...</td>
</tr>
<tr>
<td>surmise</td>
<td>The students surmise that the bones on the table belong to a frog.</td>
<td>Things to consider when you surmise include...</td>
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<tr>
<td>resolute</td>
<td>The general is resolute with the risky plan to save his men.</td>
<td>Leaders who are resolute in their decisions are...</td>
</tr>
<tr>
<td>speculate</td>
<td>The businessman speculates with his advisor on the best way to corner the cotton market.</td>
<td>Speculating is a risky thing because...</td>
</tr>
<tr>
<td>the dog days</td>
<td>It’s not strange to see people hanging outside their porches when the dog days come.</td>
<td>When the dog days come up, we like to cool ourselves by...</td>
</tr>
</tbody>
</table>
A few miles from Boston in Massachusetts, there is a deep inlet, winding several miles into the interior of the country from Charles Bay, and terminating in a thickly wooded swamp or morass. On one side of this inlet is a beautiful dark grove; on the opposite side the land rises abruptly from the water’s edge into a high ridge, on which grow a few scattered oaks of great age and immense size.

Under one of these gigantic trees, according to old stories, there was a great amount of treasure buried by Kidd the pirate. The inlet allowed a facility to bring the money in a boat secretly and at night to the very foot of the hill; the elevation of the place permitted a good look-out to be kept that no one was at hand; while the remarkable trees formed good landmarks by which the place might easily be found again. The old stories add, moreover, that the Devil presided at the hiding of the money, and took it under his guardianship; but this it is well known he always does with buried treasure, particularly when it has been ill-gotten.

Be that as it may, Kidd never returned to recover his wealth; being shortly after seized at Boston, sent out to England, and there hanged for a pirate.

About the year 1727, just at the time that earthquakes were prevalent in New England, and shook many tall sinners down upon their knees, there lived near this place a meager, miserly fellow, of the name of Tom Walker. He had a wife as miserly as himself: they were so miserly that they even conspired to cheat each other. Whatever the woman could lay hands on, she hid away; a hen could not cackle but she was on the alert to secure the new-laid egg. Her husband was continually prying about to detect her secret hoards, and many and fierce were the conflicts that took place about what ought to have been common property. They lived in a forlorn-looking house that stood alone, and had an air of starvation. A few straggling savin trees, emblems of sterility, grew near it; no smoke ever curled from its chimney; no traveller stopped at its door. A miserable horse,
whose ribs were as articulate as the bars of a gridiron, stalked about a field, where a thin carpet of moss, scarcely covering the ragged beds of puddingstone, tantalized and balked his hunger; and sometimes he would lean his head over the fence, look pitifully at the passerby, and seem to petition deliverance from this land of famine.

The house and its inmates had altogether a bad name. Tom’s wife was a tall termagant, fierce of temper, loud of tongue, and strong of arm. Her voice was often heard in wordy warfare with her husband; and his face sometimes showed signs that their conflicts were not confined to words. No one ventured, however, to interfere between them. The lonely wayfarer shrunk within himself at the horrid clamor and clapperclawing; eyed the den of discord askance; and hurried on his way, rejoicing, if a bachelor, in his celibacy.

One day that Tom Walker had been to a distant part of the neighborhood, he took what he considered a shortcut homeward, through the swamp. Like most shortcuts, it was an ill-chosen route. The swamp was thickly grown with great gloomy pines and hemlocks, some of them ninety feet high, which made it dark at noonday, and a retreat for all the owls of the neighborhood. It was full of pits and quagmires, partly covered with weeds and mosses, where the green surface often betrayed the traveler into a gulf of black, smothering mud; there were also dark and stagnant pools, the abodes of the tadpole, the bullfrog, and the watersnake; where the trunks of pines and hemlocks lay half-drowned, half-rotting, looking like alligators, sleeping in the mire.

Tom had long been picking his way cautiously through this treacherous forest; stepping from tuft to tuft of rushes and roots, which afforded precarious footholds among deep sloughs; or pacing carefully, like a cat, along the prostrate trunks of trees; startled now and then by the sudden screaming of the bittern, or the quacking of a wild duck, rising on the wing from some solitary pool. At length he arrived at a piece of firm ground, which ran out like a peninsula into the deep bosom of the swamp. It had been one of the strongholds of the Indians during their wars with the first colonists. Here they had thrown up a kind of fort, which they had looked upon as almost impregnable, and had used as a place of refuge for their squaws.

Note the Facts

Underline the reasons why the house that Tom Walker lives in along with those who are living there have a bad name.

Culture Note

In the nineteenth century, terms such as squaws and savages were commonly used to refer to Native Americans. In the eighteenth and nineteenth centuries, there was also popular thought that non-Christians were linked to the Devil.

1. puddingstone. Rock made of pebbles and gravel in cement
2. termagant. Quarrelsome, scolding woman
3. clapperclawing. Scratching or clawing with the fingernails
4. prostrate. Flat on the ground
and children. Nothing remained of the old Indian fort but a few embankments, gradually sinking to the level of the surrounding earth, and already overgrown in part by oaks and other forest trees, the foliage of which formed a contrast to the dark pines and hemlocks of the swamp.

80 It was late in the dusk of evening when Tom Walker reached the old fort, and he paused there awhile to rest himself. Anyone but he would have felt unwilling to linger in this lonely, melancholy place, for the common people had a bad opinion of it, from the stories handed down from the time of the Indian wars; when it was asserted that the savages held incantations here, and made sacrifices to the evil spirit.

85 Tom Walker, however, was not a man to be troubled with any fears of the kind. He reposed himself for some time on the trunk of a fallen hemlock, listening to the boding cry of the tree toad, and delving with his walking staff into a mound of black mold at his feet. As he turned up the soil unconsciously, his staff struck against something hard. He raked it out of the vegetable mold, and lo! a cloven skull, with an Indian tomahawk buried deep in it, lay before him. The rust on the weapon showed the time that had elapsed since this deathblow had been given. It was a dreary memento of the fierce struggle that had taken place in this last foothold of the Indian warriors.

90 “Humph!” said Tom Walker, as he gave it a kick to shake the dirt from it.

95 “Let that skull alone!” said a gruff voice.

100 Tom lifted up his eyes, and beheld a great black man seated directly opposite him, on the stump of a tree. He was exceedingly surprised, having neither heard nor seen anyone approach; and he was still more perplexed on observing, as well as the gathering gloom would permit, that the stranger was neither Negro nor Indian. It is true he was dressed in a rude half-Indian garb, and had a red belt or sash swathed round his body; but his face was neither black nor copper color, but swarthy and dingy, and begrimed with soot, as if he had been accustomed to toil among fires and forges. He had a shock of coarse black hair, that stood out from his head in all directions, and bore an ax on his shoulder.

105 He scowled for a moment at Tom with a pair of great red eyes.

110 “What are you doing in my grounds?” said the black man, with a hoarse growling voice.

Note the Facts

What does Tom Walker find in the old fort?

Underline the features of the strange man that Tom Walker meets.

5. incantations. Verbal charms or magic spells
“Your grounds?” said Tom with a sneer, “no more your grounds than mine; they belong to Deacon Peabody.”

“Deacon Peabody be d—d,” said the stranger, “as I flatter myself he will be, if he does not look more to his own sins and less to those of his neighbors. Look yonder, and see how Deacon Peabody is faring.”

Tom looked in the direction that the stranger pointed, and beheld one of the great trees, fair and flourishing without, but rotten at the core, and saw that it had been nearly hewn through, so that the first high wind was likely to blow it down. On the bark of the tree was scored the name of Deacon Peabody, an eminent man, who had waxed wealthy by driving shrewd bargains with the Indians. He now looked round, and found most of the tall trees marked with the name of some great man of the colony, and all more or less scored by the ax. The one on which he had been seated, and which had evidently just been hewn down, bore the name of Crowninshield: and he recollected a mighty rich man of that name, who made a vulgar display of wealth, which it was whispered he had acquired by buccaneering.

“He’s just ready for burning!” said the black man, with a growl of triumph. “You see I am likely to have a good stock of firewood for winter.”

“But what right have you,” said Tom, “to cut down Deacon Peabody’s timber?”

“The right of a prior claim,” said the other.

“This woodland belonged to me long before one of your white-faced race put foot upon the soil.” “And pray, who are you, if I may be so bold?” said Tom.

“Oh, I go by various names. I am the wild huntsman in some countries; the black miner in others. In this neighborhood

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6. waxed. Grew, became
7. buccaneering. Robbing ships at sea; piracy
I am known by the name of the black woodsman. I am he to whom the red men consecrated this spot, and in honor of whom they now and then roasted a white man, by way of sweet-smelling sacrifice. Since the red men have been exterminated by you white savages, I amuse myself by presiding at the persecutions of Quakers and Anabaptists; I am the great patron and prompter of slave dealers, and the grandmaster of the Salem witches."

“The upshot of all which is, that, if I mistake not,” said Tom, sturdily, “you are he commonly called Old Scratch.”

“The same, at your service!” replied the black man, with a half-civil nod.

Such was the opening of this interview, according to the old story; though it has almost too familiar an air to be credited. One would think that to meet with such a singular personage, in this wild, lonely place, would have shaken any man’s nerves; but Tom was a hardminded fellow, not easily daunted, and he had lived so long with a termagant wife, that he did not even fear the Devil.

It is said that after this commencement, they had a long and earnest conversation together, as Tom returned homeward. The black man told him of great sums of money buried by Kidd the pirate, under the oak trees on the high ridge, not far from the morass. All these were under his command, and protected by his power, so that none could find them but such as propitiated his favor. These he offered to place within Tom Walker’s reach, having conceived an especial kindness for him; but they were to be had only on certain conditions. What these conditions were may easily be surmised, though Tom never disclosed them publicly. They must have been very hard, for he required time to think of them, and he was not a man to stick at trifles where money was in view. When they had reached the edge of the swamp, the stranger paused—“What proof have I that all you have been telling me is true?” said Tom. “There is my signature,” said the black man, pressing his finger on Tom’s forehead. So saying, he turned off among the thickets of the swamp, and seemed, as Tom said, to go down, down, down, into the earth, until nothing but his head and shoulders could be seen, and so on, until he totally disappeared.

Culture Note

The Salem Witch Trials were trials concerning the infamous witch hunt that began in Salem, Massachusetts, in 1692, when nineteen women were charged with witchcraft. After refusing to admit to any wrongdoing, they were hanged. Some historians have explained the witch hunt as an excuse to attack individuals displaying unusual behavior.

Note the Facts

Who is the black man?

surmise (sur miz) verb, make a guess

Culture Note

A common theme found in many literary works is sacrificing integrity for monetary gain. A well-known example is the Faustian bargain. A Faustian bargain is a deal with the Devil. A person sells his or her soul to the Devil in exchange for wealth, power, prestige, knowledge, or other desires.

Culture Note

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8. Quakers. . . Anabaptists. Two religious groups whose beliefs were attacked by the Puritans
9. propitiated. Gained, as someone’s goodwill, by treating agreeably
Infer the conditions that the Devil gives Tom Walker to acquire the money buried by Kidd the pirate.

Think and Reflect

When Tom reached home, he found the black print of a finger, burnt, as it were, into his forehead, which nothing could obliterate\(^\text{10}\).

The first news his wife had to tell him was the sudden death of Absalom Crowninshield, the rich buccaneer. It was announced in the papers with the usual flourish, that “A great man had fallen in Israel\(^\text{11}\).”

Tom recollected the tree which his black friend had just hewn down, and which was ready for burning. “Let the freebooter\(^\text{12}\) roast,” said Tom, “who cares!” He now felt convinced that all he had heard and seen was no illusion.

He was not prone to let his wife into his confidence; but as this was an uneasy secret, he willingly shared it with her. All her avarice was awakened at the mention of hidden gold, and she urged her husband to comply with the black man’s terms and secure what would make them wealthy for life. However Tom might have felt disposed to sell himself to the Devil, he was determined not to do so to oblige his wife; so he flatly refused out of the mere spirit of contradiction. Many and bitter were the quarrels they had on the subject, but the more she talked, the more resolute was Tom not to be damned to please her.

At length she determined to drive the bargain on her own account, and if she succeeded, to keep all the gain to herself.

Being of the same fearless temper as her husband, she set off for the old Indian fort towards the close of a summer’s day. She was many hours absent. When she came back she was reserved and sullen in her replies. She spoke something of a black man, whom she had met about twilight, hewing at the root of a tall tree. He was sulky, however, and would not come to terms: she was to go again with a propitiatory offering, but what it was she forebore to say.

10. *obliterate*. Wipe away; erase

11. *great man...Israel*. Reference to the biblical passage “Know ye not that there is a prince and a great man fallen this day in Israel?” (2 Samuel 3:38). Irving is probably mocking the exaggerated importance of the newspaper’s death announcement.

12. *freebooter*. Pirate
The next evening she set off again for the swamp, with her apron heavily laden. Tom waited and waited for her, but in vain; midnight came, but she did not make her appearance: morning, noon, night returned, but still she did not come. Tom now grew uneasy for her safety, especially as he found she had carried off in her apron the silver teapot and spoons, and every portable article of value. Another night elapsed, another morning came; but no wife. In a word, she was never heard of more.

What was her real fate nobody knows, in consequence of so many pretending to know. It is one of those facts that have become confounded by a variety of historians. Some asserted that she lost her way among the tangled mazes of the swamp, and sank into some pit or slough; others, more uncharitable, hinted that she had eloped with the household booty, and made off to some other province; while others assert that the tempter had decoyed her into a dismal quagmire, on the top of which her hat was found lying. In confirmation of this, it was said a great black man, with an ax on his shoulder, was seen late that evening coming out of the swamp, carrying a bundle tied in a check apron, with an air of surly triumph.

The most current and probable story, however, observes that Tom Walker grew so anxious about the fate of his wife and his property, that he set out at length to seek them both at the Indian fort. During a long summer’s afternoon he searched about the gloomy place, but no wife was to be seen. He called her name repeatedly, but she was nowhere to be heard. The bittern alone responded to his voice, as he flew screaming by; or the bullfrog croaked dolefully from a neighboring pool. At length, it is said, just in the brown hour of twilight, when the owls began to hoot, and the bats to flit about, his attention was attracted by the clamor of carrion crows\(^\text{13}\) hovering about

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\(^{13}\) *carrion crows*. Crows that feed on dead or rotting flesh
a cypress tree. He looked up, and beheld a bundle tied in a
checked apron, and hanging in the branches of the tree, with
a great vulture perched hard by, as if keeping watch upon it.
He leaped with joy; for he recognized his wife’s apron, and
supposed it to contain the household valuables.

“Let us get hold of the property,” said he, consolingly to
himself, “and we will endeavor to do without the woman.”

As he scrambled up the tree, the vulture spread its wide
wings, and sailed off screaming into the deep shadows of the
forest. Tom seized the checked apron, but woeful sight! found
nothing but a heart and liver tied up in it!

Such, according to the most authentic old story, was all that
was to be found of Tom’s wife. She had probably attempted
to deal with the black man as she had been accustomed to
deal with her husband; but though a female scold is generally
considered a match for the Devil, yet in this instance she
appears to have had the worst of it. She must have died game,
however; for it is said Tom noticed many prints of cloven feet
deply stamped about the tree, and found handfuls of hair, that
looked as if they had been plucked from the coarse black shock
of the woodsman. Tom knew his wife’s prowess by experience.

He shrugged his shoulders, as he looked at the signs of a fierce
clapperclawing. “Egad,” said he to himself, “Old Scratch must
have had a tough time of it!”

Tom consoled himself for the loss of his property, with
the loss of his wife, for he was a man of fortitude. He even felt
something like gratitude towards the black woodsman, who, he
considered, had done him a kindness. He sought, therefore, to
cultivate a further acquaintance with him, but for some time
without success; the old blacklegs played shy, for whatever
people may think, he is not always to be had for calling for: he
knows how to play his cards when pretty sure of his game.

Think and Reflect

Why does Tom say that the black woodsman had done him a kindness?

At length, it is said, when delay had whetted Tom’s
eagerness to the quick, and prepared him to agree to anything
rather than not gain the promised treasure, he met the black
man one evening in his usual woodman’s dress, with his ax on
his shoulder, sauntering along the swamp, and humming a tune. He affected to receive Tom’s advance with great indifference, made brief replies, and went on humming his tune.

By degrees, however, Tom brought him to business, and they began to haggle about the terms on which the former was to have the pirate’s treasure. There was one condition which need not be mentioned, being generally understood in all cases where the Devil grants favors; but there were others about which, though of less importance, he was inflexibly obstinate. He insisted that the money found through his means should be employed in his service. He proposed, therefore, that Tom should employ it in the black traffic; that is to say, that he should fit out a slave ship. This, however, Tom resolutely refused: he was bad enough in all conscience, but the Devil himself could not tempt him to turn slave-trader.

Finding Tom so squeamish on this point, he did not insist upon it, but proposed, instead, that he should turn usurer; the Devil being extremely anxious for the increase of usurers, looking upon them as his peculiar people.

To this no objections were made, for it was just to Tom’s taste. “You shall open a broker’s shop in Boston next month,” said the black man.

“I’ll do it tomorrow, if you wish,” said Tom Walker.

“You shall lend money at two per cent a month.”

“Egad, I’ll charge four!” replied Tom Walker.

“You shall extort bonds, foreclose mortgages, drive the merchant to bankruptcy—”

“I’ll drive him to the D——l,” cried Tom Walker.

“You are the usurer for my money!” said the blacklegs, with delight. “When will you want the rhino?”

“This very night.”

“Done!” said the Devil.

“Done!” said Tom Walker. So they shook hands and struck a bargain.

A few days’ time saw Tom Walker seated behind his desk in a counting house in Boston. His reputation for a ready-moneyed man, who would lend money out for a good consideration, soon spread abroad. Everybody remembers the time of Governor Belcher, when money was particularly scarce. It was a time of paper credit. The country had been deluged with government

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14. usurer. Person who lends money, especially at an unusually or unlawfully high interest rate
15. peculiar. Here, belonging to an individual
16. rhino. Slang word for "money"
bills; the famous Land Bank\textsuperscript{17} had been established; there had been a rage for \textit{speculating}; the people had run mad with schemes for new settlements, for building cities in the wilderness; land jobbers went about with maps of grants, and townships, and El Dorados\textsuperscript{18}, lying nobody knew where, but which everybody was ready to purchase. In a word, the great speculating fever which breaks out every now and then in the country, had raged to an alarming degree, and everybody was dreaming of making sudden fortunes from nothing. As usual the fever had subsided; the dream had gone off, and the imaginary fortunes with it; the patients were left in doleful plight, and the whole country resounded with the consequent cry of “hard times.”

At this propitious time of public distress did Tom Walker set up as usurer in Boston. His door was soon thronged by customers. The needy and adventurous, the gambling speculator, the dreaming land jobber, the thriftless tradesman, the merchant with cracked credit, in short, every-one driven to raise money by desperate means and desperate sacrifices, hurried to Tom Walker.

Thus Tom was the universal friend of the needy, and acted like a “friend in need”; that is to say, he always exacted good pay and good security. In proportion to the distress of the applicant was the hardness of his terms. He accumulated bonds and mortgages; gradually squeezed his customers closer and closer, and sent them at length, dry as a sponge, from his door.

In this way he made money hand over hand, became a rich and mighty man, and exalted his cocked hat upon ’Change\textsuperscript{19}. He built himself, as usual, a vast house, out of ostentation\textsuperscript{20}; but left the greater part of it unfinished and unfurnished, out of parsimony\textsuperscript{21}. He even set up a carriage in the fullness of his vainglory\textsuperscript{22}, though he nearly starved the horses which drew it; and as the ungreased wheels groaned and screeched on the axletrees, you would have thought you heard the souls of the poor debtors he was squeezing.

As Tom waxed old, however, he grew thoughtful. Having secured the good things of this world, he began to feel anxious about those of the next. He thought with regret on the bargain

\begin{itemize}
\item \textbf{speculate} (spek’ yu lät) \textit{verb}, take a risk in business, with the hope of making a profit
\item \textbf{Land Bank}. Institution set up in Boston in 1739 that lent money to property owners. Many borrowers lost money when the bank was outlawed two years later.
\item \textbf{El Dorados}. Mocking reference to El Dorado, a mythical place in Latin America where Spanish explorers hoped to find gold.
\item \textbf{’Change}. Short for “Exchange,” or “Stock Exchange.”
\item \textbf{ostentation}. Showiness, often intended to attract attention.
\item \textbf{parsimony}. Stinginess.
\item \textbf{vainglory}. Vanity; self-importance.
\end{itemize}
he had made with his black friend, and set his wits to work to cheat him out of the conditions. He became, therefore, all of a sudden, a violent churchgoer. He prayed loudly and strenuously, as if heaven were to be taken by force of lungs. Indeed, one might always tell when he had sinned most during the week, by the clamor of his Sunday devotion. The quiet Christians who had been modestly and steadfastly travelling Zionward, were struck with self-reproach at seeing themselves so suddenly outstripped in their career by this new-made convert. Tom was as rigid in religious as in money matters; he was a stern supervisor and censurer of his neighbors, and seemed to think every sin entered up to their account became a credit on his own side of the page. He even talked of the expediency of reviving the persecution of Quakers and Anabaptists. In a word, Tom’s zeal became as notorious as his riches.

Still, in spite of all this strenuous attention to forms, Tom had a lurking dread that the Devil, after all, would have his due. That he might not be taken unawares, therefore, it is said he always carried a small Bible in his coat pocket. He had also a great folio Bible on his countinghouse desk, and would frequently be found reading it when people called on business; on such occasions he would lay his green spectacles in the book, to mark the place, while he turned round to drive some usurious bargain.

Some say that Tom grew a little crackbrained in his old days, and that fancying his end approaching, he had his horse newly shod, saddled and bridled, and buried with his feet uppermost; because he supposed that at the last day the world would be turned upside down, in which case he should find his horse standing ready for mounting, and he was determined at the worst to give his old friend a run for it. This, however, is probably a mere old wives’ fable. If he really did take

23. Zionward: Toward heaven
such a precaution, it was totally superfluous; at least so says the authentic old legend, which closes his story in the following manner.

One hot summer afternoon in the dog days, just as a terrible black thunder-gust was coming up, Tom sat in his counting-house in his white linen cap and India silk morning gown. He was on the point of foreclosing a mortgage, by which he would complete the ruin of an unlucky land speculator for whom he had professed the greatest friendship. The poor land jobber begged him to grant a few months’ indulgence. Tom had grown testy and irritated, and refused another day.

“My family will be ruined and brought upon the parish,” said the land jobber.

“Charity begins at home,” replied Tom; “I must take care of myself in these hard times.”

“You have made so much money out of me,” said the speculator.

Tom lost his patience and his piety—“The Devil take me,” said he, “if I have made a farthing!”

Just then there were three loud knocks at the street door. He stepped out to see who was there. A black man was holding a black horse, which neighed and stamped with impatience.

“Tom, you’re come for,” said the black fellow, gruffly. Tom shrunk back, but too late. He had left his little Bible at the bottom of his coat pocket, and his big Bible on the desk buried under the mortgage he was about to foreclose: never was sinner taken more unawares. The black man whisked him like a child into the saddle, gave the horse the lash, and away he galloped, with Tom on his back, in the midst of the thunderstorm. The clerks stuck their pens behind their ears, and stared after him from the windows. Away went Tom Walker, dashing down the streets, his white cap bobbing up and down, his morning gown fluttering in the wind, and his steed striking fire out of the pavement at every bound. When the clerks turned to look for the black man he had disappeared.

**Think and Reflect**

Where is the black steed taking Tom Walker?

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24. **farthing**. British coin worth one-fourth of a penny
Tom Walker never returned to foreclose the mortgage. A 
countryman who lived on the border of the swamp, reported 
that in the height of the thunder-gust he had heard a great 
clattering of hoofs and a howling along the road, and running 
to the window caught sight of a figure, such as I have described, 
on a horse that galloped like mad across the fields, over the 
hills and down into the black hemlock swamp towards the old 
Indian fort; and that shortly after a thunderbolt falling in that 
direction seemed to set the whole forest in a blaze.

The good people of Boston shook their heads and shrugged 
their shoulders, but had been so much accustomed to witches 
and goblins and tricks of the Devil, in all kind of shapes from 
the first settlement of the colony, that they were not so much 
horror struck as might have been expected. Trustees were 
appointed to take charge of Tom’s effects. There was nothing, 
however, to administer upon.

On searching his coffers all his bonds and mortgages were 
found reduced to cinders. In place of gold and silver his iron 
chest was filled with chips and shavings; two skeletons lay in his 
stable instead of his half-starved horses, and the very next day 
his great house took fire and was burned to the ground.

Such was the end of Tom Walker and his ill-gotten wealth.

Let all griping money brokers lay this story to heart. The truth 
of it is not to be doubted. The very hole under the oak trees, 
whence he dug Kidd’s money, is to be seen to this day; and the 
neighbor ing swamp and old Indian fort are often haunted in 
stormy nights by a figure on horseback, in morning gown and 
white cap, which is doubtless the troubled spirit of the usurer.

In fact, the story has resolved itself into a proverb, and is 
the origin of that popular saying, so prevalent throughout New 
England, of “The Devil and Tom Walker.”

25. coffers. Secure boxes for holding money or other valuable items

What sacrifices are you willing to do to 
achieve a goal or a dream? Would you 
sacrifice your integrity? Why or why not?
READING CHECK

Circle the letter of the correct answer.

1. What best describes Tom Walker?
   A. sagely
   B. miserly
   C. cowardly

2. How does Tom Walker reach the Indian fort?
   A. He gets lost taking a shortcut.
   B. He asks his wife for directions.
   C. He uses the map to Kidd’s treasure.

3. What does the Devil offer Tom Walker in exchange for his soul?
   A. Kidd’s treasure
   B. Peabody’s slaves
   C. Crowninshield’s land

4. What does the Devil propose Tom Walker to become?
   A. a police officer
   B. a usurer
   C. a slave-trader

5. What happens to Tom Walker one hot summer afternoon?
   A. The Devil takes him.
   B. The angels punish him.
   C. The horse steps over him.

VOCABULARY CHECK

Circle the letter of the correct answer.

1. Earthquakes were prevalent in New England in 1727. During that year, such a natural incident was
   A. limited.
   B. occasional.
   C. widespread.

2. Tom Walker makes his way through the forest, paying mind to the precarious footholds. One wrong step is
   A. secure.
   B. guarded.
   C. dangerous.

3. It is easy to surmise the condition that the Devil asked, so it is up to the readers to make a
   A. guess.
   B. question.
   C. statement.

4. Tom Walker is resolute in his decision not to please his wife, facing her with a stand
   A. promising.
   B. unyielding.
   C. cooperative.

5. People speculate with great urgency, risking whatever they have to
   A. gain profit.
   B. remain strong.
   C. lose everything.

ANALYZE LITERATURE: Conflict

What types of conflicts does Tom struggle with in the play? How do these conflicts affect the characters in the story?
USE READING SKILLS: Plot

Review the Plot Triangle you completed while reading the story. How do the details in the exposition set the story in motion? What is the climax? How does the climax lead to the story’s resolution?

BUILD VOCABULARY SKILLS: Synonyms

Synonyms are words or phrases that have the same meaning as another word or phrase.

Examples

1. squeamish—disgusted; queasy
2. doleful—sad; wretched
3. zeal—ardor; passion
4. propitious—advantageous; fortunate
5. superfluous—needless; unnecessary

Rewrite the text by replacing the underlined words with a synonym of each word. You may use resources such as a thesaurus or a dictionary. Use another sheet of paper if needed.

WORK TOGETHER: Create a Map

With a partner, reread “The Devil and Tom Walker” and take notes on the setting of the story and the important locations in the plot. Together, create a map showing the areas in the story. Use your imagination to fill in the connecting roads and other places that the story did not mention.
ABOUT THE POEM

“The Raven” narrates the depths of the speaker’s grief after suffering the loss of a loved one. The speaker hears a faint knocking at his door and he is surprised when a raven enters the room through a window. Read to find out what happens when the poem’s speaker tries talking to the bird.

MAKE CONNECTIONS

If you want to use an image from nature to create a mood of fear and loss in your poem, what would it be? Why?

ANALYZE LITERATURE: Mood

Authors often create a mood, or emotion in readers by using words and phrases that describe or portray that emotion. By understanding a poem’s mood, you understand how the author feels about that emotion. As you read, look for words and phrases that contribute to the poem’s mood and jot down ideas about how you think Poe feels about the poem’s subject.
**USE READING SKILLS: Analyze Text Organization**

As you read, summarize the main idea in the stanzas using the Text Organization Chart below.

**Text Organization Chart**

<table>
<thead>
<tr>
<th>Stanzas</th>
<th>Details</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–3</td>
<td>a midnight dreary while I pondered, weak and weary, bleak December, dying ember wrought its ghost upon the floor, vainly I had tried to borrow / From my books surcease of sorrow</td>
<td>The speaker is trying to forget the pain of the loss of Lenore, who must either be his lover or his wife.</td>
</tr>
<tr>
<td>4–6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7–9</td>
<td></td>
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<tr>
<td>10–12</td>
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<td>13–15</td>
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<tr>
<td>16–18</td>
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</tbody>
</table>
# PREVIEW VOCABULARY

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>entreat</strong>&lt;br&gt;en • treat&lt;br&gt;(en trē’t) verb</td>
<td>Lionel’s mother <strong>entreated</strong> his teacher to let him take the test.</td>
<td>Write down what you think the word or phrase means. Then use a dictionary to check your definition.</td>
<td>People who <strong>entreat</strong> figures of authority have to…</td>
</tr>
<tr>
<td><strong>craven</strong>&lt;br&gt;cra • ven&lt;br&gt;(krā’ vən) noun</td>
<td>Anko is a <strong>craven</strong>, running away quickly at the first sign of trouble.</td>
<td></td>
<td>A <strong>craven</strong> will do a lot of things, except…</td>
</tr>
<tr>
<td><strong>beguile</strong>&lt;br&gt;be • guile&lt;br&gt;(bē guil’) verb</td>
<td>They were <strong>beguiled</strong> by her innocent smile as her fast hands snatched the wallet from their pockets.</td>
<td></td>
<td>To <strong>beguile</strong> someone who trusts you is…</td>
</tr>
<tr>
<td><strong>ominous</strong>&lt;br&gt;om • in • ous&lt;br&gt;(ō’m in əs) adjective</td>
<td>The <strong>ominous</strong> dark clouds prodded France to bring an umbrella.</td>
<td></td>
<td>A teacher’s angry expression is an <strong>ominous</strong> sign because…</td>
</tr>
<tr>
<td><strong>undaunted</strong>&lt;br&gt;un • daunt • ed&lt;br&gt;(un dān’t ed) adjective</td>
<td>The new student is <strong>undaunted</strong> by the stares from the entire class.</td>
<td></td>
<td>I can be <strong>undaunted</strong> in the face of…</td>
</tr>
</tbody>
</table>
DURING READING

**The Raven**

A Narrative Poem by

**Edgar Allan Poe**

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.

"'Tis some visitor," I muttered, "tapping at my chamber door—
Only this, and nothing more."

Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had tried to borrow
From my books surcease\(^1\) of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
"'Tis some visitor *entreat* entrance at my chamber door—
Some late visitor *entreat* entrance at my chamber door;—
This it is, and nothing more."

Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you"—here I opened wide the door,—
Darkness there, and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing.
Doubting dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the darkness gave no token,
And the only word there spoken was the whispered word, Lenore!"

This I whispered, and an echo murmured back the word, "Lenore!"
Merely this, and nothing more.

---

1. *surcease*. Relief (from); end

**Note the Facts**

What is the cause of the speaker’s grief?

**Analyze Literature**

**Mood** List the details the author uses to evoke a mood of sadness and despair in the poem.

**Use Reading Skills**

**Analyze Text Organization**

Summarize the main idea in stanzas 4 to 6 in the Text Organization Chart by analyzing the important details.
Then into the chamber turning, all my soul within me burning,
Soon I heard again a tapping somewhat louder than before.
“Surely,” said I, “surely that is something at my window lattice;2
Let me see, then, what thereat is, and this mystery explore—
Let my heart be still a moment and this mystery explore;—
"Tis the wind, and nothing more!”

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately raven of the saintly days of yore;
Not the least obeisance3 made he; not an instant stopped or
stayed he;
But, with mien4 of lord or lady, perched above my chamber door—
Perched upon a bust of Pallas5 just above my chamber door—
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
“Though thy crest be shorn and shaven, thou,” I said, “art sure
no craven,4
Ghastly grim and ancient raven wandering from the Nightly shore—
Tell me what thy lordly name is on the Night’s Plutonian6 shore!”
Quoth the raven, “Nevermore.”

Much I marvelled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no sublunary7 being
Ever yet was blessed with seeing bird above his chamber door—
Bird or beast upon the sculptured bust above his chamber door,
With such name as “Nevermore.”

But the raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing farther then he uttered—not a feather then he fluttered—
Till I scarcely more than muttered, “Other friends have flown
before—
On the morrow he will leave me, as my hopes have flown before.”
Quoth the raven, “Nevermore.”

---

2. lattice. Shutter; openwork structure used as a screen
3. obeisance. Gesture of respect
4. mien. Manner; appearance
5. Pallas. Greek goddess of wisdom
6. Plutonian. Black; relating to the underworld
7. sublunary. Earthly (from Latin for “under the moon”)
During Reading

Analyse Text Organization

Summarize the main idea in stanzas 10 to 12 in the Text Organization Chart by analyzing the important details.

Analyse Literature

Mood List the phrases the speaker uses to evoke a mood of desperation in the poem.

Think and Reflect

Why is the raven referred to as an “ominous bird of yore”?

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom’s core;

This and more I sat divining, with my head at ease reclining
On the cushion’s velvet lining that the lamplight gloated o’er,
But whose velvet violet lining with the lamplight gloating o’er,

She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an
unseen censer
Swung by angels whose faint foot-falls tinkled on the tufted floor.

“Wretch,” I cried, “thy God hath lent thee—by these angels he hath sent thee
Respite—respite and Nepenthe⁹ from thy memories of Lenore!

Let me quaff¹⁰ this kind Nepenthe and forget this lost Lenore!”

Quoth the raven, “Nevermore.”

“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate, yet all undaunted, on this desert land enchanted—

On this home by Horror haunted—tell me truly, I implore—
Is there—is there balm in Gilead?¹¹—tell me—tell me, I implore!”

Quoth the raven, “Nevermore.”

65 Wondering at the stillness broken by reply so aptly spoken,
“Doubtless,” said I, “what it utters is its only stock and store,
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster—so, when Hope he would adjure,
Stern Despair returned, instead of the sweet Hope he dared adjure—

That sad answer, “Nevermore!”

But the raven still beguiling all my sad soul into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust, and door;
Then upon the velvet sinking, I betook myself to linking

Fancy unto fancy thinking what this ominous bird of yore—
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
Meant in croaking “Nevermore.”

8. censer. Container for burning incense
9. Nepenthe. Potion to produce forgetfulness of pain or sorrow
10. quaff. Drink deeply
11. balm in Gilead. Gilead is a mountainous area in the Middle East where evergreens provide medicinal resins. The question echoes Jeremiah 8:22: “Is there no balm in Gilead?”
“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn\(^{12}\),
It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore."
Quoth the raven, “Nevermore.”

“Be that word our sign of parting, bird or fiend!” I shrieked,
upstarting—
Get thee back into the tempest\(^{13}\) and the Night’s Plutonian shore!
Leave no black plume\(^{14}\) as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off
my door!”
Quoth the raven, “Nevermore.”

And the raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon that is dreaming,
And the lamp-light o’er him streaming throws his shadow on
the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore! ☢

Poe said that the death of a beautiful
descriptor was most poetic. What subjects do
you find poetic? Why?

---

12. Aidenn. Name created by Poe to suggest Eden
13. tempest. Violent storm
14. plume. Feather
REVIEWING THE STANDARDS

Use Reading Skills: Analyze Text Organization

Review the Text Organization Chart you completed while reading the poem. What is the main idea of the poem? Share your answer with a classmate.
BUILD LANGUAGE SKILLS: Linking Verbs

A linking verb connects a subject with a noun, pronoun, or adjective that describes or identifies it. Linking verbs are not action verbs; they express the state of being.

The most common form of linking verbs is the to be form. Aside from be to be forms like am, is, and are, the following are always linking verbs:

<table>
<thead>
<tr>
<th></th>
<th>Present</th>
<th>Past</th>
<th>Future</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>am, is, has been, becomes, has become, seems, has seemed</td>
<td>was, had been, became, had become, seemed, had seemed</td>
<td>will be, shall be, will become, shall become, will seem, shall seem</td>
</tr>
<tr>
<td>Plural</td>
<td>are, have been, become, have become, seem, have seemed</td>
<td>were, had been, became, had become, seemed, had seemed</td>
<td>will be, shall be, will become, shall become, will seem, shall seem</td>
</tr>
</tbody>
</table>

Some verbs can act as both a linking verb and action verb. Some examples are the words appear, feel, grow, look, smell, sound, and taste. To check if the verb is a linking verb, replace it with a to be verb—if it retains its original idea, the verb is a linking verb.

Examples
The wind feels cold.
The wind is cold.
Oranges smell sweet and sour.
Oranges are sweet and sour.

Fill in the blanks with the correct linking verb.

1. The man _______ surprised when a raven flies inside his house.

2. There _______ no cure for his pain and grief.

3. He wants to believe that Lenore will come back, but such a thing _______ impossible.

4. The visitors _______ bothering him when he just wanted to be alone.

SPEAKING & LISTENING SKILLS: Present a Dramatic Monologue

Reread “The Raven” and write the speaker’s monologue in your own words. Practice reading your monologue aloud in front of a classmate. Make notes in the side margin of your monologues on how to act and deliver it, along with your classmate’s suggestions. Practice the speed of your reading, the voice you use to read the work, and gestures to emphasize your words. Use props and simple costumes. Finally, present the dramatic monologue before the class.
ABOUT THE AUTOBIOGRAPHY

“Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself” describes the author’s experience as a slave in Colonel Lloyd’s sprawling plantation. Doing errands at the Great House Farm is the greatest honor among slaves like him and helps them avoid whippings. As the slaves work, some of the slaves compose and sing songs hidden in meaning, understood only by those singing. Read to find out more.

MAKE CONNECTIONS

What kinds of songs do you listen to when you feel happy or sad? Why?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

ANALYZE LITERATURE: Tone

Tone is the emotional attitude that a literary work implies to the reader or the subject of the text. An author’s opinions about that topic are often determined by examining the tone. As you read, determine the author’s tone when he describes the events of his life.
**USE READING SKILLS: Cause and Effect**

When you look for **cause and effect**, you try to determine what event (cause) made another event or action occur (effect). As you read, look for events that cause other events to happen. Record what you find in the Cause and Effect Chart below.

### Cause and Effect Chart

<table>
<thead>
<tr>
<th>Cause</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Douglass grew up as a slave on a Maryland plantation.</td>
<td>Douglass is passionately against slavery.</td>
</tr>
</tbody>
</table>

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### PREVIEW VOCABULARY

<table>
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</tr>
</thead>
</table>
| **failed them**  
idiom  
① ② ③ | When their car failed them, the travelers began to walk the rest of the way. | When the artist’s paintbrush failed him, the artist needed to... | |
| **diligently**  
dil • i • gent • ly  
(dil´ a jant lē)  
adverb  
① ② ③ | The child worked on his family drawing diligently. | If you diligently work on what you are supposed to finish, you... | |
| **rapturous**  
rap • tur • ous  
(rap´ chur as)  
adjective  
① ② ③ | Rapturous music floated from the opera house to the streets, bringing a smile to the passers-by. | Those who appear to have rapturous lives are... | |
| **incoherent**  
in • co • her • ent  
(in´ kō hār´ ant)  
adjective  
① ② ③ | The drunken man's incoherent babbling is irritating the neighbors. | A foreign language sounds incoherent to the listener because... | |
| **obdurate**  
ob • dur • ate  
(öb´ dur at)  
adjective  
① ② ③ | The policemen are obdurate to the pleas of the robber. | Teachers may be kind, but they can be obdurate especially when... | |
Colonel Lloyd¹ kept from three to four hundred slaves on his home plantation, and owned a large number more on the neighboring farms belonging to him. The names of the farms nearest to the home plantation were Wye Town and New Design. Wye Town was under the overseership of a man named Noah Willis. New Design was under the overseership of a Mr. Townsend. The overseers of these, and all the rest of the farms, numbering over twenty, received advice and direction from the managers of the home plantation. This was the great business place. It was the seat of government for the whole twenty farms². All disputes among the overseers were settled here. . . .

Here, too, the slaves of all the other farms received their monthly allowance of food, and their yearly clothing. The men and women slaves received, as their monthly allowance of food, eight pounds of pork, or its equivalent fish, and one bushel of corn meal. Their yearly clothing consisted of two coarse linen shirts, one jacket, one pair of trousers, for winter, made of coarse negro cloth, one pair of stockings, and one pair of shoes; the whole of which could not have cost more than seven dollars. The allowance of the slave children was given to their mothers, or the old women having the care of them. My mother and I were separated when I was but an infant—before I knew her as my mother. It is a common custom, in the part of Maryland from which I ran away, to part children from their mothers at a very early age. Frequently, before the child has reached its twelfth month, its mother is taken from it, and hired out on some farm a considerable distance off, and the child is placed under the care of an old woman, too old for field labor.

The children unable to work in the field had neither shoes, stockings, jackets, nor trousers, given to them; their clothing

¹. Colonel Lloyd. Owner of the large plantation in Maryland where Douglass was born
². twenty farms. Lloyd family papers indicate only thirteen farms
consisted of two coarse linen shirts per year. When these failed them, they went naked until the next allowance-day. Children from seven to ten years old, of both sexes, almost naked, might be seen at all seasons of the year.

The home plantation of Colonel Lloyd wore the appearance of a country village. All the mechanical operations for all the farms were performed here. The shoemaking and mending, the blacksmithing, cartwrighting, coopering, weaving, and grain-grinding, were all performed by the slaves on the home plantation. The whole place wore a businesslike aspect very unlike the neighboring farms. The number of houses, too, conspired to give it advantage over the neighboring farms. It was called by the slaves the Great House Farm. Few privileges were esteemed higher, by the slaves of the out-farms, than that of being selected to do errands at the Great House Farm. It was associated in their minds with greatness. A representative could not be prouder of his election to a seat in the American Congress, than a slave on one of the out-farms would be of his election to do errands at the Great House Farm. It was associated in their minds with greatness. A representative could not be prouder of his election to a seat in the American Congress, than a slave on one of the out-farms would be of his election to do errands at the Great House Farm. They regarded it as evidence of great confidence reposed in them by their overseers; and it was on this account, as well as a constant desire to be out of the field from under the driver’s lash, that they esteemed it a high privilege, one worth careful living for. He was called the smartest and most trusty fellow, who had this honor conferred upon him the most frequently. The competitors for this office sought as diligently to please their overseers, as the office-seekers in the political parties seek to please and deceive the people. The same traits of character might be seen in Colonel Lloyd’s slaves, as are seen in the slaves of the political parties.

The slaves selected to go to the Great House Farm, for the monthly allowance for themselves and their fellow slaves, were peculiarly enthusiastic. While on their way, they would make the dense old woods, for miles around, reverberate with their wild songs, revealing at once the highest joy and the deepest

Think and Reflect
Why do you think the children are parted from their mothers at a very early age?

Use Reading Skills
Cause and Effect What effect did being selected to work on the Great House Farm have on the slaves? Write your answers in your Cause and Effect Chart.

diligently (dilˈ a jant lē) adverb, painstakingly; industriously

Note the Facts
How do the slaves chosen to go to the Great House Farm feel?
sadness. They would compose and sing as they went along, consulting neither time nor tune. The thought that came up, came out—if not in the word, in the sound—and as frequently in the one as in the other. They would sometimes sing the most pathetic sentiment in the most rapturous tone, and the most rapturous sentiment in the most pathetic tone. Into all of their songs they would manage to weave something of the Great House Farm. Especially would they do this when leaving home. They would then sing most exultingly the following words:

\[I \text{ am going away to the Great House Farm!}
O, yea! O, yea! O!\]

This they would sing, as a chorus, to words which to many would seem unmeaning jargon, but which, nevertheless, were full of meaning to themselves. I have sometimes thought that the mere hearing of those songs would do more to impress some minds with the horrible character of slavery, than the reading of whole volumes of philosophy on the subject could do.

**Think and Reflect**

What misconceptions can the listener have when listening to the song of the slaves?

I did not, when a slave, understand the deep meaning of those rude and apparently incoherent songs. I was myself within the circle; so that I neither saw nor heard as those without might see and hear. They told a tale of woe which was then altogether beyond my feeble comprehension; they were tones loud, long, and deep; they breathed the prayer and complaint of souls boiling over with the bitterest anguish. Every tone was a testimony against slavery, and a prayer to God for deliverance from chains. The hearing of those wild notes always depressed my spirit, and filled me with ineffable sadness. I have frequently found myself in tears while hearing them. The mere recurrence to those songs, even now, afflicts me; and while I am writing these lines, an expression of feeling has already found its way down my cheek. To those songs I trace my first glimmering conception of the dehumanizing character of slavery. I can never get rid of that conception. Those songs still follow
me, to deepen my hatred of slavery, and quicken my sympathies for my brethren in bonds. If any one wishes to be impressed with the soul-killing effects of slavery, let him go to Colonel Lloyd’s plantation, and, on allowance-day, place himself in the deep pine woods; and there let him, in silence, analyze the sounds that shall pass through the chambers of his soul, and if he is not thus impressed, it will only be because “there is no flesh in his obdurate heart.”

I have often been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a greater mistake. Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears. At least, such is my experience. I have often sung to drown my sorrow, but seldom to express my happiness. Crying for joy, and singing for joy, were alike uncommon to me while in the jaws of slavery. The singing of a man cast away upon a desolate island might be as appropriately considered as evidence of contentment and happiness, as the singing of a slave; the songs of the one and of the other are prompted by the same emotion.

Note the Facts
When do slaves sing?

Use Reading Skills
Cause and Effect What surprised Douglass when he went to the North? Write your response in your Cause and Effect Chart.

What kinds of music remind you of a bad experience?
READER CHECK
Circle the letter of the correct answer.

1. What do the slaves of all the other farms receive every month?
   A. allowance of food
   B. allowance of shelter
   C. allowance of clothing

2. What do the slaves call the home plantation?
   A. Sweet Home Farm
   B. Great House Farm
   C. Beautiful Home Farm

3. To what does the author compare Colonel Lloyd’s slaves?
   A. wise magi
   B. political parties
   C. gambling addicts

4. What do the slaves do when they are leaving home?
   A. They sing.
   B. They dance.
   C. They escape.

5. What do the songs of the slaves represent?
   A. the joys of their hearts
   B. the sorrows of their hearts
   C. the tenderness of their hearts

VOCABULARY CHECK
Circle the letter of the correct answer.

1. Douglass said that the slaves’ clothes often failed them. The slaves had to wait until the next year to replace the clothes that
   A. were dirty.
   B. were unusable.
   C. were unfashionable.

2. The slaves work diligently to please their overseers, their chores done in a
   A. awkward manner.
   B. blundering manner.
   C. painstaking manner.

3. The rapturous music floated around, filling the area with sounds of
   A. joy.
   B. grief.
   C. surprise.

4. To the untrained ears, their words are incoherent and difficult to
   A. accept.
   B. satisfy.
   C. understand.

5. Their obdurate hearts do not feel anymore—there is nothing left, only
   A. stillness.
   B. hardness.
   C. gentleness.

ANALYZE LITERATURE: Tone
How does the tone shift in the autobiography?
USE READING SKILLS: Cause and Effect

Review the graphic organizer you completed while reading the autobiography. What does Douglass hope will be the effect of his writing on his readers? Share your ideas with a partner.

BUILD LANGUAGE SKILLS: Commas

A comma (,) is a punctuation mark used to separate words or groups of words within a sentence.

1. It tells the reader to pause at certain parts of the sentence.
2. It also separates items in a series.
3. It separates two or more adjectives that modify the same noun and adjectives that could be joined by and.
4. It combines sentences that use conjunctions.

Rewrite each sentence by adding a comma in the appropriate part of the sentence.

1. If you want to learn more you must be prepared to read read and read some more.
2. Jerry Annie and Lois are quietly listening to the pianist playing in the dark.
3. The deep churning river was far below the bridge.
4. Miss Mars gave her students permission to run around the zoo but Gracie decided to stay.
5. The triplets opened their gifts receiving a puzzle a toy robot and a book about foxes wolves and panthers.

WRITING SKILLS: Creative Writing

Write a short song about the slaves of Colonel Lloyd’s plantation farm. Use the author’s analogy of “a man cast away upon a desolate island” to describe the slaves’ feelings. Think about what kind of tone you want to express with your song lyrics. Then, ask classmates to read your song and identify the tone.
ABOUT THE STORY

“An Occurrence at Owl Creek Bridge” tells the story of Farquhar, an Alabama slave owner, in the last moments of his life. The story opens at the scene where he is about to be hanged. However, it takes an unexpected turn when Farquhar drops from the platform. Read to find out about the surprising twist of events.

MAKE CONNECTIONS

If you had only one day left to live, what would you do? How would you spend the last day of your life?

ANALYZE LITERATURE: Flashback

Most stories follow a regular time line, and the story goes from start to finish. However, sometimes an author will use a flashback, or reference to an earlier event, to add background to the character or story. As you read, look for places where the author uses flashback to enhance the story.
**USE READING SKILLS: Sequence of Events**

A story’s *sequence of events* is the order in which events take place in the plot, usually one after the other. Sometimes an author may use a *flashback*, however, as described above. As you read, take notes about the order in which you read about the events in the story and compare this to the order in which the events actually take place. Use the Sequence of Events Chart below to organize the events in reading order and chronological order.

<table>
<thead>
<tr>
<th>Reading Order</th>
<th>Chronological Order</th>
</tr>
</thead>
<tbody>
<tr>
<td>• A man stands with a noose around his neck on a railroad bridge.</td>
<td>• Farquhar sits outside on the grounds of his home with his wife.</td>
</tr>
</tbody>
</table>
### PREVIEW VOCABULARY

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>imperious</strong>&lt;br&gt;im • pe • r • n • ous&lt;br&gt;(im pir´ē as)&lt;br&gt;adjective</td>
<td>Chien’s boss has an imperious presence that makes all the employees want to work harder.</td>
<td>An imperious look can...</td>
<td></td>
</tr>
<tr>
<td><strong>at heart</strong>&lt;br&gt;idiom</td>
<td>Although Mabelle is turning eighty in June, she is still a child at heart.</td>
<td>A student at heart loves...</td>
<td></td>
</tr>
<tr>
<td><strong>efface</strong>&lt;br&gt;ef • face&lt;br&gt;(a fās´)&lt;br&gt;verb</td>
<td>The janitor effaced the old mural in our school gym with white paint.</td>
<td>When facing a great challenge, it is best to efface your fears because...</td>
<td></td>
</tr>
<tr>
<td><strong>uncanny</strong>&lt;br&gt;un • can • ny&lt;br&gt;(−´ka nē)&lt;br&gt;adjective</td>
<td>Vin has an uncanny ability to remember everything he has ever read.</td>
<td>I have heard of some people’s uncanny ability to...</td>
<td></td>
</tr>
<tr>
<td><strong>malign</strong>&lt;br&gt;ma • lign&lt;br&gt;(ma lin´)&lt;br&gt;adjective</td>
<td>A person who has malign intentions toward you may try to harm you.</td>
<td>It is not good to harbor malign intent on others because...</td>
<td></td>
</tr>
</tbody>
</table>
An Occurrence at Owl Creek Bridge

A Short Story by

Ambrose Bierce

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man’s hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck. It was attached to a stout cross timber above his head and the slack fell to the level of his knees. Some loose boards laid upon the sleepers supporting the metals of the railway supplied a footing for him and his executioners—two private soldiers of the Federal army, directed by a sergeant who in civil life may have been a deputy sheriff. At a short remove upon the same temporary platform was an officer in the uniform of his rank, armed. He was a captain. A sentinel at each end of the bridge stood with his rifle in the position known as “support,” that is to say, vertical in front of the left shoulder, the hammer resting on the forearm thrown straight across the chest—a formal and unnatural position, enforcing an erect carriage of the body. It did not appear to be the duty of these two men to know what was occurring at the center of the bridge; they merely blockaded the two ends of the foot planking that traversed it.

Beyond one of the sentinels nobody was in sight; the railroad ran straight away into a forest for a hundred yards, then, curving, was lost to view. Doubtless there was an outpost farther along. The other bank of the stream was open ground—a gentle acclivity topped with a stockade of vertical tree trunks, loopholed for rifles with a single embrasure through which protruded the muzzle of a brass cannon commanding the bridge. Midway of the slope between bridge and fort were the spectators—a single company of infantry in line, at “parade rest,” the butts of the rifles on the ground, the barrels inclining slightly backward against the right shoulder,

Read the lines 1–5 at the beginning of the story. What can you say about the event that is going to take place on Owl Creek Bridge?

Who occupies Owl Creek Bridge?

1. sleepers. Ties that support railroad tracks
2. sentinel. Person acting as a guard
3. acclivity. Upward slope
4. embrasure. Slanted opening in a wall that increases the firing angle of a gun
the hands crossed upon the stock. A lieutenant stood at the right of the line, the point of his sword upon the ground, his left hand resting upon his right. Excepting the group of four at the center of the bridge, not a man moved. The company faced the bridge, staring stonily, motionless. The sentinels, facing the banks of the stream, might have been statues to adorn the bridge. The captain stood with folded arms, silent, observing the work of his subordinates, but making no sign. Death is a dignitary\(^5\) who when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him. In the code of military etiquette silence and fixity are forms of deference\(^6\).

35

The man who was engaged in being hanged was apparently about thirty-five years of age. He was a civilian, if one might judge from his habit, which was that of a planter. His features were good—a straight nose, firm mouth, broad forehead, from which his long, dark hair was combed straight back, falling behind his ears to the collar of his well-fitting frock coat. He wore a mustache and pointed beard, but no whiskers; his eyes were large and dark gray, and had a kindly expression which one would hardly have expected in one whose neck was in the hemp\(^7\). Evidently this was no vulgar assassin. The liberal military code makes provision for hanging many kinds of persons, and gentlemen are not excluded.

40

The preparations being complete, the two private soldiers stepped aside and each drew away the plank upon which he had been standing. The sergeant turned to the captain, saluted and placed himself immediately behind that officer, who in turn moved apart one pace. These movements left the condemned man and the sergeant standing on the two ends of the same plank, which spanned three of the crossties of the bridge.

45

Think and Reflect

The author personifies Death here as a “dignitary.” How do you understand death? How do you envision it? Explain your answer.

49

Read Aloud

Read lines 43–48 aloud. What can you infer from the appearance of the man about to be hanged?

53

5. **dignitary.** Person of importance
6. **deference.** Respect
7. **hemp.** Rope made of hemp
The end upon which the civilian stood almost, but not quite, reached a fourth. This plank had been held in place by the weight of the captain; it was now held by that of the sergeant. At a signal from the former the latter would step aside, the plank would tilt and the condemned man go down between two ties. The arrangement commended itself to his judgment as simple and effective. His face had not been covered nor his eyes bandaged. He looked a moment at his “unsteadfast footing,” then let his gaze wander to the swirling water of the stream racing madly beneath his feet. A piece of dancing driftwood caught his attention and his eyes followed it down the current. How slowly it appeared to move! What a sluggish stream!

He closed his eyes in order to fix his last thoughts upon his wife and children. The water, touched to gold by the early sun, the brooding mists under the banks at some distance down the stream, the fort, the soldiers, the piece of drift—all had distracted him. And now he became conscious of a new disturbance. Striking through the thought of his dear ones was a sound which he could neither ignore nor understand, a sharp, distinct, metallic percussion like the stroke of a blacksmith’s hammer upon the anvil; it had the same ringing quality. He wondered what it was, and whether immeasurably distant or near by—it seemed both. Its recurrence was regular, but as slow as the tolling of a death knell. He awaited each stroke with impatience and—he knew not why—apprehension.8 The intervals of silence grew progressively longer; the delays became maddening. With their greater infrequency the sounds increased in strength and sharpness. They hurt his ear like the thrust of a knife; he feared he would shriek. What he heard was the ticking of his watch.

He unclosed his eyes and saw again the water below him. “If I could free my hands,” he thought, “I might throw off the noose and spring into the stream. By diving I could evade the bullets and, swimming vigorously, reach the bank, take to the woods and get away home. My home, thank God, is as yet outside their lines; my wife and little ones are still beyond the invader’s farthest advance.”

As these thoughts, which have here to be set down in words, were flashed into the doomed man’s brain rather than evolved from it the captain nodded to the sergeant. The sergeant stepped aside.

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8. apprehension. Fear
9. evade. Avoid by cleverness
10. evolved. Developed gradually
II

Peyton Farquhar was a well-to-do planter, of an old and highly respected Alabama family. Being a slave owner and like other slave owners a politician he was naturally an original secessionist and ardently devoted to the Southern cause. Circumstances of an *imperious* nature, which it is unnecessary to relate here, had prevented him from taking service with the gallant army that had fought the disastrous campaigns ending with the fall of Corinth, and he chafed\(^1\) under the inglorious restraint, longing for the release of his energies, the larger life of the soldier, the opportunity for distinction. That opportunity, he felt, would come, as it comes to all in war time. Meanwhile he did what he could. No service was too humble for him to perform in aid of the South, no adventure too perilous for him to undertake if consistent with the character of a civilian who was at heart a soldier, and who in good faith and without too much qualification assented to at least a part of the frankly villainous dictum that all is fair in love and war.

One evening while Farquhar and his wife were sitting on a rustic bench near the entrance to his grounds, a gray-clad soldier rode up to the gate and asked for a drink of water. Mrs. Farquhar was only too happy to serve him with her own white hands. While she was fetching the water her husband approached the dusty horseman and inquired eagerly for news from the front.

“The Yanks are repairing the railroads,” said the man, “and are getting ready for another advance. They have reached the Owl Creek bridge, put it in order and built a stockade on the north bank. The commandant has issued an order, which is posted everywhere, declaring that any civilian caught interfering

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\(^1\) chafe. Become irritated or annoyed

**Build Vocabulary**

**Idioms** What does it mean to be a soldier *at heart*?

Think about your passions or strongest feelings. Use the idiom *at heart* to describe yourself in one sentence.
with the railroad, its bridges, tunnels or trains will be summarily hanged. I saw the order.”

“How far is it to the Owl Creek bridge?” Farquhar asked.

“About thirty miles.”

“Is there no force on this side the creek?”

“Only a picket post\textsuperscript{12} half a mile out, on the railroad, and a single sentinel at this end of the bridge.”

“Suppose a man—a civilian and student of hanging—should elude the picket post and perhaps get the better of the sentinel,” said Farquhar, smiling, “what could he accomplish?”

The soldier reflected. “I was there a month ago,” he replied. “I observed that the flood of last winter had lodged a great quantity of driftwood against the wooden pier at this end of the bridge. It is now dry and would burn like tow.”\textsuperscript{13}

The lady had now brought the water, which the soldier drank. He thanked her ceremoniously, bowed to her husband and rode away. An hour later, after nightfall, he repassed the plantation, going northward in the direction from which he had come. He was a Federal scout.

Think and Reflect

Why are these events from the past important to Farquhar’s fate? Should your past actions have a weighty influence on your future? Explain.

III

As Peyton Farquhar fell straight downward through the bridge he lost consciousness and was as one already dead. From this state he was awakened—ages later, it seemed to him—by the pain of a sharp pressure upon his throat, followed by a sense of suffocation. Keen, poignant agonies seemed to shoot from his neck downward through every fiber of his body and limbs. These pains appeared to flash along well defined lines of ramification\textsuperscript{14} and to beat with an inconceivably rapid periodicity. They seemed like streams of pulsating fire heating him to an intolerable temperature. As to his head, he was conscious of nothing but a feeling of fullness—of congestion. These sensations were unaccompanied by thought. The intellectual part of

\textsuperscript{12}picket post. Troops that protect an army from a surprise attack

\textsuperscript{13}tow. Flammable fibers of hemp or flax

\textsuperscript{14}ramification. Branched structure
his nature was already effaced; he had power only to feel, and feeling was torment. He was conscious of motion. Encompassed in a luminous cloud, of which he was now merely the fiery heart, without material substance, he swung through unthinkable arcs of oscillation,\(^\text{15}\) like a vast pendulum. Then all at once, with terrible suddenness, the light about him shot upward with the noise of a loud splash; a frightful roaring was in his ears, and all was cold and dark. The power of thought was restored; he knew that the rope had broken and he had fallen into the stream. There was no additional strangulation; the noose about his neck was already suffocating him and kept the water from his lungs. To die of hanging at the bottom of a river!—the idea seemed to him ludicrous.\(^\text{16}\) He opened his eyes in the darkness and saw above him a gleam of light, but how distant, how inaccessible!\(^\text{17}\) He was still sinking, for the light became fainter and fainter until it was a mere glimmer. Then it began to grow and brighten, and he knew that he was rising toward the surface—knew it with reluctance, for he was now very comfortable. “To be hanged and drowned,” he thought, “that is not so bad; but I do not wish to be shot. No; I will not be shot; that is not fair.”

He was not conscious of an effort, but a sharp pain in his wrist apprised him that he was trying to free his hands. He gave the struggle his attention, as an idler might observe the feat of a juggler, without interest in the outcome. What splendid effort!—what magnificent, what superhuman strength! Ah, that was a fine endeavor! Bravo! The cord fell away; his arms parted and floated upward, the hands dimly seen on each side in the growing light. He watched them with a new interest as first one and then the other pounced upon the noose at his neck. They tore it away and thrust it fiercely aside, its undulations\(^\text{18}\) resembling those of a watersnake. “Put it back, put it back!” He thought he shouted these words to his hands, for the undoing of the noose had been succeeded by the direst pang that he had yet experienced. His neck ached horribly; his brain was on fire; his heart, which had been fluttering faintly, gave a great leap, trying to force itself out at his mouth. His whole body was racked and wrenched with an insupportable anguish! But his disobedient hands gave no heed to the command. They beat the water vigorously with quick, downward strokes, forcing him to the

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15. oscillation. Act of swinging back and forth
16. ludicrous. Absurd, ridiculous
17. inaccessible. Unreachable
18. undulations. Rising and falling in waves
He was now in full possession of his physical senses. They were, indeed, preternaturally keen and alert. Something in the awful disturbance of his organic system had so exalted and refined them that they made record of things never before perceived. He felt the ripples upon his face and heard their separate sounds as they struck. He looked at the forest on the bank of the stream, saw the individual trees, the leaves and the veining of each leaf—saw the very insects upon them: the locusts, the brilliant-bodied flies, the gray spiders stretching their webs from twig to twig. He noted the prismatic colors in all the dewdrops upon a million blades of grass. The humming of the gnats that danced above the eddies of the stream, the beating of the dragonflies’ wings, the strokes of the water spiders’ legs, like oars which had lifted their boat—all these made audible music. A fish slid along beneath his eyes and he heard the rush of its body parting the water.

He had come to the surface facing down the stream; in a moment the visible world seemed to wheel slowly round, himself the pivotal point, and he saw the bridge, the fort, the soldiers upon the bridge, the captain, the sergeant, the two privates, his executioners. They were in silhouette against the blue sky. They shouted and gesticulated, pointing at him. The captain had drawn his pistol, but did not fire; the others were

19. *agony*. Intense pain
20. *preternaturally*. Inexplicably
21. *silhouette*. Figure filled in with black
22. *gesticulated*. Make gestures with hands or arms
unarmed. Their movements were grotesque and horrible, their forms gigantic.

Suddenly he heard a sharp report and something struck the water smartly within a few inches of his head, spattering his face with spray. He heard a second report, and saw one of the sentinels with his rifle at his shoulder, a light cloud of blue smoke rising from the muzzle. The man in the water saw the eye of the man on the bridge gazing into his own through the sights of the rifle. He observed that it was a gray eye and remembered having read that gray eyes were keenest, and that all famous marksmen had them. Nevertheless, this one had missed.

A counterswirl had caught Farquhar and turned him half round; he was again looking into the forest on the bank opposite the fort. The sound of a clear, high voice in a monotonous singsong now rang out behind him and came across the water with a distinctness that pierced and subdued all other sounds, even the beating of the ripples in his ears. Although no soldier, he had frequented camps enough to know the dread significance of that deliberate, drawling, aspirated\textsuperscript{23} chant; the lieutenant on shore was taking a part in the morning’s work. How coldly and pitilessly—with what an even, calm intonation, presaging, and enforcing tranquillity in the men—with what accurately measured intervals fell those cruel words:

\begin{center}
\textquote{Attention, company! \ldots Shoulder arms! \ldots Ready! \ldots Aim! \ldots fire!}
\end{center}

Farquhar dived—dived as deeply as he could. The water roared in his ears like the voice of Niagara, yet he heard the dulled thunder of the volley and, rising again toward the surface, met shining bits of metal, singularly flattened, oscillating slowly downward. Some of them touched him on the face and hands, then fell away, continuing their descent. One lodged between his collar and neck; it was uncomfortably warm and he snatched it out.

As he rose to the surface, gasping for breath, he saw that he had been a long time under water; he was perceptibly farther downstream—nearer to safety. The soldiers had almost finished reloading; the metal ramrods flashed all at once in the sunshine as they were drawn from the barrels, turned in the air, and thrust into their sockets. The two sentinels fired again, independently and ineffectually.

\textsuperscript{23.} aspirated. Articulated with a puff of breath before or after
The hunted man saw all this over his shoulder; he was now swimming vigorously with the current. His brain was as energetic as his arms and legs; he thought with the rapidity of lightning.

“The officer,” he reasoned, “will not make that martinet’s error a second time. It is as easy to dodge a volley as a single shot. He has probably already given the command to fire at will. God help me, I cannot dodge them all!”

An appalling splash within two yards of him was followed by a loud, rushing sound, *diminuendo*, which seemed to travel back through the air to the fort and died in an explosion which stirred the very river to its deeps! A rising sheet of water curved over him, fell down upon him, blinded him, strangled him! The cannon had taken a hand in the game. As he shook his head free from the commotion of the smitten water he heard the deflected shot humming through the air ahead, and in an instant it was cracking and smashing the branches in the forest beyond.

“They will not do that again,” he thought; “the next time they will use a charge of grape. I must keep my eye upon the gun; the smoke will apprise me—the report arrives too late; it lags behind the missile. That is a good gun.”

Suddenly he felt himself whirled round and round—spinning like a top. The water, the banks, the forests, the now distant bridge, fort and men—all were commingled and blurred. Objects were represented by their colors only; circular horizontal streaks of color—that was all he saw. He had been caught in a vortex and was being whirled on with a velocity of advance and gyration that made him giddy and sick. In a few moments he was flung upon the gravel at the foot of the left bank of the stream—the southern bank—and behind a projecting point which concealed him from his enemies. The sudden arrest of his motion, the abrasion of one of his hands on the gravel, restored him, and he wept with delight. He dug his fingers into the sand, threw it over himself in handfuls and audibly blessed it. It looked like diamonds, rubies, emeralds; he could think of nothing beautiful which it did not resemble. The trees upon the bank were giant garden plants; he noted

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24. *martinet*. Strict disciplinarian
25. *diminuendo*. Musical term meaning a reduction in volume
26. *grape*. Cluster of small iron balls fired from a cannon
27. *apprise*. Inform
28. *report*. Sound of gunshot
29. *vortex*. Water swirling in a circle
a definite order in their arrangement, inhaled the fragrance of their blooms. A strange, roseate light shone through the spaces among their trunks and the wind made in their branches the music of aeolian harps.\textsuperscript{30} He had no wish to perfect his escape—was content to remain in that enchanting spot until retaken.

A whiz and rattle of grapeshot among the branches high above his head roused him from his dream. The baffled cannoneer had fired him a random farewell. He sprang to his feet, rushed up the sloping bank, and plunged into the forest.

\textbf{Think and Reflect}

If you could choose, would you rather accept your fate or try to make your own destiny? Explain.

\textbf{Build Vocabulary}

What did Farquhar notice was \textit{uncanny}?

\textbf{uncanny} (\textit{ka ne\textsuperscript{7}}) \textit{adjective, seemingly supernatural; hard to believe.}

\textbf{Think and Reflect}

If you could choose, would you rather accept your fate or try to make your own destiny? Explain.

\textbf{Think and Reflect}

All that day he traveled, laying his course by the rounding sun. The forest seemed interminable; nowhere did he discover a break in it, not even a woodman’s road. He had not known that he lived in so wild a region. There was something \textit{uncanny} in the revelation.

By night fall he was fatigued, footsore, famishing. The thought of his wife and children urged him on. At last he found a road which led him in what he knew to be the right direction. It was as wide and straight as a city street, yet it seemed untraveled. No fields bordered it, no dwelling anywhere. Not so much as the barking of a dog suggested human habitation. The black bodies of the trees formed a straight wall on both sides, terminating on the horizon in a point, like a diagram in a lesson in perspective. Overhead, as he looked up through this rift in the wood, shone great golden stars looking unfamiliar and grouped in strange constellations. He was sure they were arranged in some order which had a secret and \textit{malign} significance. The wood on either side was full of singular noises, among which—one, twice, and again, he distinctly heard whispers in an unknown tongue.

\textbf{Think and Reflect}

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What did Farquhar notice was \textit{uncanny}?

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\textbf{malign} (ma lin\textsuperscript{7}) \textit{adjective, malicious, evil}

\textbf{Think and Reflect}

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\textbf{Think and Reflect}

If you could choose, would you rather accept your fate or try to make your own destiny? Explain.
His neck was in pain and lifting his hand to it he found it horribly swollen. He knew that it had a circle of black where the rope had bruised it. His eyes felt congested; he could no longer close them. His tongue was swollen with thirst; he relieved its fever by thrusting it forward from between his teeth into the cold air. How softly the turf had carpeted the untraveled avenue—he could no longer feel the roadway beneath his feet!

Doubtless, despite his suffering, he had fallen asleep while walking, for now he sees another scene—perhaps he has merely recovered from a delirium. He stands at the gate of his own home. All is as he left it, and all bright and beautiful in the morning sunshine. He must have traveled the entire night. As he pushes open the gate and passes up the wide white walk, he sees a flutter of female garments; his wife, looking fresh and cool and sweet, steps down from the veranda to meet him. At the bottom of the steps she stands waiting, with a smile of ineffable joy, an attitude of matchless grace and dignity. Ah, how beautiful she is! He springs forward with extended arms. As he is about to clasp her he feels a stunning blow upon the back of the neck; a blinding white light blazes all about him with a sound like the shock of a cannon—then all is darkness and silence!

Peyton Farquhar was dead; his body, with a broken neck, swung gently from side to side beneath the timbers of the Owl Creek bridge.

31. delirium. State of confusion caused by illness or injury

Do you think that your future is created solely from the consequences of your actions? Or, do you think that there are circumstances in your life beyond your control? Explain.
REVIEW CHECK

Circle the letter of the correct answer.

1. How was Death received by the soldiers present at the hanging?
   A. Death was received silently and formally.
   B. Death was received with wild celebration.
   C. Death was scorned and feared by the soldiers.

2. What were Farquhar’s sentiments about the war?
   A. He would do anything to help the Confederates.
   B. He would do anything to help the Federal Union.
   C. He was indifferent to the war and helped nobody.

3. What was Farquhar’s profession?
   A. He was a spy.
   B. He was a soldier.
   C. He was a planter.

4. What led the Federal scout to assume that Farquhar was an enemy?
   A. Farquhar hinted that he hated the Federal Union soldiers.
   B. Farquhar hinted that he tried to join the Confederate army.
   C. Farquhar hinted that he intended to burn Owl Creek Bridge.

5. How did the story end?
   A. Farquhar escaped his death.
   B. Farquhar died from hanging.
   C. Farquhar destroyed the bridge.

ANALYZE LITERATURE: Flashback

Think about the flashbacks you read. How did these elements increase your understanding of Farquhar and the story?
USE READING SKILLS: Sequence of Events

Which events were beyond Farquhar’s control?

Which events were within Farquhar’s ability to change?

Do you think that Farquhar could have prevented his own death? At which point in the story do you think he could have done so?

BUILD VOCABULARY SKILLS

Build your vocabulary knowledge with the following words from the selection: dictum (page 91), poignant (page 92), and monotonous (page 95). Use a dictionary and thesaurus to look for the definition and synonyms for each vocabulary word. Create a word profile on an index card for each vocabulary word, such as the sample below.

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<thead>
<tr>
<th>Vocabulary word: elude</th>
<th>Definition:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. to avoid in a clever way</td>
</tr>
<tr>
<td></td>
<td>2. to escape understanding</td>
</tr>
<tr>
<td>Synonyms:</td>
<td>avoid, escape, evade</td>
</tr>
<tr>
<td>Sample Sentence:</td>
<td>1. Peyton Farquhar dreamt of eluding the soldiers on Owl Creek Bridge.</td>
</tr>
<tr>
<td></td>
<td>2. Farquhar’s extrasensory experiences eluded explanation.</td>
</tr>
</tbody>
</table>

WORK TOGETHER: Illustration or Visual Collage Presentation

Farquhar’s imagines a world that is vivid and surreal, where his senses were unnaturally sharp. With a partner, choose one setting from the story and create an illustration or visual collage. Present your work to the class. You may choose to use background music and sound effects to further enhance your presentation of the scene.
ABOUT THE SPEECH

“The Gettysburg Address” is one of the most famous speeches made by an American president. Abraham Lincoln gave this speech during the dedication ceremony of a national cemetery in Gettysburg, Pennsylvania. Only a few months before, this same place had been the site of a crucial Civil War battle. Lincoln’s speech honors the troops who fought bravely and died during this battle, but his message extends also to those still living. In reading the speech, you will see how Lincoln’s message remains powerful and relevant for American citizens to this day.

MAKE CONNECTIONS

How would you lead a group of discouraged followers? What could you say that would inspire them to continue fighting for your cause or vision?

ANALYZE LITERATURE: Parallelism

An author who wants to emphasize a point may use parallelism, a technique in which two or more ideas are given equal value by presenting them with the same grammatical structure. As you read, look for examples of parallelism to determine which ideas the author is trying to stress.
**USE READING SKILLS: Main Idea**

An author’s **main idea** is the specific point that the author wants the reader to understand. In this speech, each paragraph includes a main idea and important details that support that main idea. As you read, use the Main Idea Organizer below to record the main idea and supporting details of each paragraph.

**Main Idea Organizer**

<table>
<thead>
<tr>
<th>Paragraph 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Main Idea:</strong></td>
<td>The United States was conceived eighty-seven years ago as a new nation.</td>
</tr>
<tr>
<td><strong>Supporting Details:</strong></td>
<td></td>
</tr>
<tr>
<td>• The nation was conceived in liberty.</td>
<td></td>
</tr>
<tr>
<td>• equality for all people</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Paragraph 2</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Main Idea:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Supporting Details:</strong></td>
<td></td>
</tr>
<tr>
<td>•</td>
<td></td>
</tr>
<tr>
<td>•</td>
<td></td>
</tr>
<tr>
<td>•</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Paragraph 3</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Main Idea:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Supporting Details:</strong></td>
<td></td>
</tr>
<tr>
<td>•</td>
<td></td>
</tr>
<tr>
<td>•</td>
<td></td>
</tr>
<tr>
<td>•</td>
<td></td>
</tr>
<tr>
<td>Key Words and Phrases</td>
<td>Words and Phrases in Context</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td><strong>score</strong>&lt;br&gt;score&lt;br&gt;(ˈskɔr)&lt;br&gt;noun</td>
<td>Justin brought a <strong>score</strong> of scarves, which he distributed to twenty of his friends.</td>
</tr>
<tr>
<td><strong>conceive</strong>&lt;br&gt;con • ceive&lt;br&gt;(kənˈsēv)&lt;br&gt;verb</td>
<td>The new program to help endangered birds was <strong>conceived</strong> by the director.</td>
</tr>
<tr>
<td><strong>engage</strong>&lt;br&gt;en • gage&lt;br&gt;(in ˈgāj)&lt;br&gt;verb</td>
<td>Our boss is currently <strong>engaged</strong> in a meeting with the company’s president.</td>
</tr>
<tr>
<td><strong>consecrate</strong>&lt;br&gt;con • sec • rate&lt;br&gt;(ˈkän(t) saˌkrät)&lt;br&gt;verb</td>
<td>The priest <strong>consecrated</strong> the union of the couple in marriage.</td>
</tr>
<tr>
<td><strong>give full measure</strong>&lt;br&gt;idiom</td>
<td>Olivia aced the exam when she gave the <strong>full measure</strong> of her attention to her studies.</td>
</tr>
</tbody>
</table>
The Gettysburg Address
A Speech by Abraham Lincoln

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.
READING CHECK

Circle the letter of the correct answer.

1. At the time of the speech, the United States of America had existed for
   A. twenty-seven years.
   B. forty-seven years.
   C. eighty-seven years.

2. What did the American Civil War test?
   A. the ability of the nation to survive
   B. the ability of the nation to support itself
   C. the ability of the nation to prepare for war

3. Where did Lincoln deliver his speech?
   A. in the White House
   B. on a historic battlefield
   C. beside a war monument

4. Why did Lincoln deliver his speech?
   A. to establish America as a new nation
   B. to honor the troops who died in battle
   C. to proclaim freedom for all Americans

5. Which of the choices best describes the “unfinished work” mentioned in the speech?
   A. an increased participation in the war to make all people equal
   B. an increased resolve to bring peace to all nations of the world
   C. an increased devotion to the nation and the freedom of its people

VOCABULARY CHECK

Circle the letter of the correct answer.

1. A score is equivalent to
   A. two years.
   B. twenty years.
   C. one hundred years.

2. The United States of America is a nation conceived in liberty. The word conceived means
   A. founded.
   B. conquered.
   C. understood.

3. A country engaged in civil war is
   A. not yet at war.
   B. already at war.
   C. never going to war.

4. Consecrated grounds, such as churches and cemeteries, are considered to be always
   A. holy.
   B. clean.
   C. gloomy.

5. Soldiers who give the full measure of their devotion to the war are
   A. ready to give their lives.
   B. able to measure their strengths.
   C. eager to receive compensation.

ANALYZE LITERATURE: Parallelism

Find an example in the speech in which Lincoln uses parallelism. Write the section below.

1. __________________________________________

2. __________________________________________

How does using parallelism emphasize the point he is trying to make?

1. __________________________________________

2. __________________________________________
USE READING SKILLS: Main Idea

Which part of the Gettysburg Address is meant for American people of all times—both the past, present, and future generations? What is the message of this section?

Which part of the Gettysburg Address is dedicated to the people who survived the war, the people of Lincoln's time? What is the main idea of this section?

Which part of the Gettysburg Address is dedicated to the future generations of American citizens? What is the main idea of this section of the speech?

BUILD VOCABULARY SKILLS: Collective Nouns

Words that name groups of things, such as people, animals, and other countable objects, are called collective nouns. In the Gettysburg Address, Abraham Lincoln uses the word score, a collective noun that means “a set of twenty.”

In the table below, you’ll find a list of collective nouns.

<table>
<thead>
<tr>
<th>Collective Nouns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dozen = 12</td>
</tr>
<tr>
<td>Score = 20</td>
</tr>
<tr>
<td>Ton = 100</td>
</tr>
<tr>
<td>Gross = 144 (12 dozen)</td>
</tr>
<tr>
<td>Pair = 2</td>
</tr>
<tr>
<td>Trio = 3</td>
</tr>
<tr>
<td>Quartet = 4</td>
</tr>
<tr>
<td>Quintet = 5</td>
</tr>
</tbody>
</table>

Rewrite each item using a collective noun from the table. Spell out numbers when needed.

1. 12 eggs ______ a dozen eggs ______
2. 20 rooms ______
3. 36 roses ______
4. 120 years ______
5. 144 pins ______
6. 500 socks ______

SPEAKING & LISTENING SKILLS: Delivering a Speech

Read the Gettysburg Address with a classmate, and practice pronunciation of unfamiliar words and proper intonation (the emphasis on spoken words). Discuss the meaning of difficult words, phrases, and sentences with your partner to help you understand the speech. Then, divide the speech into sections for you and your partner to memorize. Together, deliver the memorized speech in front of the class.
ABOUT THE POEMS

“I heard a Fly buzz—when I died—” and “Because I could not stop for Death—” share musings about the transition from life to death. In the first poem, the speaker imagines the last moments of her life, which are ironically interrupted by the buzzing of a fly. In the second poem, the speaker prepares for death as much as she can, but she cannot put off its arrival. Read these poems to explore the author’s thoughts on death.

MAKE CONNECTIONS

What do you fear most about dying?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
ANALYZE LITERATURE: Slant Rhyme

Unlike regular rhyme, in which two or more words share the same sound, slant rhyme occurs when sounds are similar, but not the same. As you read, look for examples of slant rhyme and think about why the author chose to use this kind of rhyme.

USE READING SKILLS: Take Notes

As you read, take notes by writing down the important details in “I heard a Fly buzz—when I Died—” and “Because I could not stop for Death—.” Taking notes will help you determine the main idea of the poems. Then, use the Inference Chart below to record what you infer from the details in the poems. A sample has been provided for you.

<table>
<thead>
<tr>
<th>Poem</th>
<th>Details</th>
<th>What I Infer</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I heard a Fly buzz—when I died—”</td>
<td>For that last Onset—when the King Be witnessed—in the Room</td>
<td>The last Onset is the last breath of a dying person. The King she is referring to is a divine being that will lead the speaker to the afterlife.</td>
</tr>
<tr>
<td>“Because I could not stop for Death—”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## PREVIEW VOCABULARY

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>haste</strong> <em>(ˈhaاست)</em></td>
<td>They gathered their items with <strong>haste</strong> as they rushed to board the bus to the circus.</td>
<td>Write down what you think the word or phrase means. Then use a dictionary to check your definition.</td>
<td>When you complete a task in <strong>haste</strong>, you can…</td>
</tr>
<tr>
<td>noun</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>civility</strong> <em>ˈsi�l•i•ti</em></td>
<td>It is important to treat all people with <strong>civility</strong>.</td>
<td></td>
<td>Treating a stranger with <strong>civility</strong> is…</td>
</tr>
<tr>
<td><em>(sə vilˈa tē)</em> noun</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>surmise</strong> <em>(sərˈmiz)</em></td>
<td>The clues led the detective to <strong>surmise</strong> that the thief was still in the building.</td>
<td></td>
<td>You should use logic to <strong>surmise</strong> because…</td>
</tr>
<tr>
<td>verb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
DURING READING

**Note the Facts**

Besides the speaker, who else is in the room?

**Read Aloud**

Read lines 5–16 aloud. How does the speaker feel when something else appears? Why?

**Use Reading Skills**

**Take Notes** Take notes of the important details in “I heard a Fly buzz—when I Died—” to determine the main idea of the poem. Use the Inference Chart to record what you infer from the details in the poems.

---

**I heard a Fly buzz—when I died—**

A Lyric Poem by

**Emily Dickinson**

I heard a Fly buzz—when I died—
The Stillness in the Room
Was like the Stillness in the Air—
Between the Heaves of Storm—

The Eyes around—had wrung them dry—
and Breaths were gathering firm
For that last Onset—when the King¹
Be witnessed—in the Room

I willed my Keepsakes²—Signed away
What portion of me be
Assignable—and then it was
There interposed³ a Fly—

With Blue—uncertain stumbling Buzz—
Between the light—and me—
And then the Windows failed—and then
I could not see to see—

---

1. **King.** God or Jesus
2. **Keepsakes.** Personal items that are treasured
3. **interposed.** Appeared suddenly
Because I could not stop for Death—

A Lyric Poem by

Emily Dickinson

Because I could not stop for Death—
He kindly stopped for me—
The Carriage held but just Ourselves—
And Immortality.

5  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

10  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—

15  For only Gossamer, my Gown—
   My Tippet4—only Tulle5—

   We paused before a House that seemed
   A Swelling of the Ground—
   The Roof was scarcely visible—

20  The Cornice6—in the Ground

   Since then—’tis Centuries—and yet
   Feels shorter than the Day
   I first **surmised** the Horses Heads
   Were toward Eternity—

---

**Mirrors & Windows**

Do you agree or disagree with the view of death presented in these poems? Explain your position.

---

4. **Tippet**. Short cape worn over the shoulders
5. **Tulle**. Thin netting
6. **Cornice**. Molded projection at the top of a building

---

**Note the Facts**

What three places does the speaker pass by?

---

**Use Reading Skills**

**Take Notes** What is the main idea of these poems? Write your inferences and supporting details in your Inference Chart.

---

**haste** (hāst) noun, overly eager speed

**Civility** (sa vil’ a tē) noun, gentleness; civilized manner

**surmise** (sər mīz’) verb, infer or guess
READING CHECK

Circle the letter of the correct answer.

1. Whom does the speaker in "I heard a Fly buzz—when I died—" expect to come?
   A. the King
   B. the Priest
   C. the Queen

2. What does she do with her keepsakes?
   A. She signs them in a will.
   B. She lends them to friends.
   C. She buries them under a tree.

3. What happens after the fly comes in?
   A. She opens a fly farm.
   B. She kills the noisy insect.
   C. She loses the ability to see.

4. In the poem “Because I could not stop for Death—,” who are the other passengers in the Carriage?
   A. Tippet and Tulle
   B. Death and Immortality
   C. Centuries and Horses Heads

5. What happens to the speaker at the end of the poem?
   A. She dies.
   B. She sleeps.
   C. She wakes up.

VOCABULARY CHECK

Circle the letter of the correct answer.

1. Death knows no haste, because dying is something that a person
   A. hurries to do.
   B. wishes to do.
   C. dreams to do.

2. She appreciates his civility. His manner is
   A. aloof.
   B. rough.
   C. gentle.

3. She surmised that the Horse Heads are toward Eternity, and now she is not entirely sure she is right about what she
   A. inferred.
   B. explained.
   C. announced.

ANALYZE LITERATURE: Slant Rhyme

List some of the examples of slant rhyme you found as you read. Why do you think the author chose to use slant rhyme instead of regular rhyme?
USE READING SKILLS: Take Notes

Review the Inference Chart you completed while reading the poems. What is the main idea of each poem? Share your answer with a classmate.

BUILD LANGUAGE SKILLS: Helping Verbs

A helping verb helps the main verb express an action or a state of being. It also gives the reader a better idea of when the action occurs.

The following chart lists common helping verbs.

<table>
<thead>
<tr>
<th>be</th>
<th>am</th>
<th>is</th>
<th>was</th>
<th>are</th>
<th>were</th>
</tr>
</thead>
<tbody>
<tr>
<td>has</td>
<td>had</td>
<td>have</td>
<td>do</td>
<td>did</td>
<td>does</td>
</tr>
<tr>
<td>will</td>
<td>would</td>
<td>shall</td>
<td>should</td>
<td>can</td>
<td>could</td>
</tr>
<tr>
<td>may</td>
<td>might</td>
<td>must</td>
<td>ought to</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Examples
1. I am leaving the country tomorrow.
2. He had planned the trip carefully.
3. She should think about what might happen.
4. They may decide to leave early.

Write the verbs as a main verb in a sentence by using one or more helping verbs. Underline the helping verbs.

1. hear

2. lived

3. witness

4. flying

5. driven

WRITING SKILLS: Creative Writing

Imagine death as a person or as a symbol, based on the images in these poems. What would you imagine death to be like? Write a poem with two to four stanzas about how you imagine death. In the margin, write a brief explanation about why you imagined death this way.
ABOUT THE STORY

“To Build a Fire” narrates how a man and his dog travel in the Yukon to join his other miners in the mining camp. The man travels as carefully as he can, but he falls through a water trap. He knows he has to build a fire to survive. Read about his struggle to survive against the bitter cold.

MAKE CONNECTIONS

Look back to a time when you did something that someone wisely advised you not to do. What was the result? What did you learn?

____________________________________________________
____________________________________________________
____________________________________________________
____________________________________________________

ANALYZE LITERATURE: Setting

The time and place in which a literary work occurs, along with the details surrounding it, is called the setting. The setting often influences the plot, as characters react in their environment. As you read, analyze how the setting affects the main character’s actions.
USE READING SKILLS: Evaluate Cause and Effect

As you read “To Build a Fire,” look for the relationship between an event (cause) and the results of the event (effect). Write the causes and effects you find in the Cause-and-Effect Chart below.

<table>
<thead>
<tr>
<th>Cause</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>The sun is absent.</td>
<td>The day is clear but there is a subtle gloom that makes it dark.</td>
</tr>
</tbody>
</table>

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# PREVIEW VOCABULARY

## Key Words and Phrases
Read each key word and rate it using this scale:
1. I don’t know it at all.
2. I’ve seen it before.
3. I know it and use it.

## Words and Phrases in Context
Read to see how the key word or phrase can be used in a sentence.

## Definition
Write down what you think the word or phrase means. Then use a dictionary to check your definition.

## Practice
Practice using the key words and phrases by completing the following sentences.

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
</table>
| **pall**
(pōl)
noun  
1 2 3 |
A *pall* of thick black smoke covered the burning mansion. | To dissolve the *pall* of suspicion, a suspect can... |
| **undulation**
un • du • la • tion
(un jü lá shən)
noun  
1 2 3 |
The gentle *undulations* of the white river are a peaceful sight to see. | Taming the *undulation* of an uncombed hair... |
| **apprehension**
ap • pre • hen • sion
(a´ prē hen´ shən)
noun  
1 2 3 |
The assigned reporter stands up with *apprehension* before the whole class. | If you sense *apprehension* taking over yourself, you must... |
| **reiterate**
re • it • er • ate
(rē´ it´ tar´ at)
verb  
1 2 3 |
Heather *reiterates* the assignment out loud in hopes of understanding more. | When you need to ask a person to *reiterate* what he or she said, ask... |
| **imperative**
im • per • a • tive
(im pär´ a tiv)
adjective  
1 2 3 |
Paul realizes that it is *imperative* to complete his project before the week ends. | An *imperative* activity needs to... |

## Keep his (or her) head
*idiom*  
1 2 3 |
As long as Anya *keeps her head*, she will be the Math champion. | When someone *keeps her head* in spite of stressful circumstances, I feel... |
DURING READING

A Short Story by
Jack London

Day had broken cold and gray, exceedingly cold and gray, when the man turned aside from the main Yukon trail and climbed the high earth-bank, where a dim and little-traveled trail led eastward through the fat spruce timberland. It was a steep bank, and he paused for breath at the top, excusing the act to himself by looking at his watch. It was nine o'clock. There was no sun nor hint of sun, though there was not a cloud in the sky. It was a clear day, and yet there seemed an intangible pall over the face of things, a subtle gloom that made the day dark, and that was due to the absence of sun. This fact did not worry the man. He was used to the lack of sun. It had been days since he had seen the sun, and he knew that a few more days must pass before that cheerful orb, due south, would just peep above the skyline and dip immediately from view.

The man flung a look back along the way he had come. The Yukon lay a mile wide and hidden under three feet of ice. On top of this ice were as many feet of snow. It was all pure white, rolling in gentle undulations where the ice jams of the freeze-up had formed. North and south, as far as his eye could see, it was unbroken white, save for a dark hairline that curved and twisted from around the spruce covered island to the south, and that curved and twisted away into the north, where it disappeared behind another spruce-covered island. This dark hairline was the trail—the main trail—that led south five hundred miles to the Chilcoot Pass, Dyea, and salt water; and that led north seventy miles to Dawson, and still on to the north a thousand miles to Nulato, and finally to St. Michael on Bering Sea, a thousand miles and half a thousand more.

But all this—the mysterious, far-reaching hairline trail, the absence of sun from the sky, the tremendous cold, and the strangeness and weirdness of it all—made no impression on the man. It was not because he was long used to it. He was a newcomer in the land, a chechaquo, and this was his first winter.

1. Yukon. Territory and river in northwest Canada
2. Chilcoot Pass, Dyea. Chilcoot Pass—mountain pass leading to the Klondike; Dyea—one town in Alaska that marked the beginning of the Yukon Trail
4. chechaquo. Newcomer

Note the Facts

Underline what the man can see from where he looks back.

Analyze Literature

Setting Describe the setting as you would describe a character. What possible conflicts can the setting cause the man?

---

pall (pôl) noun, covering that obscures or cloaks gloomily

undulation (un jû lâ’ shan) noun, wave; curve
The trouble with him was that he was without imagination. He was quick and alert in the things of life, but only in the things, and not in the significances. Fifty degrees below zero meant eighty-odd degrees of frost. Such fact impressed him as being cold and uncomfortable, and that was all. It did not lead him to meditate upon his frailty as a creature of temperature, and upon man’s frailty in general, able only to live within certain narrow limits of heat and cold; and from there on it did not lead him to the conjectural field of immortality and man’s place in the universe. Fifty degrees below zero stood for a bite of frost that hurt and that must be guarded against by the use of mittens, earflaps, warm moccasins, and thick socks. Fifty degrees below zero was to him just precisely fifty degrees below zero. That there should be anything more to it than that was a thought that never entered his head.

As he turned to go on, he spat speculatively. There was a sharp, explosive crackle that startled him. He spat again. And again, in the air, before it could fall to the snow, the spittle crackled. He knew that at fifty below spittle crackled on the snow, but this spittle had crackled in the air. Undoubtedly it was colder than fifty below—how much colder he did not know. But the temperature did not matter. He was bound for the old claim on the left fork of Henderson Creek, where the boys were already. They had come over across the divide from the Indian Creek country, while he had come the roundabout way to take a look at the possibilities of getting out logs in the spring from the islands in the Yukon. He would be in to camp by six o’clock: a bit after dark, it was true, but the boys would be there, a fire would be going, and a hot supper would be ready. As for lunch, he pressed his hand against the protruding bundle under his jacket. It was also under his shirt, wrapped up in a handkerchief and lying against the naked skin. It was the only way to keep the biscuits from freezing. He smiled agreeably to himself as he thought of those biscuits, each cut open and sopped in bacon grease, and each enclosing a generous slice of fried bacon.

He plunged in among the big spruce trees. The trail was faint. A foot of snow had fallen since the last sled had passed over, and he was glad he was without a sled, traveling light. In fact, he carried nothing but the lunch wrapped in the handkerchief. He was surprised, however, at the cold. It certainly was cold, he concluded, as he rubbed his numb

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5. conjectural. Based primarily on inference rather than evidence.
nose and cheekbones with his mittened hand. He was a warm-whiskered man, but the hair on his face did not protect the high cheekbones and the eager nose that thrust itself aggressively into the frosty air.

At the man’s heels trotted a dog, a big native husky⁶, the proper wolf dog, gray-coated and without any visible or temperamental difference from its brother, the wild wolf. The animal was depressed by the tremendous cold. It knew that it was no time for traveling. Its instinct told it a truer tale than was told to the man by the man’s judgment. In reality, it was not merely colder than fifty below zero: it was colder than sixty below, than seventy below. It was seventy-five below zero. Since the freezing point is thirty-two above zero, it meant that one hundred and seven degrees of frost obtained. The dog did not know anything about thermometers. Possibly in its brain there was no sharp consciousness of a condition of very cold such as was in the man’s brain. But the brute had its instinct. It experienced a vague but menacing apprehension that subdued it and made it slink along at the man’s heels, and that made it question eagerly every unwonted movement of the man as if expecting him to go into camp or to seek shelter somewhere and build a fire. The dog had learned fire, and it wanted fire, or else to burrow under the snow and cuddle its warmth away from the air.

The frozen moisture of its breathing had settled on its fur in a fine powder of frost, and especially were its jowls, muzzle, and eyelashes whitened by its crystalled breath. The man’s red beard and mustache were likewise frosted, but more solidly, the deposit taking the form of ice and increasing with every warm, moist breath he exhaled.

Also, the man was chewing tobacco, and the muzzle of ice held his lips so rigidly that he was unable to clear his chin when he expelled the juice. The result was that a crystal beard of the color and solidity of amber was increasing its length on his chin. If he fell down it would shatter itself, like glass, into brittle fragments. But he did not mind the appendage. It was the penalty all tobacco chewers paid in that country, and he had been out before in two cold snaps. They had not been so cold as this, he knew, but by the spirit thermometer⁷ at Sixty Mile he knew they had been registered at fifty below and at fifty-five. He held

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6. husky. Eskimo dog, a breed of heavy-coated Arctic sled dog
7. spirit thermometer. Thermometer that uses alcohol instead of mercury because of the lower freezing point of alcohol
on through the level stretch of woods for several miles, crossed a wide flat, and dropped down a bank to the frozen bed of a small stream. This was Henderson Creek, and he knew he was ten miles from the forks. He looked at his watch. It was ten o’clock. He was making four miles an hour, and he calculated that he would arrive at the forks at half past twelve. He decided to celebrate that event by eating his lunch there.

The dog dropped in again at his heels, with a tail drooping discouragement, as the man swung along the creek bed. The furrow of the old sled trail was plainly visible, but a dozen inches of snow covered the marks of the last runners. In a month no man had come up or down that silent creek. The man held steadily on. He was not much given to thinking, and just then particularly he had nothing to think about save that he would eat lunch at the forks and that at six o’clock he would be in camp with the boys. There was nobody to talk to; and, had there been, speech would have been impossible because of the ice-muzzle on his mouth. So he continued monotonously to chew tobacco and to increase the length of his amber beard.

Once in a while the thought reiterated itself that it was very cold and that he had never experienced such cold. As he walked along he rubbed his cheekbones and nose with the back of his mittened hand. He did this automatically, now and again changing hands. But rub as he would, the instant he stopped his cheekbones went numb, and the following instant the end of his nose went numb. He was sure to frost his cheeks; he knew that, and experienced a pang of regret that he had not devised a nose strap of the sort Bud wore in cold snaps. Such a strap passed across the cheeks, as well, and saved them. But it didn’t matter much, after all. What were frosted cheeks? A bit painful, that was all: they were never serious.

Empty as the man’s mind was of thoughts, he was keenly observant, and he noticed the changes in the creek, the curves and bends and timber jams, and always he sharply noted where he placed his feet. Once, coming around a bend, he shied abruptly, like a startled horse, curved away from the place where he had been walking, and retreated several paces.
back along the trail. The creek he knew was frozen clear to the bottom—no creek could contain water in that arctic winter—

but he knew also that there were springs that bubbled out from the hillsides and ran along under the snow and on top the ice of the creek. He knew that the coldest snaps never froze these springs, and he knew likewise their danger. They were traps. They hid pools of water under the snow that might be three inches deep, or three feet. Sometimes a skin of ice half an inch thick covered them, and in turn was covered by the snow. Sometimes there were alternate layers of water and ice skin, so that when one broke through he kept on breaking through for a while, sometimes wetting himself to the waist.

That was why he had shied in such panic. He had felt the give under his feet and heard the crackle of a snow-hidden ice skin. And to get his feet wet in such a temperature meant trouble and danger. At the very least it meant delay, for he would be forced to stop and build a fire, and under its protection to bare his feet while he dried his socks and moccasins. He stood and studied the creek bed and its banks, and decided that the flow of water came from the right. He reflected awhile, rubbing his nose and cheeks, then skirted to the left, stepping gingerly and testing the footing for each step. Once clear of the danger, he took a fresh chew of tobacco and swung along at his four-mile gait.

In the course of the next two hours he came upon several similar traps. Usually the snow above the hidden pools had a sunken, candied appearance that advertised the danger. Once again, however, he had a close call; and once, suspecting danger, he compelled the dog to go on in front. The dog did not want to go. It hung back until the man shoved it forward, and then it went quickly across the white, unbroken surface. Suddenly it broke through, floundered to one side, and got away to firmer footing. It had wet its forefeet and legs, and almost immediately the water that clung to it turned to ice. It made quick efforts to lick the ice off its legs, then dropped down in the snow and began to bite out the ice that had formed between the toes. This was a matter of instinct. To permit the ice to remain would mean sore feet. It did not know this. It merely obeyed the mysterious prompting that arose from the deep crypts of its being. But the man knew, having achieved a judgment on the subject, and he removed the mitten from his right hand and helped tear out the ice particles. He did not expose his fingers more than a minute, and was astonished at the swift numbness...
that smote\(^8\) them. It certainly was cold. He pulled on the mitten hastily, and beat the hand savagely across his chest.

At twelve o’clock the day was at its brightest. Yet the sun was too far south on its winter journey to clear the horizon. The bulge of the earth intervened between it and Henderson Creek, where the man walked under a clear sky at noon and cast no shadow. At half-past twelve, to the minute, he arrived at the forks of the creek. He was pleased at the speed he had made. If he kept it up, he would certainly be with the boys by six. He unbuttoned his jacket and shirt and drew forth his lunch. The action consumed no more than a quarter of a minute, yet in that brief moment the numbness laid hold of the exposed fingers.

He did not put the mitten on, but, instead, struck the fingers a dozen sharp smashes against his leg. Then he sat down on a snow-covered log to eat. The sting that followed upon the striking of his fingers against his leg ceased so quickly that he was startled. He had had no chance to take a bite of biscuit. He struck the fingers repeatedly and returned them to the mitten, baring the other hand for the purpose of eating. He tried to take a mouthful, but the ice muzzle prevented. He had forgotten to build a fire and thaw out. He chuckled at his foolishness, and as he chuckled he noted the numbness creeping into the exposed fingers. Also, he noted that the stinging which had first come to his toes when he sat down was already passing away. He wondered whether the toes were warm or numb. He moved them inside the moccasins and decided that they were numb.

He pulled the mitten on hurriedly and stood up. He was a bit frightened. He stamped up and down until the stinging returned into the feet. It certainly was cold, was his thought. That man from Sulphur Creek had spoken the truth when telling how cold it sometimes got in the country. And he had laughed at him at the time! That showed one must not be too sure of things. There was no mistake about it, it was cold. He strode up and down, stamping his feet and threshing his arms, until reassured by the returning warmth. Then he got out matches and proceeded to make a fire. From the undergrowth, where high water of the previous spring had lodged a supply of seasoned twigs, he got his firewood. Working carefully from a small beginning, he soon had a roaring fire, over which he thawed the ice from his face and in the protection of which he ate his biscuits. For the moment the cold of space was outwitted. The dog took

\(^{8.} \text{smote. Afflicted}\)
The man took a chew of tobacco and proceeded to start a new amber beard. Also, his moist breath quickly powdered with white his mustache, eyebrows, and lashes. There did not seem to be so many springs on the left fork of the Henderson, and for half an hour the man saw no signs of any. And then it happened. At a place where there were no signs, where the soft, unbroken snow seemed to advertise solidity beneath, the man broke through. It was not deep. He wet himself halfway to the knees before he floundered out to the firm crust.

He was angry, and cursed his luck aloud. He had hoped to get into camp with the boys at six o’clock, and this would delay

**Think and Reflect**

Describe the relationship between the man and the dog. How might have the dog acted if it had a keen intimacy with its owner?
him an hour, for he would have to build a fire and dry out his footgear. This was imperative at that low temperature—he knew that much; and he turned aside to the bank, which he climbed. On top, tangled in the underbrush about the trunks of several small spruce trees, was a high-water deposit of dry firewood—sticks and twigs, principally, but also larger portions of seasoned branches and fine, dry, last year’s grasses. He threw down several large pieces on top of the snow.

This served for a foundation and prevented the young flame from drowning itself in the snow it otherwise would melt. The flame he got by touching a match to a small shred of birch bark that he took from his pocket. This burned even more readily than paper. Placing it on the foundation, he fed the young flame with wisps of dry grass and with the tiniest dry twigs.

He worked slowly and carefully, keenly aware of his danger. Gradually, as the flame grew stronger, he increased the size of the twigs with which he fed it. He squatted in the snow, pulling the twigs out from their entanglement in the brush and feeding directly to the flame. He knew there must be no failure. When it is seventy-five below zero, a man must not fail in his first attempt to build a fire—that is, if his feet are wet. If his feet are dry, and he fails, he can run along the trail for half a mile and restore his circulation. But the circulation of wet and freezing feet cannot be restored by running when it is seventy-five below. No matter how fast one runs, the wet feet will freeze the harder.

All this the man knew. The old-timer on Sulphur Creek had told him about it the previous fall, and now he was appreciating the advice. Already all sensation had gone out of his feet. To build the fire he had been forced to remove his mittens, and the fingers had quickly gone numb. His pace of four miles an hour had kept his heart pumping blood to the surface of his
body and to all the extremities. But the instant he stopped, the action of the pump eased down. The cold of space smote the unprotected tip of the planet, and he, being on that unprotected tip, received the full force of the blow. The blood of his body recoiled before it. The blood was alive, like the dog, and like the dog it wanted to hide away and cover itself up from the fearful cold. So long as he walked four miles an hour, he pumped that blood, willy-nilly, to the surface; but now it ebbed away and sank down into the recesses of his body. The extremities were the first to feel its absence. His wet feet froze the faster, and his exposed fingers numbed the faster, though they had not yet begun to freeze. Nose and cheeks were already freezing, while the skin of all his body chilled as it lost its blood.

But he was safe. Toes and nose and cheeks would be only touched by the frost, for the fire was beginning to burn with strength. He was feeding it with twigs the size of his finger. In another minute he would be able to feed it with branches the size of his wrist, and then he could remove his wet foot-gear, and, while it dried, he could keep his naked feet warm by the fire, rubbing them at first, of course, with snow. The fire was a success. He was safe. He remembered the advice of the old-timer on Sulphur Creek, and smiled. The old-timer had been very serious in laying down the law that no man must travel alone in the Klondike after fifty below. Well, here he was; he had had the accident; he was alone; and he had saved himself. Those old-timers were rather womanish, some of them, he thought. All a man had to do was to keep his head, and he was all right. Any man who was a man could travel alone. But it was surprising, the rapidity with which his cheeks and nose were freezing. And he had not thought his fingers could go lifeless in so short a time. Lifeless they were, for he could scarcely make them move together to grip a twig, and they seemed remote from his body and from him. When he touched a twig, he had to look and see whether or not he had hold of it. The wires were pretty well down between him and his finger ends.

All of which counted for little. There was the fire, snapping and crackling and promising life with every dancing flame. He started to untie his moccasins. They were coated with ice; the thick German socks were like sheaths of iron halfway to the knees; and the moccasin strings were like rods of steel all twisted and knotted as by some conflagration. For a moment he tugged with his numb fingers, then, realizing the folly of it, he drew his sheath-knife.

**Idioms** In order to survive the Klondike alone at below fifty degrees, a man must **keep his head**. What does this idiom mean?
REVIEW CHECK

Circle the letter of the correct answer.

1. How does the man respond to the lack of the sun?
   A. He panics.
   B. He does not care.
   C. He looks for the North Star.

2. What does the man think about the temperature of fifty degrees below zero?
   A. He thinks it is cold and uncomfortable.
   B. He thinks it is warmer than he is used to.
   C. He thinks it is too dangerous to continue.

3. Why is the dog apprehensive?
   A. It dislikes its master.
   B. It senses trouble nearby.
   C. It knows the cold is dangerous.

4. What happens when the man shoves the dog across the white surface?
   A. The dog bites the man.
   B. The surface breaks through.
   C. The man slides on the surface.

5. What does the man do after accidentally getting himself wet?
   A. He works carefully to build a fire.
   B. He embraces the dog to get warmth.
   C. He calls his friends for help in his talkie.

VOCABULARY CHECK

Circle the letter of the correct answer.

1. There is an unseen pall over the whole area, the white environment appearing
   A. visible.
   B. existing.
   C. concealed.

2. Pure white snow rolled in gentle undulation where the ice
   A. roars along.
   B. curves along.
   C. floods along.

3. The dog can sense a menacing apprehension; it is subdued by that inexplicable
   A. dread.
   B. serenity.
   C. excitement.

4. He reiterates that it is very cold, the words passing from his lips
   A. angrily.
   B. repeatedly.
   C. wonderingly.

5. It is imperative to warm yourself in a very low temperature; he struggles to build a fire because it is
   A. amusing.
   B. necessary.
   C. monotonous.

USE READING SKILLS: Evaluate Cause and Effect

Summarize the first part of “To Build a Fire” using Cause and Effect. Based on what you have read so far, what do you think will happen to the man and his dog? Share your answers with a classmate.
## PREVIEW VOCABULARY

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
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<td><strong>agitation</strong></td>
<td>The <em>agitation</em> of the crowd over the new chief of police is palpable.</td>
<td>To ease a person’s <em>agitation</em>...</td>
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<tr>
<td><em>ag·i·ta·tion</em></td>
<td><em>(a´j@t6&gt;sh@n)</em></td>
<td>noun</td>
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<tr>
<td><strong>nucleus</strong></td>
<td>The family is the <em>nucleus</em> of society.</td>
<td>I believe that the <em>nucleus</em> of friendship is...</td>
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<tr>
<td><em>nu·cle·us</em></td>
<td><em>(nü´k1é əs)</em></td>
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<tr>
<td><strong>apathetically</strong></td>
<td>The bully kicked the puppy <em>apathetically</em>.</td>
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<td><em>ap·ath·et·i·cal·ly</em></td>
<td><em>(a´pa`thetık l7)</em></td>
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<td><strong>peremptorily</strong></td>
<td>The lion tamer <em>peremptorily</em> called the king of the jungle to his side.</td>
<td><em>Peremptorily</em> ordering for food and water may get a person...</td>
<td></td>
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<tr>
<td><em>per·emp·to·ri·ly</em></td>
<td><em>(p3r emp´tərə l7)</em></td>
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<td><strong>poignant</strong></td>
<td>The <em>poignant</em> reunion between father and daughter brought tears to the viewers’ eyes.</td>
<td>A <em>poignant</em> movie has elements like...</td>
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<td><em>poi·gnant</em></td>
<td><em>(poi´nyənt)</em></td>
<td>adjective</td>
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- **Key Words and Phrases**: Read each key word and rate it using this scale:
  1. I don’t know it at all.
  2. I’ve seen it before.
  3. I know it and use it.
- **Words and Phrases in Context**: Read to see how the key word or phrase can be used in a sentence.
- **Definition**: Write down what you think the word or phrase means. Then use a dictionary to check your definition.
- **Practice**: Practice using the key words and phrases by completing the following sentences.
But before he could cut the strings, it happened. It was his own fault or, rather, his mistake. He should not have built the fire under the spruce tree. He should have built it in the open. But it had been easier to pull the twigs from the brush and drop them directly on the fire. Now the tree under which he had done this carried a weight of snow on its boughs. No wind had blown for weeks, and each bough was fully freighted. Each time he had pulled a twig he had communicated a slight

agitation

to the tree—an imperceptible agitation, so far as he was concerned, but an agitation sufficient to bring about the disaster. High up in the tree one bough capsized its load of snow. This fell on the boughs beneath, capsizing them. This process continued, spreading out and involving the whole tree. It grew like an avalanche, and it descended without warning upon the man and the fire, and the fire was blotted out! Where it had burned was a mantle of fresh and disordered snow.

The man was shocked. It was as though he had just heard his own sentence of death. For a moment he sat and stared at the spot where the fire had been. Then he grew very calm. Perhaps the old-timer on Sulphur Creek was right. If he had only had a trail mate he would have been in no danger now. The trail mate could have built the fire. Well, it was up to him to build the fire over again, and this second time there must be no failure. Even if he succeeded, he would most likely lose some toes. His feet must be badly frozen by now, and there would be some time before the second fire was ready.

Such were his thoughts, but he did not sit and think them. He was busy all the time they were passing through his mind. He made a new foundation for a fire, this time in the open, where no treacherous tree could blot it out. Next, he gathered dry grasses and tiny twigs from the high-water flotsam. He could not bring his fingers together to pull them out, but he was able to gather them by the handful. In this way he got many rotten twigs and bits of green moss that were undesirable, but it was the best he could do. He worked methodically, even collecting an armful of the larger branches to be used later when the fire gathered strength. And all the while the dog sat and watched him, a certain yearning wistfulness in its eyes, for it looked upon him as the fire provider, and the fire was slow in coming.

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9. avalanche. A slide of large masses of snow and ice down a mountain
10. flotsam. Odds and ends washed up by the water
11. wistfulness. A sadly pensive longing
When all was ready, the man reached in his pocket for a second piece of birch bark. He knew the bark was there, and, though he could not feel it with his fingers, he could hear its crisp rustling as he fumbled for it. Try as he would, he could not clutch hold of it. And all the time, in his consciousness, was the knowledge that each instant his feet were freezing. This thought tended to put him in a panic, but he fought against it and kept calm. He pulled on his mittens with his teeth, and threshed his arms back and forth, beating his hands with all his might against his sides. He did this sitting down, and he stood up to do it; and all the while the dog sat in the snow, its wolf brush of a tail curled around warmly over its forefeet, its sharp wolf ears pricked forward intently as it watched the man. And the man, as he beat and threshed with his arms and hands, felt a great surge of envy as he regarded the creature that was warm and secure in its natural covering.

After a time he was aware of the first faraway signals of sensation in his beaten fingers. The faint tingling grew stronger till it evolved into a stinging ache that was excruciating, but which the man hailed with satisfaction. He stripped the mitten from his right hand and fetched forth the birch bark. The exposed fingers were quickly going numb again. Next he brought out his bunch of sulphur matches. But the tremendous cold had already driven the life out of his fingers. In his effort to separate one match from the others, the whole bunch fell in the snow. He tried to pick it out of the snow, but failed. The dead fingers could neither touch nor clutch. He was very careful. He drove the thought of his freezing feet, and nose, and cheeks, out of his mind, devoting his whole soul to the matches. He watched, using the sense of vision in place of that of touch, and when he saw his fingers on each side the bunch, he closed them—that is, he willed to close them, for the wires were down, and the fingers did not obey. He pulled the mitten on the right hand, and beat it fiercely against his knee. Then, with both mitted hands, he scooped the bunch of matches, along with much snow, into his lap. Yet he was no better off.

After some manipulation he managed to get the bunch between the heels of his mitted hands. In this fashion he carried it to his mouth. The ice crackled and snapped when by a violent effort he opened his mouth. He drew the lower jaw in, curled the upper lip out of the way, and scraped the bunch with his upper teeth in order to separate a match. He succeeded in getting one, which he dropped on his lap. He was no better off.

Analyze Literature

Character The dog views the man as the fire provider, and the man envies the dog for its natural warmth. Evaluate the characters based on their perspective of each other.

Use Reading Skills

Evaluate Cause and Effect

Why can't the man pick the matches? Note the answer in the Cause-and-Effect Chart.

Note the Facts

What does the man do when he cannot pick up the matches?
He could not pick it up. Then he devised a way. He picked it up in his teeth and scratched it on his leg. Twenty times he scratched before he succeeded in lighting it. As it flamed he held it with his teeth to the birch bark. But the burning brimstone\textsuperscript{12} went up his nostrils and into his lungs, causing him to cough spasmodically\textsuperscript{13}. The match fell into the snow and went out.

The old-timer on Sulphur Creek was right, he thought in the moment of controlled despair that ensued: after fifty below, a man should travel with a partner. He beat his hands, but failed in exciting any sensation. Suddenly he bared both hands, removing the mittens with his teeth. He caught the whole bunch between the heels of his hands. His arm muscles not being frozen enabled him to press the hand heels tightly against the matches. Then he scratched the bunch along his leg. It flared into flame, seventy sulphur matches at once! There was no wind to blow them out. He kept his head to one side to escape the strangling fumes, and held the blazing bunch to the birch bark. As he so held it, he became aware of sensation in his hand. His flesh was burning. He could smell it. Deep down below the surface he could feel it. The sensation developed into pain that grew acute. And still he endured it, holding the flame of the matches clumsily to the bark that would not light readily because his own burning hands were in the way, absorbing most of the flame.

At last, when he could endure no more, he jerked his hands apart. The blazing matches fell sizzling into the snow, but the

\textsuperscript{12} brimstone. Another name for sulphur
\textsuperscript{13} spasmodically. In spurts and fits
birch bark was alight. He began laying dry grasses and the
tiniest twigs on the flame. He could not pick and choose, for he
had to lift the fuel between the heels of his hands. Small pieces
of rotten wood and green moss clung to the twigs, and he bit
them off as well as he could with his teeth. He cherished the
flame carefully and awkwardly. It meant life, and it must not
perish. The withdrawal of blood from the surface of his body
now made him begin to shiver, and he grew more awkward. A
large piece of green moss fell squarely on the little fire. He tried
to poke it out with his fingers, but his shivering frame made
him poke too far, and he disrupted the nucleus of the little
fire, the burning grasses and tiny twigs separating and scatter-
ing. He tried to poke them together again, but in spite of the
tenseness of the effort, his shivering got away with him, and
the twigs were hopelessly scattered. Each twig gushed a puff of
smoke and went out. The fire provider had failed. As he looked
apathetically about him, his eyes chanced on the dog, sitting
across the ruins of the fire from him, in the snow, making rest-
less, hunching movements, slightly lifting one forefoot and
then the other, shifting its weight back and forth on them with
wistful eagerness.

Think and Reflect
The author has gone into specific details to describe the man's
hands. What does the condition of the man's hands mean to his
survivability?

The sight of the dog put a wild idea into his head. He
remembered the tale of the man, caught in a blizzard, who killed
a steer and crawled inside the carcass, and so was saved. He
would kill the dog and bury his hands in the warm body until
the numbness went out of them. Then he could build another
fire. He spoke to the dog, calling it to him; but in his voice was
a strange note of fear that frightened the animal, who had never
known the man to speak in such way before. Something was the
matter, and its suspicious nature sensed danger—it knew not
what danger, but somewhere, somehow, in its brain arose an
apprehension of the man. It flattened its ears down at the sound
of the man's voice, and its restless, hunching movements and the

nucleus (núˈ klē əs) noun, core;
central part

apathetically (əˈ paθə tikh li) adverb, without emotion

Use Reading Skills
Evaluate Cause and Effect
What makes the fire go out?
Write the cause in the Cause-
and-Effect Chart.

Note the Facts
What does the sight of the dog
remind the man of? What does he plan to do?
DURING READING

Note the Facts

Why does the dog move away from the man?

---

peremptorily (pər ‘emp-tər-ə lē) adverb, in a commanding manner

Use Reading Skills

Evaluate Cause and Effect

Read lines 515–518. Why can’t the man kill the dog? Note the answer in the Cause-and-Effect Chart.

---

Note the Facts

What does the man realize?

---

liftings and shiftings of its forefeet became more pronounced; but it would not come to the man. He got on his hand and knees and crawled toward the dog. This unusual posture again excited suspicion, and the animal sidled14 mincingly away.

The man sat up in the snow for a moment and struggled for calmness. Then he pulled on his mittens, by means of his teeth, and got upon his feet. He glanced down at first in order to assure himself that he was really standing up, for the absence of sensation in his feet left him unrelated to the earth. His erect position in itself started to drive the webs of suspicion from the dog’s mind; and when he spoke **peremptorily**, with the sound of whiplashes in his voice, the dog rendered its customary allegiance and came to him. As it came within reaching distance, the man lost his control. His arms flashed out to the dog, and he experienced genuine surprise when he discovered that his hands could not clutch, that there was neither bend nor feeling in the fingers. He had forgotten for the moment that they were frozen and that they were freezing more and more. All this happened quickly, and before the animal could get away, he encircled its body with his arms. He sat down in the snow, and in this fashion held the dog, while it snarled and whined and struggled.

But it was all he could do, hold its body encircled in his arms and sit there. He realized that he could not kill the dog. There was no way to do it. With his helpless hands he could neither draw nor hold his sheath-knife nor throttle15 the animal. He released it, and it plunged wildly away, with tail between its legs, and still snarling. It halted forty feet away and surveyed him curiously, with ears sharply pricked forward. The man looked down at his hands in order to locate them, and found them hanging on the ends of his arms. It struck him as curious that one should have to use his eyes in order to find out where his hands were. He began threshing his arms back and forth, beating the mitted hands against his sides. He did this for five minutes, violently, and his heart pumped enough blood up to the surface to put a stop to his shivering. But no sensation was aroused in the hands.

He had an impression that they hung like weights on the ends of his arms, but when he tried to run the impression down, he could not find it.

14. **sidled**. Moved in a quiet and cautious manner
15. **throttle**. Strangle
A certain fear of death, dull and oppressive, came to him. This fear quickly became poignant as he realized that it was no longer a mere matter of freezing his fingers and toes, or of losing his hands and feet, but that it was a matter of life and death with the chances against him. This threw him into a panic, and he turned and ran up the creekbed along the old, dim trail. The dog joined in behind and kept up with him. He ran blindly, without intention, in fear such as he had never known in his life. Slowly, as he plowed and floundered through the snow, he began to see things again—the banks of the creek, the old timber jams, the leafless aspens, and the sky. The running made him feel better. He did not shiver. Maybe, if he ran on, his feet would thaw out; and, anyway, if he ran far enough, he would reach camp and the boys. Without doubt he would lose some fingers and toes and some of his face; but the boys would take care of him, and save the rest of him when he got there. And at the same time there was another thought in his mind that said he would never get to the camp and the boys; that it was too many miles away, that the freezing had too great a start on him, and that he would soon be stiff and dead. This thought he kept in the background and refused to consider. Sometimes it pushed itself forward and demanded to be heard, but he thrust it back and strove to think of other things.

It struck him as curious that he could run at all on feet so frozen that he could not feel them when they struck the earth and took the weight of his body. He seemed to himself to skim along above the surface, and to have no connection with the earth. Somewhere he had once seen a winged Mercury16, and he wondered if Mercury felt as he felt when skimming over the earth.

His theory of running until he reached camp and the boys had one flaw in it: he lacked the endurance. Several

---

16. Mercury. In Roman mythology, Mercury, the messenger of the gods, is depicted with winged feet.
times he stumbled, and finally he tottered, crumpled up, and fell. When he tried to rise, he failed. He must sit and rest, he decided, and next time he would merely walk and keep on going. As he sat and regained his breath, he noted that he was feeling quite warm and comfortable. He was not shivering, and it even seemed that a warm glow had come to his chest and trunk. And yet, when he touched his nose or cheeks, there was no sensation. Running would not thaw them out. Nor would it thaw out his hands and feet.

Then the thought came to him that the frozen portions of his body must be extending. He tried to keep this thought down, to forget it, to think of something else; he was aware of the panicky feeling that it caused, and he was afraid of the panic. But the thought asserted itself, and persisted, until it produced a vision of his body totally frozen. This was too much, and he made another wild run along the trail. Once he slowed down to a walk, but the thought of the freezing extending itself made him run again.

And all the time the dog ran with him, at his heels. When he fell down a second time, it curled its tail over its fore-feet and sat in front of him, facing him, curiously eager and intent. The warmth and security of the animal angered him, and he cursed it till it flattened down its ears appeasingly. This time the shivering came more quickly upon the man. He was losing in his battle with the frost. It was creeping into his body from all sides. The thought of it drove him on, but he ran no more than a hundred feet, when he staggered and pitched headlong. It was his last panic. When he had recovered his breath and control, he sat up and entertained in his mind the conception of meeting death with dignity. However, the conception did not come to him in such terms. His idea of it was that he had been making a fool of himself, running around like a chicken with its head cut off—such was the simile that occurred to him. Well, he was bound to freeze anyway, and he might as well take it decently. With this newfound peace of mind came the first glimmerings of drowsiness. A good idea, he thought, to sleep off to death. It was like taking an anaesthetic. Freezing was not so bad as people thought. There were lots worse ways to die.

He pictured the boys finding his body next day. Suddenly he found himself with them, coming along the trail and looking

---

17. **anaesthetic**: A drug that causes temporary loss of bodily sensations
for himself. And, still with them, he came around a turn in the trail and found himself lying in the snow. He did not belong with himself any more, for even then he was out of himself; standing with the boys and looking at himself in the snow. It certainly was cold, was his thought. When he got back to the States he could tell the folks what real cold was. He drifted on from this to a vision of the old-timer on Sulphur Creek. He could see him quite clearly, warm and comfortable, and smoking a pipe.

“You were right, old hoss; you were right,” the man mumbled to the old-timer of Sulphur Creek.

Then the man drowsed off into what seemed to him the most comfortable and satisfying sleep he had ever known.

The dog sat facing him and waiting. The brief day drew to a close in a long, slow twilight. There were no signs of a fire to be made, and, besides, never in the dog’s experience had it known a man to sit like that in the snow and make no fire. As the twilight drew on, its eager yearning for the fire mastered it, and with a great lifting and shifting of forefeet, it whined softly, then flattened its ears down in anticipation of being chidden by the man. But the man remained silent. Later, the dog whined loudly. And still later it crept close to the man and caught the scent of death. This made the animal bristle and back away. A little longer it delayed, howling under the stars that leaped and danced and shone brightly in the cold sky. Then it turned and trotted up the trail in the direction of the camp it knew, where were the other food providers and fire providers.

18. hoss. A well-respected person
19. chidden. Scolded

Look back to a time when you did not want to accept an obvious outcome or decision in a certain situation. What finally made you accept reality?

---

Read Aloud
Read lines 606–612. What does the man see?

---

Use Reading Skills
Evaluate Cause and Effect
Read lines 618–635. Why does the dog leave the man? Note the answer in the Cause-and-Effect Chart.
READING CHECK

Circle the letter of the correct answer.

1. What is the advice of the old-timer on Sulphur Creek?
   A. No two men must travel in the Klondike after fifty below.
   B. No man must travel alone in the Klondike after fifty below.
   C. No dog must travel with a man in the Klondike after fifty below.

2. Under what tree does the man build a fire?
   A. pine tree
   B. spruce tree
   C. redwood tree

3. How does the dog regard the man?
   A. as a friend
   B. as a master
   C. as a provider

4. Aside from freezing, what else happens to the man?
   A. His feet are bitten.
   B. His face is bruised.
   C. His flesh is burned.

5. What does he admit before he sleeps for the last time?
   A. He admits that the old-timer is right.
   B. He admits that he is proud and foolish.
   C. He admits that he doesn’t deserve his dog.

VOCABULARY CHECK

Circle the letter of the correct answer.

1. The slight agitation to the tree causes the snow on its boughs to be
   A. spread.
   B. disturbed.
   C. motionless.

2. He has accidentally disrupted the nucleus of his little fire. It begins to die without its
   A. core.
   B. surface.
   C. appendage.

3. He looks apathetically around him. His eyes land on his dog, his face
   A. without logic.
   B. without emotion.
   C. without understanding.

4. He speaks peremptorily to the dog, and the animal can’t do anything but follow
   A. his request.
   B. his question.
   C. his command.

5. The man’s fear becomes poignant, striking him
   A. dully.
   B. gently.
   C. sharply.

ANALYZE LITERATURE: Setting

How does the setting of the story affect the main character in “To Build a Fire”?

USE READING SKILLS: Evaluate Cause and Effect

Review the Cause-and-Effect Chart you completed while reading the story. Summarize “To Build a Fire” using cause and effect. What do you think is the real cause of the man’s death?
BUILD LANGUAGE SKILLS: Conjunctive Adverbs

**Conjunctive adverbs** act as transitions between complete ideas. It indicates the relationship in the meaning of these ideas; it can show comparison, contrast, cause and effect, sequence, and other forms of relationship.

A semicolon (;) and a comma (,) are used along with the conjunctive adverb to connect two complete ideas.

**Example**
1. The place is cold and dreary; **however**, it does not stop him from traveling.

When a conjunctive adverb introduces, interrupts, or concludes one complete idea, a comma is used to separate it from the rest of the sentence.

**Example**
1. The place is cold and dreary. **However**, it does not stop him from traveling.

The following is a list of commonly used conjunctive adverbs:

<table>
<thead>
<tr>
<th>accordingly</th>
<th>also</th>
<th>anyway</th>
<th>besides</th>
</tr>
</thead>
<tbody>
<tr>
<td>certainly</td>
<td>consequently</td>
<td>finally</td>
<td>furthermore</td>
</tr>
<tr>
<td>hence</td>
<td>however</td>
<td>incidentally</td>
<td>indeed</td>
</tr>
<tr>
<td>instead</td>
<td>meanwhile</td>
<td>moreover</td>
<td>namely</td>
</tr>
<tr>
<td>nevertheless</td>
<td>next</td>
<td>now</td>
<td>otherwise</td>
</tr>
<tr>
<td>similarly</td>
<td>still</td>
<td>then</td>
<td>therefore</td>
</tr>
</tbody>
</table>

Combine the sentences using conjunctive adverbs.

1. The man does not listen to the old-timer. He learns his mistake too late.

2. He tries to use his hands to light the matches. His hands are too numb to clutch.

3. The dog knows the cold is dangerous. It knows it is not good to travel.

4. The man builds a fire under a spruce tree laden with snow and agitates the snow on its boughs. The snow falls on the fire.

**WORK TOGETHER: Make a Map**

With a partner, reread “To Build a Fire” and take notes on the setting of the story and the important locations in the plot. Compare notes and then create a map showing the areas in the story. Use your imagination to fill in the connecting roads and other places that the story did not mention.
ABOUT THE SPEECH

“I Am the Last of My Family” is an account of Cochise’s speech after surrendering to the U.S. government. In his speech, Cochise reminds his audience of the history between the Apaches and the different kinds of people who have settled on their land. After years of suffering and war against the white settlers, Cochise decides to surrender. Read on to find out the reasons for Cochise’s fateful decision.

MAKE CONNECTIONS

What if you were forced to give up your home and everything you own? How would you feel, and why would you feel this way?

ANALYZE LITERATURE: Oral Tradition

The way for people to pass on works, motifs, ideas, or customs in oral tradition is by word of mouth. Because of this, works in oral tradition, such as stories and speeches, need to be easy to understand and remember. As you read, look for literary devices (such as figurative language or a unique way of using words) that make Cochise’s speech more memorable and easier to understand.
USE READING SKILLS: Determine Author’s Purpose

The **author’s purpose** is his or her aim or goal for creating a literary work. What was Cochise’s true purpose for giving his speech? Did he aim to describe (*who, what, where, when*), to *inform* or *explain* (*how, why*), or to *persuade* his audience? To help determine Cochise’s purpose, fill the Author’s Purpose Chart below with key details from Cochise’s speech. Record these details in bullet form and sort each detail into the proper column.

**Author’s Purpose Chart**

<table>
<thead>
<tr>
<th>Descriptive</th>
<th>Informative</th>
<th>Persuasive</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Cochise describes the Spanish as the settlers with horses, iron shirts, and long knives and guns.</td>
<td>• Cochise tells how the Apache first came into the land they called their home and country.</td>
<td>• Cochise argues that he makes his speech only to try to save his tribe.</td>
</tr>
</tbody>
</table>
## PREVIEW VOCABULARY

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>feeble</strong> fee • ble <em>(fē´ bl)</em> adjective</td>
<td>The feeble breeze from the window failed to cool the air inside our classroom.</td>
<td>Write down what you think the word or phrase means. Then use a dictionary to check your definition.</td>
<td>Having a feeble body does not stop a person from...</td>
</tr>
<tr>
<td><strong>at peace</strong> idiom</td>
<td>For twenty years, the two neighbors never had a single argument and lived at peace.</td>
<td></td>
<td>To be at peace with my enemies, I have to...</td>
</tr>
<tr>
<td><strong>perish</strong> per • ish <em>(pər´ ish)</em> verb</td>
<td>After three days without water, the tiny plant perished.</td>
<td></td>
<td>Newborn animals can perish if...</td>
</tr>
<tr>
<td><strong>remnant</strong> rem • nant <em>(rem´ nant)</em> noun</td>
<td>Juana swept the remnants of the broken vase that she failed to pick up earlier.</td>
<td></td>
<td>The remnants of ancient cultures that we study today include...</td>
</tr>
</tbody>
</table>
I Am the Last of My Family

A Speech by Cochise of the Chiricahua Apache

This for a very long time has been the home of my people; they came from the darkness, few in numbers and **feeble**. The country was held by a much stronger and more numerous people, and from their stone houses we were quickly driven. We were a hunting people, living on the animals that we could kill. We came to these mountains about us; no one lived here, and so we took them for our home and country. Here we grew from the first feeble band to be a great people, and covered the whole country as the clouds cover the mountains. Many people came to our country. First the Spanish, with their horses and their iron shirts, their long knives and guns, great wonders to my simple people. We fought some, but they never tried to drive us from our homes in these mountains. After many years the Spanish soldiers were driven away and the Mexican ruled the land. With these little wars came, but we were now a strong people and we did not fear them. At last in my youth came the white man, your people. Under the counsels of my grandfather, who had for a very long time been the head of the Apaches, they were received with friendship. Soon their numbers increased and many passed through my country to the great waters of the setting sun. Your soldiers came and their strong houses were all through my country. I received favors from your people and did all that I could in return and we lived at peace. At last your soldiers did me a very great wrong, and I and my whole people went to war with them. At first we were successful and your soldiers were driven away and your people killed and we again possessed our land. Soon many soldiers came from the north and from the west, and my people were driven to the mountain hiding places; but these

---

1. horses...knives. Spaniards introduced horses to the Americas. Metal armor and swords are referred to here.
2. great...sun. Pacific Ocean
3. strong houses. Military forts
4. a very great wrong. Likely refers to Cochise’s falsely being accused of stealing farm animals in 1861
30 did not protect us, and soon my people were flying from one
mountain to another, driven by the soldiers, even as the wind is
now driving the clouds. I have fought long and as best I could
against you. I have destroyed many of your people, but where
I have destroyed one white man many have come in his place;
but where an Indian has been killed, there has been none to
come in his place, so that the great people that welcomed you
with acts of kindness to this land are now but a feeble band that
fly before your soldiers as the deer before the hunter, and must
all perish if this war continues.

Think and Reflect

If you were one of the last surviving Apache in Cochise’s tribe, how
would you feel about the foreign troops who chased you and your
family out of your own home and killed many of your friends and
neighbors? Why?

Determine Author’s Purpose

In what condition did Cochise give his speech? For whose sake did
he make this speech?

40 I have come to you, not from any love for you or for your
great father in Washington, or from any regard for his or
your wishes, but as a conquered chief, to try to save alive the
few people that still remain to me. I am the last of my family, a family that for very many years have been the leaders of this people, and on me depends their future, whether they shall utterly vanish from the land or that a small remnant remain for a few years to see the sun rise over these mountains, their home.

I here pledge my word, a word that has never been broken, that if your great father will set aside a part of my own country, where I and my little band can live, we will remain at peace with your people forever. If from his abundance he will give food for my women and children, whose protectors his soldiers have killed, with blankets to cover their nakedness, I will receive them with gratitude. If not, I will do my best to feed and clothe them, in peace with the white man. I have spoken.

Cochise made this speech after he surrendered to the U.S. Army. Does this speech prove that Cochise still had his honor and dignity despite giving up? Can you say that there is honor in surrendering?

**Mirrors & Windows**

Cochise made this speech after he surrendered to the U.S. Army. Does this speech prove that Cochise still had his honor and dignity despite giving up? Can you say that there is honor in surrendering?
**AFTER READING**

**READING CHECK**

Circle the letter of the correct answer.

1. Cochise belonged to which tribe?
   A. Navajo
   B. Apache
   C. Mohawk

2. Who were the first foreign settlers who came to Cochise’s country?
   A. the Spanish
   B. the Mexicans
   C. the white people

3. How did the Apaches first treat the white settlers?
   A. They befriended them.
   B. They drove them away.
   C. They asked them to leave.

4. The Apaches were driven away from their own land because
   A. they went to war with the white settlers.
   B. they stole farm animals from the settlers.
   C. they threatened the great father in Washington.

5. If the white people keep fighting, Cochise promises that the Apache will
   A. invade Washington.
   B. move to another country.
   C. no longer make war.

**VOCABULARY CHECK**

Circle the letter of the correct answer.

1. The Apaches started as a *feeble* band. In those days, the Apache tribe
   A. could not defend itself well.
   B. prospered and lived happily.
   C. fought many tribes and people.

2. When the white settlers and the Apaches still lived at peace, they were
   A. afraid of each other.
   B. friendly to each other.
   C. dissatisfied with each other.

3. If the band of Apaches *perishes* in the war, the Apache tribe will
   A. live forever.
   B. cease to exist.
   C. grow stronger.

4. Only a *remnant* of the Apache tribe survived their struggle with the U.S. Army. At this time, the Apaches were
   A. few in number.
   B. many in number.
   C. strong in number.

**ANALYZE LITERATURE: Oral Tradition**

What elements or features does Cochise’s speech have which make it easy to understand and remember? Give two examples.

1. 

2. 

Why was it important for Cochise to maintain his dignity despite surrendering? How did the speech help him in this regard?

   
USE READING SKILLS: Determine Author’s Purpose

What is the main purpose of Cochise’s speech? Is it a descriptive, informative, or persuasive speech? Why do you say so?

BUILD LANGUAGE SKILLS: Agreement with Relative Pronouns in Adjective Clauses

An **adjective clause** is a type of subordinate clause that describes a noun or pronoun in the sentence. Adjective clauses are typically introduced in the sentence using **relative pronouns**. These are the pronouns *that*, *which*, *who*, *whose*, *whom*, *where*, and *why*.

Here are some tips on using relative pronouns:

1. **Where**, **when**, and **why** are used with adjective clauses that describe **place**, **time**, and **reason**, respectively.

   **Example:** Cochise asked to have a land *where* the Apache lived.

2. **Who** is used with adjective clauses that describe people, while **which** is used with clauses that describe things, or the entire clause that comes before it.

   **Example:** Cochise’s grandfather, *who* had been the leader of the Apache for a long time, befriended the white settlers.

3. **That** is used when the adjective clause adds important information to the sentence. This relative pronoun may replace **who** or **whom**.

   **Example:** Cochise is the last living member of a family *that* led the Apaches for many years.

Complete the following sentences with adjective clauses. Use the relative pronoun enclosed in parentheses.

1. The Spaniards were the people (**who**)

2. The peace between the Apache and the white settlers was broken (**when**)

3. Cochise only asks the U.S. government for a part of the land (**that**)

SPEAKING & LISTENING SKILLS: DISCUSSION

When speaking with his captors, Cochise likely had difficulty being understood because he spoke only Apache and Spanish. With a partner, discuss the difficulties of needing a translator to have a conversation. Together, create a list of skills and qualities a translator needs. Present your list to the class and discuss why each skill is important.
The Story of an Hour
A Short Story by
Kate Chopin

ABOUT THE STORY
In “The Story of an Hour,” Mrs. Mallard is introduced as a woman with a weak heart. When her sister gently informs her that her husband has died in a train wreck, Mrs. Mallard locks herself in an upstairs room. She experiences varying emotions as she thinks about her new life without him. Read to find out what happens within that first hour of receiving the news.

MAKE CONNECTIONS
Have you experienced an emotion considered inappropriate by your family and friends? When and why?

___________________________
___________________________
___________________________
___________________________

ANALYZE LITERATURE: Irony
Irony is a rhetorical device that shows the difference between appearance and reality. Dramatic irony is a type of irony where a situation appears one way to the characters and another way to the reader. As you read, infer the most likely ending for the story and note why “The Story of an Hour” is said to be a dramatic irony.
USE READING SKILLS: Sequence of Events

The **sequence of events** is the order in which different scenes or events happen in the story. As you read, complete the Sequence of Event Chart with Mrs. Mallard’s emotions, noting especially how her feelings change and why.

**Sequence of Events Chart**

Mrs. Mallard learns of her husband’s death and is overwhelmed with grief.

[Diagram of sequence of events chart with blank spaces to be filled in]
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<tbody>
<tr>
<td><strong>break the news</strong></td>
<td>I don’t want to break the news that her money was stolen.</td>
<td>Write down what you think the word or phrase means. Then use a dictionary to check your definition.</td>
<td>If someone breaks the news about me failing a test, I would…</td>
</tr>
<tr>
<td><strong>elusive</strong></td>
<td>The elusive criminal was finally caught after five years of chasing.</td>
<td>When words become elusive, you can…</td>
<td></td>
</tr>
<tr>
<td><strong>tumultuously</strong></td>
<td>The concert crowd moved tumultuously, dancing with the music.</td>
<td>A child tumultuously waving his or her arms most likely…</td>
<td></td>
</tr>
<tr>
<td><strong>importunity</strong></td>
<td>He finally gave into his younger sister’s importunities and bought her an ice cream cone.</td>
<td>The importunities of a young child might include…</td>
<td></td>
</tr>
</tbody>
</table>

**Key Words and Phrases**
Read each key word and rate it using this scale:
1. I don’t know it at all.
2. I’ve seen it before.
3. I know it and use it.

**Words and Phrases in Context**
Read to see how the key word or phrase can be used in a sentence.

**Definition**
Write down what you think the word or phrase means. Then use a dictionary to check your definition.

**Practice**
Practice using the key words and phrases by completing the following sentences.
The Story of an Hour

A Short Story by

Kate Chopin

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.

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.

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.

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.

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 someone was singing reached her faintly, and countless sparrows were twittering in the eaves.

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.

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.

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

Note the Facts

What is Mrs. Mallard’s immediate reaction to her husband’s death?

Use Reading Skills

Sequence of Events Write Mrs. Mallard’s immediate reaction to her husband’s death in the Sequence of Events Chart.

Build Vocabulary

Idioms Based on these context clues, what does the idiom break the news mean?

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but rather indicated a suspension of intelligent thought.

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.

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.

When she abandoned herself, a little whispered word escaped her slightly parted lips. She said it over and over under her 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.

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.

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.

There would be no one to live for her 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.

**Analyse Literature**

**Irony** Why is Mrs. Mallard’s reaction toward her husband’s death ironic?

**Use Reading Skills**

**Sequence of Events** What realization does Mrs. Mallard come to? How does she feel? Write your answers in the Sequence of Events Chart.

**Think and Reflect**

What is freedom to Mrs. Mallard?
And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being! “Free! Body and soul free!” she kept whispering. 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.”

“Go away. I am not making myself ill.” No; she was drinking in a very elixir of life\(^1\) through that open window. Her fancy 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.

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.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his gripsack\(^2\) and umbrella. He had been far from the scene of accident, and did not know there had been one. He stood amazed at Josephine’s piercing cry; at Richards’s quick motion to screen him from the view of his wife.

But Richards was too late. When the doctors came they said she had died of heart disease—of joy that kills.

Mrs. Mallard chants the word “free” over and over after learning of her husband’s death. What can she do after becoming a widow? What do you suggest to be her first act of freedom?

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1. *elixir of life*. Substance sought by medieval alchemists to prolong life indefinitely
2. *gripsack*. Small bag for traveling clothes
READING CHECK

Circle the letter of the correct answer.

1. What is Mrs. Mallard’s problem?
   A. She has a brain condition.
   B. She becomes violent in sorrow.
   C. She is afflicted with heart trouble.

2. How does Mr. Mallard supposedly die?
   A. car pileup
   B. train wreck
   C. airplane crash

3. What word does she whisper over and over after hearing the news?
   A. “No.”
   B. “Lies.”
   C. “Free.”

4. Why is Mrs. Mallard happy?
   A. She will inherit all of the fortune.
   B. She will no longer live for anyone.
   C. She will be free from her evil husband.

5. Who does Mrs. Mallard see enter the front door?
   A. her sister
   B. Brently Mallard
   C. railroad traffic officer

VOCABULARY CHECK

Circle the letter of the correct answer.

1. Her sister tries to break the news of Mr. Mallard’s death gently. Her sister
   A. tells her what happened.
   B. lies about what’s going on.
   C. argues against the newspapers.

2. She is trying to understand, but the feeling is too elusive for her to name. It is too difficult for her to
   A. deny.
   B. grasp.
   C. accept.

3. Her bosom rises and falls tumultuously, her heart within her chest pounding
   A. wildly.
   B. evenly.
   C. tenderly.

4. Her sister pounds on her door with importunities. Finally, she opens the door, giving in to her sister’s
   A. tearful pleas.
   B. annoying catcalls.
   C. persistent demands.

ANALYZE LITERATURE: Irony

The doctor says Mrs. Mallard died of “joy that kills.” How is the ending an example of dramatic irony? What do you think actually caused her death?

USE READING SKILLS: Sequence of Events

Review the Sequence of Events Chart you completed while reading “The Story of an Hour.” Briefly retell the sequence of events and how Mrs. Mallard’s feelings change. Share your answers with a classmate.
BUILD VOCABULARY SKILLS: Antonyms

Antonyms are words or phrases that mean the opposite of each other.

Examples
1. veiled – bare, exposed
2. grief – delight, exhilaration
3. distant – adjacent, near
4. motionless – active, mobile
5. persistence – idleness, laziness

Find an antonym for each of the following words from “The Story of an Hour.” You may use linguistic support such as a dictionary or thesaurus if necessary. Write a sentence using each pair of words.

1. calm –

2. importunity –

3. composedly –

4. tumultuously –

5. unwittingly –

WRITING SKILLS: Creative Writing

A eulogy is a speech to honor someone who has recently died. In this activity, write a eulogy for Mrs. Mallard honoring her life. Write from either the perspective of her husband or her sister. Use your imagination to describe what her life was like. Include the circumstances which led to her death.
ABOUT THE STORY
“\textit{A Wagner Matinee}” tells the story of Clark and his aunt Georgiana, who visits him in Boston. Previously, while Clark was visiting his aunt at her Nebraska homestead, his aunt taught Clark what she knows about music. Clark is determined to thank his aunt by taking her to a symphony orchestra and rekindling her love for music. Read to find out how Aunt Georgiana responds.

MAKE CONNECTIONS
What emotions do you feel when you listen to your favorite piece of music?

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

ANALYZE LITERATURE: Characterization
\textbf{Characterization} is the act of creating or describing a character. Authors will use characterization to make their characters more realistic and interesting. As you read, note how the characterization of Aunt Georgiana changes as the narrator learns more about who she really is.
USE READING SKILLS: Compare and Contrast

When you compare and contrast, you look into the similarities and differences between two or more people or things. As you read, use the Compare-and-Contrast Venn Diagram below to compare and contrast the narrator and Aunt Georgiana.
### PREVIEW VOCABULARY

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
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</thead>
<tbody>
<tr>
<td><strong>revert</strong> re•vert (rə vərt̬̄) verb</td>
<td>After months of good behavior, Sammy <em>reverts</em> to stealing pennies.</td>
<td>Write down what you think the word or phrase means. Then use a dictionary to check your definition.</td>
<td>Some people like to <em>revert</em> to their habits when they were children because...</td>
</tr>
<tr>
<td><strong>tremulously</strong> trem•u•lous•ly (trem̩ yə laəs lə) adverb</td>
<td>Tears fell down Ariel’s cheeks as she <em>tremulously</em> explained.</td>
<td></td>
<td>When you see a person’s shoulders move <em>tremulously</em>, he or she is most likely...</td>
</tr>
<tr>
<td><strong>respective</strong> re•spec•tive (rə spek̩ tɪv) adjective</td>
<td>I want to tell you about the <em>respective</em> features of each type of car.</td>
<td></td>
<td>Because of their <em>respective</em> differences, dogs and cats...</td>
</tr>
<tr>
<td><strong>interminably</strong> in•ter•mi•na•bly (in tər′ minə blə) adverb</td>
<td>Time moves <em>interminably</em> when you have nothing to look forward to.</td>
<td></td>
<td>If your friend whines <em>interminably</em>, you should...</td>
</tr>
<tr>
<td><strong>reproach</strong> re•proach (rə prəch̩) noun</td>
<td>I dislike people who act like they are beyond <em>reproach</em>.</td>
<td></td>
<td>When I am <em>reproached</em> for my bad habits, I...</td>
</tr>
</tbody>
</table>

**PREVIEW VOCABULARY**

**Key Words and Phrases**

Read each key word and rate it using this scale:

① I don’t know it at all.
② I’ve seen it before.
③ I know it and use it.

**Words and Phrases in Context**

Read to see how the key word or phrase can be used in a sentence.

**Definition**

Write down what you think the word or phrase means. Then use a dictionary to check your definition.

**Practice**

Practice using the key words and phrases by completing the following sentences.
I received one morning a letter, written in pale ink on glassy, blue-lined note-paper, and bearing the postmark of a little Nebraska village. This communication, worn and rubbed, looking as if it had been carried for some days in a coat pocket that was none too clean, was from my Uncle Howard, and informed me that his wife had been left a small legacy by a bachelor relative, and that it would be necessary for her to go to Boston to attend to the settling of the estate. He requested me to meet her at the station and render her whatever services might be necessary. On examining the date indicated as that of her arrival, I found it to be no later than tomorrow. He had characteristically delayed writing until, had I been away from home for a day, I must have missed my aunt altogether.

The name of my Aunt Georgiana opened before me a gulf of recollection so wide and deep that, as the letter dropped from my hand, I felt suddenly a stranger to all the present conditions of my existence, wholly ill at ease and out of place amid the familiar surroundings of my study. I became, in short, the gangling farmer-boy my aunt had known, scourged with chilblains and bashfulness, my hands cracked and sore from the corn husking. I sat again before her parlor organ, fumbling the scale with my stiff, red fingers, while she, beside me, made canvas mittens for the huskers.

The next morning, after preparing my landlady for a visitor, I set out for the station. When the train arrived I had some difficulty in finding my aunt. She was the last of the passengers to alight, and it was not until I got her into the carriage that she seemed really to recognize me. She had come all the way in a day coach; her linen duster had become black with soot and her black bonnet grey with dust during the journey. When we arrived at my boarding-house the landlady put her to bed at once, and I did not see her again until the next morning.

Whatever shock Mrs. Springer experienced at my aunt’s appearance, she considerately concealed. As for myself, I saw

1. legacy. Inheritance
2. scourged with chilblains. Tormented by blisters on hands and feet
3. duster. Lightweight coat
my aunt’s battered figure with that feeling of awe and respect with which we behold explorers who have left their ears and fingers north of Franz-Joseph-Land, or their health somewhere along the Upper Congo⁴. My Aunt Georgiana had been a music teacher at the Boston Conservatory, somewhere back in the latter sixties⁵. One summer, while visiting in the little village among the Green Mountains where her ancestors had dwelt for generations, she had kindled the callow⁶ fancy of my uncle, Howard Carpenter, then an idle, shiftless boy of twenty-one. When she returned to her duties in Boston, Howard followed her, and the upshot of this infatuation was that she eloped with him, eluding the reproaches of her family and the criticism of her friends by going with him to the Nebraska frontier⁷. Carpenter, who, of course, had no money, took up a homestead in Red Willow County, fifty miles from the railroad. There they had measured off their land themselves, driving across the prairie in a wagon, to the wheel of which they had tied a red cotton handkerchief, and counting its revolutions. They built a dug-out in the red hillside, one of those cave dwellings whose inmates so often reverted to primitive conditions. Their water they got from the lagoons where the buffalo drank, and their slender stock of provisions⁸ was always at the mercy of bands of roving Indians. For thirty years my aunt had not been farther than fifty miles from the homestead.

I owed to this woman most of the good that ever came my way in my boyhood, and had a reverential⁹ affection for her. During the years when I was riding herd for my uncle, my aunt, after cooking the three meals—the first of which was ready at six o’clock in the morning—and putting the six children to bed, would often stand until midnight at her ironing board, with me at the kitchen table beside her, hearing me recite Latin declensions and conjugations, gently shaking me when my drowsy head sank down over a page of irregular verbs. It was to her, at her ironing or mending, that I read my first Shakespeare, and her old textbook on mythology was the first that ever came into my empty hands. She taught me my scales and exercises¹⁰ on the little parlor organ which her husband had bought her after fifteen years during

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5. sixties. 1860s
6. callow. Lacking adult sophistication
7. Nebraska frontier. Western border of Nebraska; uncharted territory
8. provisions. Supplies
9. reverential. Showing a feeling of deep respect, love, and awe
10. scales and exercises. Musical scales and practice pieces
which she had not so much as seen a musical instrument. She would sit beside me by the hour, darning and counting, while I struggled with the “Joyous Farmer.” She seldom talked to me about music, and I understood why. Once when I had been doggedly beating out some easy passages from an old score of *Euryanthe* I had found among her music books, she came up to me and, putting her hands over my eyes, gently drew my head back upon her shoulder, saying *tremulously*, “Don’t love it so well, Clark, or it may be taken from you.”

Think and Reflect

“Don’t love it so well, Clark, or it may be taken from you.” Interpret Aunt Georgiana’s advice to the narrator. What does it say about her?

When my aunt appeared on the morning after her arrival in Boston, she was still in a semisomnambulant state. She seemed not to realize that she was in the city where she had spent her youth, the place longed for hungrily half a lifetime. She had been so wretchedly train-sick throughout the journey that she had no recollection of anything but her discomfort, and, to all intents and purposes, there were but a few hours of nightmare between the farm in Red Willow County and my study on Newbury Street. I had planned a little pleasure for her that afternoon, to repay her for some of the glorious moments she had given me when we used to milk together in the straw-thatched cowshed and she, because I was more than usually tired, or because her husband had spoken sharply to me, would tell me of the splendid performance of the *Huguenots* she had seen in Paris, in her youth.

At two o’clock the Symphony Orchestra was to give a Wagner program, and I intended to take my aunt; though, as I conversed with her, I grew doubtful about her enjoyment of it. I suggested our visiting the Conservatory and the Common before lunch, but she seemed altogether too timid to wish to venture out. She questioned me absently about various changes in the city, but she was chiefly concerned that she had forgotten to leave instructions about feeding half-skimmed milk

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11. *semisomnambulant*. Like one who is sleepwalking
13. *the Common*. Boston Common; park in a historic section of Boston
to a certain weakling calf, “old Maggie’s calf, you know, Clark,”

she explained, evidently having forgotten how long I had been

away. She was further troubled because she had neglected to tell

her daughter about the freshly-opened kit of mackerel\(^{14}\) in the

cellar, which would spoil if it were not used directly.

I asked her whether she had ever heard any of the

Wagnerian operas, and found that she had not, though she

was perfectly familiar with their respective situations, and

had once possessed the piano score of *The Flying Dutchman*.

I began to think it would be best to get her back to Red

Willow County without waking her, and regretted having

suggested the concert.

From the time we entered the concert hall, however, she

was a trifle less passive and inert, and for the first time seemed

to perceive her surroundings. I had felt some trepidation lest

she might become aware of her queer, country clothes, or might

experience some painful embarrassment at stepping suddenly

into the world to which she had been dead for a quarter of a

century. But, again, I found how superficially I had judged her.

She sat looking about her with eyes as impersonal, almost as

stony, as those with which the granite Rameses\(^{15}\) in a museum

watches the froth and fret that ebbs and flows about his

pedestal. I have seen this same aloofness in old miners who drift

into the Brown hotel at Denver, their pockets full of bullion,

their linen soiled, their haggard faces unshaven; standing in

the thronged corridors as solitary as though they were still in a

frozen camp on the Yukon.

The matinee audience was made up chiefly of women.

One lost the contour of faces and figures, indeed any effect

of line whatever, and there was only the color of bodices past

counting, the shimmer of fabrics soft and firm, silky and sheer;

red, mauve, pink, blue, lilac, purple, ecru, rose, yellow, cream,

and white, all the colors that an impressionist\(^{16}\) finds in a sunlit

landscape, with here and there the dead shadow of a frock coat.

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14. *kit of mackerel*. Container of pickled fish

15. *Rameses*. Name of a number of Egyptian kings who ruled from circa 1315 BCE to circa 1090 BCE

16. *impressionist*. Painter, writer, or composer who seeks to render impressions and moods in

which the chief aim is to capture a momentary glimpse of a subject.
My Aunt Georgiana regarded them as though they had been so many daubs of tube-paint on a palette.

When the musicians came out and took their places, she gave a little stir of anticipation, and looked with quickening interest down over the rail at that invariable grouping, perhaps the first wholly familiar thing that had greeted her eye since she had left old Maggie and her weakling calf. I could feel how all those details sank into her soul, for I had not forgotten how they had sunk into mine when I came fresh from ploughing forever and forever between green aisles of corn, where, as in a treadmill, one might walk from daybreak to dusk without perceiving a shadow of change. The clean profiles of the musicians, the gloss of their linen, the dull black of their coats, the beloved shapes of the instruments, the patches of yellow light on the smooth, varnished bellies of the cellos and the bass viols in the rear, the restless, wind-tossed forest of fiddle necks and bows—I recalled how, in the first orchestra I ever heard, those long bow-strokes seemed to draw the heart out of me, as a conjurer’s stick\(^\text{17}\) reeled out yards of paper ribbon from a hat.

The first number was the *Tannhauser* overture\(^\text{18}\). When the horns drew out the first strain of the Pilgrim’s chorus, Aunt Georgiana clutched my coat sleeve. Then it was I first realized that for her this broke a silence of thirty years. With the battle between the two motives, with the frenzy of the Venusberg theme and its ripping of strings, there came to me an overwhelming sense of the waste and wear we are so powerless to combat; and I saw again the tall, naked house on the prairie, black and grim as a wooden fortress; the black pond where I had learned to swim, its margin pitted with sun-dried cattle tracks; the rain gullied clay banks about the naked house, the four dwarf ash seedlings where the dishcloths were always hung before the kitchen door. The world there was the flat world of the ancients; to the east, a cornfield that stretched to daybreak; to the west, a corral that reached to sunset; between, the conquests of peace, dearer-bought than those of war.

The overture closed, my aunt released my coat sleeve, but she said nothing. She sat staring dully at the orchestra. What, I wondered, did she get from it? She had been a good pianist in her day, I knew, and her musical education had been broader than that of most music teachers of a quarter of a century ago. She had often told me of Mozart’s operas and Meyerbeer’s and I

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17. *conjurer’s stick*. Magician’s wand
18. *overture*. Musical introduction to an opera or other large musical work
could remember hearing her sing, years ago, certain melodies of Verdi. When I had fallen ill with a fever in her house, she used to sit by my cot in the evening—when the cool, night wind blew in through the faded mosquito netting tacked over the window and I lay watching a certain bright star that burned red above the cornfield—and sing “Home to our mountains, O, let us return!” in a way fit to break the heart of a Vermont boy near dead of homesickness already.

I watched her closely through the prelude to Tristan and Isolde, trying vainly to conjecture what that seething turmoil of strings and winds might mean to her, but she sat mutely staring at the violin bows that drove obliquely downward, like the pelting streaks of rain in a summer shower. Had this music any message for her? Had she enough left to at all comprehend this power which had kindled the world since she had left it? I was in a fever of curiosity, but Aunt Georgiana sat silent upon her peak in Darien. She preserved this utter immobility throughout the number from The Flying Dutchman, though her fingers worked mechanically upon her black dress, as if, of themselves, they were recalling the piano score they had once played. Poor hands! They had been stretched and twisted into mere tentacles to hold and lift and knead with—one of them a thin, worn band that had once been a wedding ring. As I pressed and gently quieted one of those groping hands, I remembered with quivering eyelids their services for me in other days.

Soon after the tenor began the “Prize Song,” I heard a quick drawn breath and turned to my aunt. Her eyes were closed, but the tears were glistening on her cheeks, and I think, in a moment more, they were in my eyes as well. It never really died, then—the soul which can suffer so excruciatingly and so interminably; it withers to the outward eye only; like that strange moss which can lie on a dusty shelf half a century and yet, if placed in water, grows green again. She wept so throughout the development and elaboration of the melody.

During the intermission before the second half, I questioned my aunt and found that the “Prize Song” was not new to her. Some years before there had drifted to the farm in Red Willow County a young German, a tramp cow-puncher, who had sung

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19. **prelude**: First movement of an opera; introduction
20. **peak in Darien**: Mountain in Panama (formerly called the Isthmus of Darien) where Cortés was said to have looked westward at the Pacific Ocean, a new discovery for Europeans
in the chorus at Bayreuth\textsuperscript{21} when he was a boy, along with the other peasant boys and girls. Of a Sunday morning he used to sit on his gingham-sheeted bed in the hands’ bedroom which opened off the kitchen, cleaning the leather of his boots and saddle, singing the “Prize Song,” while my aunt went about her work in the kitchen. She had hovered over him until she had prevailed upon him to join the country church, though his sole fitness for this step, in so far as I could gather, lay in his boyish face and his possession of this divine melody. Shortly afterward, he had gone to town on the Fourth of July, been drunk for several days, lost his money at a faro\textsuperscript{22} table, ridden a saddled Texas steer on a bet, and disappeared with a fractured collar-bone. All this my aunt told me huskily, wanderingly, as though she were talking in the weak lapses of illness.

“Well, we have come to better things than the old \textit{Trovatore} at any rate, Aunt Georgie?” I queried, with a well meant effort at jocularity\textsuperscript{23}. Her lip quivered and she hastily put her handkerchief up to her mouth. From behind it she murmured, “And you have been hearing this ever since you left me, Clark?” Her question was the gentlest and saddest of reproaches.

“\textit{It never really died.}” The narrator believes that Aunt Georgiana’s love for music never really died, even when she had to give it up. Do you think this is always the case when a person has to give up something he or she loves? Why or why not?

The second half of the program consisted of four numbers from \textit{the Ring}, and closed with Siegfried’s funeral march. My aunt wept quietly, but almost continuously, as a shallow vessel overflows in a rain-storm. From time to time her dim eyes looked up at the lights, burning softly under their dull glass globes. The deluge of sound poured on and on; I never knew what she found in the shining current of it; I never knew how far it bore her, or past what happy islands. From the trembling of her face I could well believe that before the last number she had been

\textsuperscript{21.} Bayreuth. Site of international music festivals in Germany
\textsuperscript{22.} faro. Gambling game
\textsuperscript{23.} jocularity. Humor; joking
carried out where the myriad\textsuperscript{24} graves are, into the grey, nameless burying grounds of the sea; or into some world of death vaster yet, where, from the beginning of the world, hope has lain down with hope and dream with dream and, renouncing, slept.

The concert was over; the people filed out of the hall chattering and laughing, glad to relax and find the living level again, but my kinswoman made no effort to rise. The harpist slipped the green felt cover over his instrument; the flute-players shook the water from their mouthpieces; the men of the orchestra went out one by one, leaving the stage to the chairs and music stands, empty as a winter cornfield.

I spoke to my aunt. She burst into tears and sobbed pleadingly. “I don’t want to go, Clark, I don’t want to go!”

I understood. For her, just outside the concert hall, lay the black pond with the cattle-tracked bluffs; the tall, unpainted house, with weather-curled boards, naked as a tower; the crook-backed ash seedlings where the dishcloths hung to dry; the gaunt, moulting\textsuperscript{25} turkeys picking up refuse about the kitchen door.

\textsuperscript{24. myriad. Numerous}
\textsuperscript{25. moulting. Shedding feathers}

Do most people have regrets when they have to give up something that they love? Do you have any major regrets?
READING CHECK

Circle the letter of the correct answer.

1. Why does Aunt Georgiana have to go to Boston?
   A. She has to attend a Wagnerian opera.
   B. She has to attend the settling of the estate.
   C. She has to attend the graduation of her students.

2. What was Aunt Georgiana’s former job?
   A. a music teacher at the Boston Conservatory
   B. an opera composer at the Boston Music Hall
   C. a conductor at the International Opera House in Boston

3. What is the narrator’s plan for Aunt Georgiana?
   A. He plans to treat her to a Wagner meal.
   B. He plans to bring her to a Wagner opera.
   C. He plans to introduce her to Wilhelm Wagner.

4. What piano score did Aunt Georgiana once play?
   A. The Flying Dutchman
   B. The Jumping Nigerian
   C. The Swimming Nebraskan

5. How does Aunt Georgiana respond to the entire opera?
   A. She stays.
   B. She weeps.
   C. She rejoices.

VOCABULARY CHECK

Circle the letter of the correct answer.

1. Clark wonders if the concert will make Aunt Georgiana revert to her old ways. He thinks that she will
   A. wish she were in Nebraska.
   B. remember and love music again.
   C. try to adapt her old ways to her new life.

2. Aunt Georgiana speaks tremulously to him. Her voice is
   A. gentle.
   B. joyous.
   C. quivering.

3. Aunt Georgiana is familiar with the respective pieces and their
   A. entire meaning.
   B. whole significance.
   C. individual distinction.

4. A soul that suffers interminably
   A. never rests.
   B. rests once in a while.
   C. gets rest when truly needed.

5. Her question is the saddest reproach and he feels
   A. disobeyed.
   B. reprimanded.
   C. encouraged.
**ANALYZE LITERATURE: Characterization**

How does the afternoon at the matinee change the narrator’s understanding of his aunt Georgiana’s character?

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**USE READING SKILLS: Compare and Contrast**

Review the Compare-and-Contrast Venn Diagram you completed while reading the story. Compare and contrast Clark’s understanding of his aunt to what Aunt Georgiana really feels. Share your answers with a classmate.

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**BUILD VOCABULARY SKILLS: Connotation**

A word’s **connotation** is the emotion associated with it, which could be **positive**, **negative**, or **neutral**. Authors use connotation as tools in writing, depending on what idea or emotion they want to evoke.

<table>
<thead>
<tr>
<th>Negative</th>
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<th>Positive</th>
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<td>appalled</td>
<td>surprised</td>
<td>amazed</td>
</tr>
<tr>
<td>scrawny</td>
<td>lean</td>
<td>slender</td>
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<tr>
<td>cheap</td>
<td>thrifty</td>
<td>frugal</td>
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</tbody>
</table>

With the help of a dictionary, complete the Connotation Chart below. Provide two Negatives and two Positives for each word.

**Connotation Chart**

<table>
<thead>
<tr>
<th>Negative</th>
<th>Neutral</th>
<th>Positive</th>
</tr>
</thead>
<tbody>
<tr>
<td>stranger</td>
<td></td>
<td></td>
</tr>
<tr>
<td>seldom</td>
<td></td>
<td></td>
</tr>
<tr>
<td>silence</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**WRITING SKILLS: Personal Response Essay**

Aunt Georgiana loved the music that she heard at the concert, even though it made her sad. Go online to listen to one of the songs mentioned in the story. Write a brief (one- to three-paragraph) personal response describing how you feel when you hear the song. Then, think about a song that you love to listen to. Why do you like this song? How does it make you feel? Describe your reactions to this song in another two to three paragraphs. When you are done, share your reactions with the class. If possible, play a brief clip of the song you like to listen to for the class.
ABOUT THE POEM

“The Negro Speaks of Rivers” and “I, Too, Sing America” both have speakers who represent the African-American people. In the first poem, the speaker draws a deep connection between the great rivers of civilization and the soul of the African-American people. In the second poem, the speaker reacts to segregation during his time and talks about the ability of African Americans to thrive despite oppression.

MAKE CONNECTIONS

Have you ever been left out from a group? What did you feel when you were excluded? How and why did you react?

ANALYZE LITERATURE: Speaker

The speaker is the character who narrates the poem. The speaker is often the voice of the writer, but the writer and the speaker of the poem are not always the same. The speaker can be a character created or assumed by the writer and can represent an aspect of the writer or an entirely different person altogether. As you read, try to identify the speaker’s perspective and who or what the speaker represents.
USE READING SKILLS: Identify Multiple Levels of Meaning

Words used in poetry often contain more than one meaning. When you **identify multiple levels of meaning**, you are looking for words that have several meanings, and you’re thinking about how the different meanings affect the meaning of the text.

In poetry, multiple ideas and feelings may be expressed using only a single word. A word may be at once literally what it seems to be, but may also represent or be associated with or other things. This makes the words of a seemingly “simple” or “plain” poem more powerful, and its message more potent.

As you read the poems, use the Interpretation of Meaning Chart below to help you identify and interpret words with multiple meanings. An example is provided.

**Interpretation of Meaning Chart**

<table>
<thead>
<tr>
<th>Author’s Text</th>
<th>My Own Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>• I’ve known rivers ancient as the world…</td>
<td>• The speaker’s (the African-American people’s) consciousness of self stretches far back to ancient times.</td>
</tr>
</tbody>
</table>

The Negro Speaks of Rivers

I, Too, Sing America
## PREVIEW VOCABULARY

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read each key word and rate it using this scale: ① I don’t know it at all. ② I’ve seen it before. ③ I know it and use it.</td>
<td>Read to see how the key word or phrase can be used in a sentence.</td>
<td>Write down what you think the word or phrase means. Then use a dictionary to check your definition.</td>
<td>Practice using the key words and phrases by completing the following sentences.</td>
</tr>
<tr>
<td>lull</td>
<td>Mother’s soft humming <strong>lulled</strong> my baby brother to sleep.</td>
<td>I am easily lulled to sleep by...</td>
<td></td>
</tr>
<tr>
<td>lull (ˈlʊl) verb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>went down</td>
<td>Jin <strong>went down</strong> to Mexico with his family to visit his grandparents.</td>
<td>Years ago, I went down to...</td>
<td></td>
</tr>
<tr>
<td>went down idiom</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dusky</td>
<td>The rabbit’s <strong>dusky</strong> fur blended with the late afternoon shadows.</td>
<td>The attic room was dusky because...</td>
<td></td>
</tr>
<tr>
<td>dusky dusk · y (ˈdʌski) adjective</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>company</td>
<td>My parents were having some <strong>company</strong> over for dinner.</td>
<td>It’s fun to be in the <strong>company</strong> of good friends when...</td>
<td></td>
</tr>
<tr>
<td>company com · pa · ny (ˈkɑm pə nē) noun</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dare</td>
<td>Tamara <strong>dared</strong> her friend Verne to try eating two sour candies at once.</td>
<td>The protesters <strong>dared</strong> the government to...</td>
<td></td>
</tr>
<tr>
<td>dare (ˈder) verb</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
I’ve known rivers:
I’ve known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

5
I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile1 and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I’ve seen its muddy
bosom turn all golden in the sunset.

I’ve known rivers:
Ancient, dusky rivers.
My soul has grown deep like the rivers.

1. Euphrates—Congo—Nile. Euphrates—river that flows through Turkey, Syria, and Iraq; Congo—river in central Africa; Nile—river in northeastern Africa
I, Too, Sing America

A Lyric Poem by
Langston Hughes

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,

But I laugh,
And eat well,
And grow strong.

Tomorrow,
I’ll be at the table
When company comes.

Nobody’ll dare
Say to me,
“Eat in the kitchen,”
Then.

Besides,
They’ll see how beautiful I am
And be ashamed—

I, too, am America.

---

How do you feel about your heritage? Could you say that people belonging to your culture are treated equally and fairly in the community? Why do you think so?

---

company (k<amp nê) noun, visitors; guests
dare (der) verb, to challenge to perform an action especially as a proof of courage; to confront boldly

---

Identify Multiple Levels of Meaning In line 2 of “I, Too, Sing America, the speaker describes himself as “the darker brother.” In your Interpretation of Meaning Chart, write what this description means to you.

---

Analyze Literature

Speaker Read lines 4–14. What emotion does the speaker convey in these lines?

---

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Differentiated Instruction: Literacy & Reading Skills

UNIT 5

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READING CHECK

Circle the letter of the correct answer.

1. In “The Negro Speaks of Rivers,” how does the speaker describe the rivers that he knows?
   A. wide
   B. distant
   C. ancient

2. What does the speaker compare with rivers?
   A. his soul
   B. his mind
   C. his blood

3. In the poem “I, Too, Sing America,” how does the speaker describe himself?
   A. the lowly worker
   B. the darker brother
   C. the old gentleman

4. What is the speaker’s goal in “I, Too, Sing America”?
   A. to appear lighter when company comes
   B. to go to the kitchen when company comes
   C. to remain at the table when company comes

5. How does the speaker plan to meet this goal?
   A. The speaker will laugh, eat well, and grow strong.
   B. The speaker will sing for the company.
   C. The speaker will refuse to obey orders.

VOCABULARY CHECK

Circle the letter of the correct answer.

1. A sound that could lull a person to sleep can best be described as
   A. loud.
   B. unique.
   C. soothing.

2. In “The Negro Speaks of Rivers,” the speaker went down to New Orleans. The speaker went
   A. hiding.
   B. traveling.
   C. exploring.

3. What color would a dusky river have?
   A. blue
   B. gray
   C. yellow

4. What does the word company mean in the poem “I, Too, Sing America”?
   A. visitors
   B. comfort
   C. building

5. Soon, people won’t dare to look down on me. Dare implies
   A. a joke.
   B. a challenge.
   C. an apology.

ANALYZE LITERATURE: Speaker

1. In what ways are the speakers for “The Negro Speaks of Rivers” and “I, Too, Sing America” similar? In what way are they different?

2. How do the speaker’s emotions affect the mood and message of each poem?
USE READING SKILLS: Identify Multiple Levels of Meaning

Review the Interpretation of Meaning Chart you completed while reading the poems. Then, answer the following questions:

1. In “The Negro Speaks of Rivers,” why is it important for the speaker to mention the names of the many rivers he knows? What is the connection of these rivers to the speaker’s African-American heritage?

2. In “I, Too, Sing America,” what is the difference between eating at the table and eating in the kitchen? Why would the speaker want to eat at the table when company is present?

BUILD LANGUAGE SKILLS: Simile

In a simile, two seemingly different objects are compared using the word like or as. Similes are used to describe something and will often evoke images in the reader’s mind.

Examples
I’ve known rivers ancient as the world.
My soul has grown deep like the rivers.

Write three sentences using words like and as in a simile. When you are done, underline the first object and circle the object the first is being compared to.

1. __________________________
2. __________________________
3. __________________________

SPEAKING & LISTENING SKILLS: Oral Interpretation of a Poem

Adapt the poem “I, Too, Sing America” to fit your gender or cultural heritage. For instance, you can rewrite line 2. In this line, the speaker calls himself “the darker brother” because of his African-American heritage. Modify parts of the poem to better fit your own cultural heritage. Share your version of the poem with a partner. Discuss the changes you made and why you made them.
ABOUT THE SPEECH

“A Date Which Will Live in Infamy” is a speech delivered by President Franklin Delano Roosevelt telling the Congress that Japan attacked the United States. On December 7, 1941, Japan struck the naval base at Pearl Harbor in Hawaii, killing an estimated 2,500 U.S. military personnel and civilians. Japanese forces also attacked other American protectorates. Read to find out how President Roosevelt wishes to respond.

MAKE CONNECTIONS

Had you ever delivered bad news to someone? How did you prepare yourself for this task?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
ANALYZE LITERATURE: Repetition

**Repetition** is the intentional reuse of a word, phrase, sentence, or sound. As you read, identify the repetition within the speech, and think about why the author repeated certain phrases.

USE READING SKILLS: Main Idea

As you read, identify the speech’s *main idea*, or specific point that the president is trying to make. Main ideas will have important information that supports the main idea, called supporting details. Write the main idea and supporting details that you find in the speech in the Main Idea Map below.

**Main Idea Map**

- America should go to war
- Japan attacked the United States on December 7, 1941.
### PREVIEW VOCABULARY

<table>
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</tr>
</tbody>
</table>

#### Solicitation

**solicitation**

so·lic·i·ta·tion

(sōˈlɪsɪtəʃən)

noun

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
</table>

A girl outside is waiting for someone to sign her **solicitation**.

When someone asks for your **solicitation**, you...

#### Onslaught

**on·slaught**

(ənˈslōt)

noun

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
</table>

The **onslaught** of bullets from the robbers stopped the cops from entering the bank.

Students often think that an **onslaught** of homework is...

#### Unbounding

**un·bounding**

(unˈboun·də·ng)

adjective

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
</table>

The boy’s **unbounding** energy wears out his babysitter.

Unbounding enthusiasm when doing work makes...

#### Inevitable

**in·ev·i·ta·ble**

(iˈnevəˈta·bəl)

adjective

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
</table>

Growing up is **inevitable**, but it doesn’t mean you’ll stop having fun.

When you tell a lie, it is **inevitable** that...
A Date Which Will Live in Infamy

A Speech by

Franklin Delano Roosevelt

Yesterday, December 7, 1941—a date which will live in infamy\(^1\)—the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan.

The United States was at peace with that nation, and, at the solicitation of Japan, was still in conversation with its government and its emperor looking toward the maintenance of peace in the Pacific.

Indeed, one hour after Japanese air squadrons\(^2\) had commenced bombing in the American island of Oahu, the Japanese ambassador to the United States and his colleagues delivered to the Secretary of State a formal reply to a recent American message. While this reply stated that it seemed useless to continue the existing diplomatic negotiations, it contained no threat or hint of war or armed attack.

It will be recorded that the distance of Hawaii from Japan makes it obvious that the attack was deliberately planned many days or even weeks ago. During the intervening time, the Japanese government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace.

The attack yesterday on the Hawaiian islands has caused severe damage to American naval and military forces. Very many American lives have been lost. In addition, American ships have been reported torpedoed on the high seas between San Francisco and Honolulu.

Yesterday, the Japanese government also launched an attack against Malaya.\(^3\)

Last night, Japanese forces attacked Hong Kong.

Last night, Japanese forces attacked Guam.

Last night, Japanese forces attacked the Philippine Islands.

Last night, Japanese forces attacked Wake Island.

---

\(^1\) infamy. Evil reputation brought about by something grossly criminal, shocking, or brutal

\(^2\) air squadrons. Military flight formations; groups of aircraft

\(^3\) Malaya. Now Malaysia

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This morning, the Japanese attacked Midway Island.

Japan has, therefore, undertaken a surprise offensive extending throughout the Pacific area. The facts of yesterday and today speak for themselves. The people of the United States have already formed their opinions and well understand the implications to the very life and safety of our nation.

As commander in chief of the Army and Navy, I have directed that all measures be taken for our defense.

Always will we remember the character of the onslaught against us.

No matter how long it may take us to overcome this premeditated invasion, the American people in their righteous might will win through to absolute victory.

I believe I interpret the will of the Congress and of the people when I assert that we will not only defend ourselves to the uttermost, but will make very certain that this form of treachery shall never endanger us again.

Hostilities exist. There is no blinking at the fact that our people, our territory and our interests are in grave danger.

With confidence in our armed forces—with the unbounding determination of our people—we will gain the inevitable triumph—so help us God.

I ask that the Congress declare that since the unprovoked and dastardly attack by Japan on Sunday, December 7, a state of war has existed between the United States and the Japanese Empire.

4. offensive. Attack
5. premeditated. Characterized by willful intent and a degree of forethought and planning
6. treachery. Violation of allegiance or trust

"We will not only defend ourselves to the uttermost, but will make very certain that this form of treachery shall never endanger us again." Is a nation ever justified in going to war? Why or why not?
READING CHECK
Circle the letter of the correct answer.

1. What is the conversation between the United States and Japan about?
   A. declaration of eternal rivalry
   B. maintenance of peace in the Pacific
   C. secession of certain islands to America

2. Which island does Japan bomb an hour before sending a formal reply to the Secretary of State?
   A. Oahu
   B. Kileau
   C. Honolulu

3. What does the formal reply to the Secretary of State say?
   A. It says that winning in the world war is the only way to settle.
   B. It says that surrendering Hawaii and the Philippines is enough.
   C. It says that continuing the existing diplomatic negotiation is useless.

4. What is the President’s other title?
   A. Chief Justice
   B. Congress Speaker
   C. Commander-in-Chief

5. What is the President’s plea to Congress?
   A. to declare war against Japan
   B. to destroy all Japanese citizens
   C. to denounce prosperity in Japan

VOCABULARY CHECK
Circle the letter of the correct answer.

1. The negotiation for peace is a solicitation from Japan. The President thought it wise to think about the
   A. order.
   B. request.
   C. suggestion.

2. The onslaught against the United States is as unexpected as it is as
   A. fierce.
   B. traitorous.
   C. professional.

3. The unbounding determination of their countrymen must not be
   A. released.
   B. renewed.
   C. restrained.

4. Triumph is inevitable with determination, just as breathing cannot be
   A. avoided.
   B. ignored.
   C. forgotten.

ANALYZE LITERATURE: Repetition
How does the use of repetition help the President achieve his purpose?
USE READING SKILLS: Main Idea

Review the Main Idea Map you completed while reading the speech. What were some of the details that supported the main idea? Share your answers with a classmate.

BUILD VOCABULARY SKILLS: Contextual Sentences

**Contextual sentences** use familiar words to help explain the meanings of unfamiliar words in the same sentence. Sometimes, a synonym can be used in the same sentence as the unfamiliar word to define its meaning.

**Examples**

1. The solicitation of the Japanese Empire embodies their **request** to further peace in the Pacific.
2. Rumors of their **infamy** are not enough to justify their **evil reputation of brutality** and cruelty.

On the table below, write a contextual sentence to explain or define the meaning of the words. An example has been done for you.

<table>
<thead>
<tr>
<th>Word</th>
<th>Contextual Sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>intervene</td>
<td>They tried to intervene but getting involved only made everything worse.</td>
</tr>
<tr>
<td>recent</td>
<td></td>
</tr>
<tr>
<td>negotiation</td>
<td></td>
</tr>
<tr>
<td>offensive</td>
<td></td>
</tr>
<tr>
<td>righteous</td>
<td></td>
</tr>
<tr>
<td>dastardly</td>
<td></td>
</tr>
</tbody>
</table>

WORK TOGETHER: Persuasive Pamphlet

Suppose the President wants to give a pamphlet to each member of Congress after reading his speech. With a partner, create a persuasive pamphlet that states why the United States should declare war on Japan. Use Roosevelt's speech as your guide. Look online for images that you can include in your pamphlet to make it more interesting, like pictures of Franklin Roosevelt and Pearl Harbor. When you have completed your pamphlet, you and your partner will present your work to the class.
ABOUT THE DRAMA

“The Crucible” explores the psychology of mob hysteria and guilt by association set at the time of the Salem witch trials. In this section of the play, Mary Warren is in court to provide evidence that the girls who are allegedly afflicted are simply pretending. Abigail Williams, however, does something to draw Mary back into them. Read to find out how Mary reacts to Abigail’s accusations.

MAKE CONNECTIONS

Have you been pressured to do something you know is wrong? What did you do? Why or why not?

ANALYZE LITERATURE: Dialogue

The dialogue is the conversation between two or more characters. In drama, the story progresses through what the actors say and do. As you read, analyze the dialogue to determine what is going on in the story.
USE READING SKILLS: Summarize

When you **summarize** something, you briefly state the main ideas of a specified part of the text. As you read, summarize the events in this excerpt from Act 3 of “The Crucible” by recalling important details. Write these events in your own words in the Summary Map below.

**Summary Map**

Abigail and the girls pretend to see Mary on the ceiling.

...
## PREVIEW VOCABULARY

<table>
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</tr>
</thead>
<tbody>
<tr>
<td>whimper whim • per (wim pər) verb</td>
<td>The puppies whimpered as they searched for their mother.</td>
<td>Write down what you think the word or phrase means. Then use a dictionary to check your definition.</td>
<td>Practice using the key words and phrases by completing the following sentences.</td>
</tr>
<tr>
<td>confound con • found (kən found′) verb</td>
<td>The new television confounded me until I found the instruction manual.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>conviction con • vic • tion (kənˈvɪk ʃən) noun</td>
<td>The group argued their convictions and hoped others would see their views.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>evident ev • i • dent (ˈe və dənt) adjective</td>
<td>The evident muddy paw prints made it easy to find the dog hiding behind the couch.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A child who **whimpers** in the dark is most likely…

Sometimes, I am **confounded** by…

When you disagree with another’s **conviction**, you…

When there is **evident** excitement in your friend’s voice, you…
In 1692, a series of trials in Salem, Massachusetts, was held against persons accused of witchcraft. A disease afflicted many people in the community, and a court was called to investigate. Several girls acted as though they were possessed and accused others of witchcraft. As a result, nineteen people were found guilty and killed. Others were imprisoned and tortured by the court for their confessions.

**Read Aloud**

Read lines 2–11. Stage directions tell an actor how to read his or her lines. Based on the stage direction, how should Danforth say his dialogue?

**whimper** (wim par) verb, cry weakly or softly
ABIGAIL. Why—? (She gulps.) Why do you come, yellow bird?
PROCTOR. Where’s a bird? I see no bird!
ABIGAIL. (to the ceiling) My face? My face?

PROCTOR. Mr. Hale—
DANFORTH. Be quiet!
PROCTOR. (to Hale) Do you see a bird?
DANFORTH. Be quiet!!

ABIGAIL. (to the ceiling, in a genuine conversation with the “bird,” as though trying to talk it out of attacking her) But God made my face; you cannot want to tear my face. Envy is a deadly sin, Mary.
MARY WARREN. (on her feet with a spring, and horrified, pleading) Abby!

ABIGAIL. (unperturbed, continuing to the “bird”) Oh, Mary, this is a black art¹ to change your shape. No, I cannot, I cannot stop my mouth; it’s God’s work I do.

MARY WARREN. Abby, I’m here!
PROCTOR. (frantically) They’re pretending, Mr. Danforth!
ABIGAIL. (Now she takes a backward step, as though in fear the bird will swoop down momentarily.) Oh, please, Mary! Don’t come down.

SUSANNA WALCOTT. Her claws, she’s stretching her claws!
PROCTOR. Lies, lies.

ABIGAIL. (backing further, eyes still fixed above) Mary, please don’t hurt me!
MARY WARREN. (to Danforth) I’m not hurting her!
DANFORTH. (to Mary Warren) Why does she see this vision?
MARY WARREN. She sees nothin’!
ABIGAIL. (now staring full front as though hypnotized, and mimicking the exact tone of Mary Warren’s cry) She sees nothin’!

MARY WARREN. (pleading) Abby, you mustn’t!
ABIGAIL AND ALL THE GIRLS. (all transfixed) Abby, you mustn’t!

MARY WARREN. (to all the girls) I’m here, I’m here!
GIRLS. I’m here, I’m here!
DANFORTH. (horrified) Mary Warren! Draw back your spirit out of them!
MARY WARREN. Mr. Danforth!

GIRLS. (cutting her off) Mr. Danforth!
DANFORTH. Have you compacted with the devil? Have you?
MARY WARREN. Never, never!
GIRLS. Never, never!

¹. black art. Evil magic
DANFORTH. (growing hysterical) Why can they only repeat you?

55 PROCTOR. Give me a whip—I’ll stop it!

MARY WARREN. They’re sporting. They—!

GIRLS. They’re sporting!

MARY WARREN. (turning on them all hysterically and stamping her feet) Abby, stop it!

60 GIRLS. (stamping their feet) Abby, stop it!

MARY WARREN. Stop it!

GIRLS. Stop it!

MARY WARREN. (screaming it out at the top of her lungs, and raising her fists) Stop it!!

GIRLS. (raising their fists) Stop it!!

Mary Warren, utterly confounded, and becoming overwhelmed by Abigail’s—and the girls’—utter conviction, starts to whimper, hands half raised, powerless, and all the girls begin whimpering exactly as she does.

DANFORTH. A little while ago you were afflicted. Now it seems you afflict others; where did you find this power?

MARY WARREN. (staring at Abigail) I—have no power.

GIRLS. I have no power.

PROCTOR. They’re gulling² you, Mister!

DANFORTH. Why did you turn about this past two weeks? You have seen the Devil, have you not?

HALE. (indicating Abigail and the girls) You cannot believe them!

MARY WARREN. I—

PROCTOR. (sensing her weakening) Mary, God dams all liars!

DANFORTH. (pounding it into her) You have seen the Devil, you have made compact with Lucifer³, have you not?

Mary utters something unintelligible, staring at Abigail, who keeps watching the “bird” above.

80 PROCTOR. God damns liars, Mary!

Note the Facts
Highlight the questions that Danforth asks Mary.

Use Reading Skills
Summarize What is happening in this scene? Write these events in your Summary Map.

Think and Reflect
“They’re sporting!” What does Mary mean when she makes this exclamation?

Mary Warren, utterly confounded, and becoming overwhelmed by Abigail’s—and the girls’—utter conviction, starts to whimper, hands half raised, powerless, and all the girls begin whimpering exactly as she does.

DANFORTH. A little while ago you were afflicted. Now it seems you afflict others; where did you find this power?

MARY WARREN. (staring at Abigail) I—have no power.

GIRLS. I have no power.

PROCTOR. They’re gulling² you, Mister!

DANFORTH. Why did you turn about this past two weeks? You have seen the Devil, have you not?

HALE. (indicating Abigail and the girls) You cannot believe them!

MARY WARREN. I—

PROCTOR. (sensing her weakening) Mary, God dams all liars!

DANFORTH. (pounding it into her) You have seen the Devil, you have made compact with Lucifer³, have you not?

Mary utters something unintelligible, staring at Abigail, who keeps watching the “bird” above.

PROCTOR. God damns liars, Mary!

². gulling. Tricking; duping
³. Lucifer. Name for the devil
DANFORTH. I cannot hear you. What do you say? (Mary utters again unintelligibly.) You will confess yourself or you will hang! (He turns her roughly to face him.) Do you know who I am? I say you will hang if you do not open with me!

85 PROCTOR. Mary, remember the angel Raphael—do that which is good and—

ABIGAIL. (pointing upward) The wings! Her wings are spreading! Mary, please, don’t, don’t—!

HALE. I see nothing, Your Honor!

90 DANFORTH. Do you confess this power! (He is an inch from her face.) Speak!

ABIGAIL. She’s going to come down! She’s walking the beam!

DANFORTH. Will you speak!

MARY WARREN. (staring in horror) I cannot!

95 GIRLS. I cannot!

PARRIS. Cast the Devil out! Look him in the face! Trample him! We’ll save you, Mary, only stand fast against him and—

ABIGAIL. (looking up) Look out! She’s coming down!

She and all the girls run to one wall, shielding their eyes. And now, as though cornered, they let out a gigantic scream, and Mary, as though infected, opens her mouth and screams with them. Gradually Abigail and the girls leave off, until only Mary is left there, staring up at the “bird,” screaming madly. All watch her, horrified by this evident fit. Proctor strides to her.

PROCTOR. Mary, tell the Governor what they— (He has hardly got a word out, when seeing him coming for her, she rushes out of his reach, screaming in horror.)

MARY WARREN. Don’t touch me—don’t touch me! (At which the girls halt at the door.)

PROCTOR. (astonished) Mary!

100 MARY WARREN. (pointing at Proctor) You’re the Devil’s man! He is stopped in his tracks.

PARRIS. Praise God!

GIRLS. Praise God!
PROCTOR. (numbed) Mary, how—?

MARY WARREN. I'll not hang with you! I love God, I love God.

DANFORTH. (to Mary) He bid you do the Devil's work?

MARY WARREN. (hysterically, indicating Proctor) He come at me by night and every day to sign, to sign, to—

DANFORTH. Sign what?

If you were in Mary's shoes, how would you have reacted?

PARRIS. The Devil's book? He come with a book?

MARY WARREN. (hysterically, pointing at Proctor, fearful of him) My name, he want my name. "I'll murder you," he says, "if my wife hangs! We must go and overthrow the court," he says!

Danforth's head jerks toward Proctor, shock and horror in his face.

PROCTOR. (turning, appealing to Hale) Mr. Hale!

MARY WARREN. (her sobs beginning) He wake me every night, his eyes were like coals and his fingers claw my neck, and I sign, I sign . . .

HALE. Excellency, this child's gone wild!

PROCTOR. (as Danforth's wide eyes pour on him) Mary, Mary!

MARY WARREN. (screaming at him) No, I love God; I go your way no more. I love God, I bless God. (Sobbing, she rushes to Abigail.) Abby, Abby, I'll never hurt you more! (They all watch, as Abigail, out of her infinite charity, reaches out and draws the sobbing Mary to her, and then looks up to Danforth.)

How do you stand by your beliefs when you are being pressured by society to believe or do otherwise?

Analyze Literature
Dialogue What does Mary's dialogue say about her character?

Note the Facts
What is Hale's conclusion about Mary?

Use Reading Skills
Summarize Summarize what happens when Mary follows Abigail's lead in your Summary Chart.
READING CHECK
Circle the letter of the correct answer.

1. Who begins the witch hunt in Salem?
   A. Reverend John Hale
   B. Reverend Samuel Parris
   C. Deputy Governor Danforth

2. Where does Abigail see the yellow bird?
   A. on the hut
   B. on the wall
   C. on the beam

3. Who does Abigail mimic in words and actions?
   A. Mercy Lewis
   B. Mary Warren
   C. Susanna Walcott

4. Who does Mary accuse of working for the devil?
   A. John Proctor
   B. Reverend John Hale
   C. Deputy Governor Danforth

5. According to Mary, what does the devil want from her?
   A. her faith
   B. her body
   C. her name

VOCABULARY CHECK
Circle the letter of the correct answer.

1. Abigail *whimpers*, making a
   A. weak cry.
   B. tired sigh.
   C. loud shout.

2. Mary is *confounded* by the girls’ actions. She is very
   A. angry.
   B. insulted.
   C. confused.

3. The girls’ strong *conviction* makes Mary question her own
   A. fears.
   B. beliefs.
   C. weaknesses.

4. The horror was *evident* on her face. Her horror was
   A. easy to see.
   B. slow to change.
   C. difficult to understand.

ANALYZE LITERATURE: Dialogue
How does the dialogue enhance the story?
USE READING SKILLS: Summarize

Review the Summary Map you completed while reading this excerpt from the play. Summarize the events in Act 3 of “The Crucible” by retelling the events in your own words. Share your answers with a classmate.

BUILD VOCABULARY SKILLS: Dialect

Dialect is a local version of a spoken language. It is spoken by the people of a specific place, time, or group. Some of the language of “The Crucible” belongs to a dialect native to the setting of the play, which is Salem, Massachusetts.

Complete the chart below by writing the Standard English equivalent for each word or phrase. One example has been done for you.

<table>
<thead>
<tr>
<th>Dialect</th>
<th>Standard English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Begone!</td>
<td>Go away!</td>
</tr>
<tr>
<td>She sees nothin’!</td>
<td></td>
</tr>
<tr>
<td>They’re sporting!</td>
<td></td>
</tr>
<tr>
<td>They’re gulling you.</td>
<td></td>
</tr>
<tr>
<td>I go your way no more</td>
<td></td>
</tr>
<tr>
<td>I’ll never hurt you more</td>
<td></td>
</tr>
</tbody>
</table>

WORK TOGETHER: Role-Play

With four classmates, make a role-play of “The Crucible.” After deciding on the characters, follow the stage directions and practice speaking the dialogue with each other. Practice the entrances, exits, blocking, and other directions. Use any props and simple costumes that are needed. Finally, present the scene before the class.
ABOUT THE STORY

“Ambush” is a recollection of the narrator’s experience in the Vietnam War. The narrator struggles with the memory of having killed someone. What follows, as you read along, is the narrator’s realistic account of killing a man during the war.

MAKE CONNECTIONS

Think about a time you felt guilty about something you did or said. Why did you feel guilty?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

ANALYZE LITERATURE: Realism

In realism, the author attempts to capture as accurate a picture as he or she can of reality. As you read, look for details in the text that heighten its sense of realism, such as the narrator’s sense of confusion.
USE READING SKILLS: Author’s Purpose

When you determine author’s purpose, you figure out why an author included specific details and information in the text. An author might want to inform, to express ideas or tell a story, to describe something, or to persuade. Using the chart below, note details from the text and state the author’s purpose for including these details.

**Author’s Purpose Chart**

<table>
<thead>
<tr>
<th>Details</th>
<th>Author’s Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>The narrator waits with his platoon at the ambush site outside My Khe.</td>
<td>The author is providing background information on where his unit was working.</td>
</tr>
<tr>
<td></td>
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</tbody>
</table>
**PREVIEW VOCABULARY**

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read each key word and rate it using this scale: ① I don’t know it at all. ② I’ve seen it before. ③ I know it and use it.</td>
<td>Read to see how the key word or phrase can be used in a sentence.</td>
<td>Write down what you think the word or phrase means. Then use a dictionary to check your definition.</td>
<td>Practice using the key words and phrases by completing the following sentences.</td>
</tr>
<tr>
<td><strong>at ease</strong> idiom</td>
<td>Jordan was at ease when she presented her report, smiling at the audience and even making some jokes.</td>
<td>It is easier to be at ease when...</td>
<td></td>
</tr>
<tr>
<td>morality mo • ral • i • ty (məˈralətē) noun</td>
<td>We debated about the morality of war in class, about whether war is ever right or always wrong.</td>
<td>People consider the morality of their actions toward others because...</td>
<td></td>
</tr>
<tr>
<td><strong>swivel</strong> swiv • el (ˈswi vəl) verb</td>
<td>After driving on a straight road, the car suddenly swiveled to the right and onto a dirt trail.</td>
<td>It is normal for people to swivel when dancing because...</td>
<td></td>
</tr>
<tr>
<td><strong>peril</strong> per • il (ˈpə rəl) noun</td>
<td>The potted plant was in peril of crashing to the ground.</td>
<td>A wild jungle contains many perils because...</td>
<td></td>
</tr>
<tr>
<td><strong>gape</strong> gape (ˈgāp) verb</td>
<td>Umberto could only gape at the crying Solita. He simply gazed at her because he couldn’t think of anything to say to comfort her.</td>
<td>I could only gape in surprise after seeing...</td>
<td></td>
</tr>
</tbody>
</table>
When she was nine, my daughter Kathleen asked if I had ever killed anyone. She knew about the war; she knew I’d been a soldier. “You keep writing these war stories,” she said, “so I guess you must’ve killed somebody.” It was a difficult moment, but I did what seemed right, which was to say, “Of course not,” and then to take her onto my lap and hold her for a while. Someday, I hope, she’ll ask again. But here I want to pretend she’s a grown-up. I want to tell her exactly what happened, or what I remember happening, and then I want to say to her that as a little girl she was absolutely right. This is why I keep writing war stories:

He was a short, slender young man of about twenty. I was afraid of him—a afraid of something—and as he passed me on the trail I threw a grenade that exploded at his feet and killed him.

Or to go back:

Shortly after midnight we moved into the ambush site outside My Khe. The whole platoon was there, spread out in the dense brush along the trail, and for five hours nothing at all happened. We were working in two-man teams—one man on guard while the other slept, switching off every two hours—and I remember it was still dark when Kiowa shook me awake for the final watch. The night was foggy and hot. For the first few moments I felt lost, not sure about directions, groping for my helmet and weapon. I reached out and found three grenades and lined them up in front of me; the pins had already been straightened for quick throwing. And then for maybe half an hour I kneeled there and waited. Very gradually, in tiny slivers, dawn began to break through the fog, and from my position in the brush I could see ten or fifteen

---

1. **grenade.** Small missile that contains an explosive or a chemical agent and that is thrown by hand or projected
2. **ambush.** Trap in which a concealed soldier or soldiers lie in wait to attack by surprise
3. **My Khe.** Village in Vietnam
4. **platoon.** Subdivision of a military unit, normally consisting of sixteen to forty-four personnel
5. **watch.** Period of time during which a soldier stays awake to guard or protect his or her group
meters up the trail. The mosquitoes were fierce. I remember slapping at them, wondering if I should wake up Kiowa and ask for some repellent, then thinking it was a bad idea, then looking up and seeing the young man come out of the fog. He wore black clothing and rubber sandals and a gray ammunition belt. His shoulders were slightly stooped, his head cocked to the side as if listening for something. He seemed at ease. He carried his weapon in one hand, muzzle down, moving without any hurry up the center of the trail. There was no sound at all—none that I can remember.

In a way, it seemed, he was part of the morning fog, or my own imagination, but there was also the reality of what was happening in my stomach. I had already pulled the pin on a grenade. I had come up to a crouch.

It was entirely automatic. I did not hate the young man; I did not see him as the enemy; I did not ponder issues of morality or politics or military duty. I crouched and kept my head low. I tried to swallow whatever was rising from my stomach, which tasted like lemonade, something fruity and sour. I was terrified. There were no thoughts about killing. The grenade was to make him go away—just evaporate—and I leaned back and felt my mind go empty and then felt it fill up again. I had already thrown the grenade before telling myself to throw it. The brush was thick and I had to lob it high, not aiming, and I remember the grenade seeming to freeze above me for an instant, as if a camera had clicked, and I remember ducking down and holding my breath and seeing little wisps of fog rise from the earth. The grenade bounced once and rolled across the trail. I did not hear it, but there must’ve been a sound, because the young man dropped his weapon and began to run, just two or three quick steps, then he hesitated, swiveling to his right, and he glanced down at the grenade and tried to cover his head but never did. It occurred to me

6. muzzle. Discharging end of a weapon
7. lob. Throw, hit, or propel easily or in a high arc
then that he was about to die. I wanted to warn him. The grenade made a popping noise—not soft but not loud either—not what I’d expected—and there was a puff of dust and smoke—a small white puff—and the young man seemed to jerk upward as if pulled by invisible wires. He fell on his back. His rubber sandals had been blown off. There was no wind. He lay at the center of the trail, his right leg bent beneath him, his one eye shut, his other eye a huge star-shaped hole.

It was not a matter of live or die. There was no real peril. Almost certainly the young man would have passed by. And it will always be that way.

Later, I remember, Kiowa tried to tell me that the man would’ve died anyway. He told me that it was a good kill, that I was a soldier and this was a war, that I should shape up and stop staring and ask myself what the dead man would’ve done if things were reversed.

None of it mattered. The words seemed far too complicated. All I could do was gape at the fact of the young man’s body.

Even now I haven’t finished sorting it out. Sometimes I forgive myself, other times I don’t. In the ordinary hours of life I try not to dwell on it, but now and then, when I’m reading a newspaper or just sitting alone in a room, I’ll look up and see the young man coming out of the morning fog. I’ll watch him walk toward me, his shoulders slightly stooped, his head cocked to the side, and he’ll pass within a few yards of me and suddenly smile at some secret thought and then continue up the trail to where it bends back into the fog.

peril (pe ˈral) noun, exposure to risk of being injured, destroyed, or lost

gape (gāp) verb, gaze stupidly or in openmouthed surprise or wonder

Author’s Purpose Write the reason why the author writes about his reaction to the young man’s death in your Author’s Purpose Chart.

Use Reading Skills

Why might someone who acts on order, such as a soldier, have conflicting feelings about his or her duty?

Build Vocabulary

What emotions would the narrator have felt as he gaped at the young man’s corpse?
READING CHECK

Circle the letter of the correct answer.

1. What does the narrator like to write?
   A. war stories
   B. fantasy stories
   C. adventure stories

2. What does the narrator’s daughter suspect is the reason why he keeps writing such stories?
   A. The narrator killed someone.
   B. The narrator had a relative who died.
   C. The narrator wanted to be a soldier.

3. What was the narrator’s reaction to the man who passed him by on the trail?
   A. The narrator wanted to kill him.
   B. The narrator wanted to talk to him.
   C. The narrator wanted him to go away.

4. What killed the man walking down the trail?
   A. The man stepped on a bomb.
   B. The narrator threw a grenade at him.
   C. Kiowa, a fellow soldier, shot at the man.

5. What was the narrator’s reaction to seeing the man die?
   A. The narrator couldn’t get over his guilt.
   B. The narrator felt that he did something right.
   C. The narrator became more cautious.

VOCABULARY CHECK

Circle the letter of the correct answer.

1. The man walking down the trail seemed
   at ease. The man could be described as
   A. calm.
   B. angry.
   C. fearful.

2. The narrator thinks about the morality of his actions. Morality means
   A. planned or not.
   B. right or wrong.
   C. factual or imaginary.

3. The man running forward swiveled to his right. Another word for swivel is
   A. turn.
   B. leap.
   C. stop.

4. The narrator would be in a situation of peril if the man
   A. spoke calmly to him.
   B. pointed his gun at him.
   C. looked suspiciously at him.

5. Someone who is gaping is
   A. shaking in his or her boots and shivering.
   B. sleeping without moving or snoring.
   C. staring with wide eyes and open mouth.

ANALYZE LITERATURE: Realism

Fill in a Concept Map like the one below on your own paper. Include the elements of realism that you found while reading “Ambush.”
How does the author’s use of realism affect the story? How would it affect your reaction to the story?

______________________________________________________________

USE READING SKILLS: Author’s Purpose

1. Review the Author’s Purpose Chart you filled in as you read the story. Why do you think the author wrote this story?

______________________________________________________________

2. What is the author’s opinion about war? Is he trying to persuade his readers to agree with his opinion? Why or why not?

______________________________________________________________

BUILD VOCABULARY SKILLS: Multiple Meaning Words

Some words have different meanings depending on the context in which they’re used. For example, in military context, the word *muzzle* means “the end of a gun barrel.” In everyday use, *muzzle* means “the nose or snout of an animal.” Research the common use for the words *ambush, platoon,* and *watch.* In a chart, record the sentences from the selection that use these words as military terms. Then, write sentences using these same words in a common or everyday way. The word *muzzle* is given as an example.

<table>
<thead>
<tr>
<th>Words Related to War</th>
<th>Military Use</th>
<th>Everyday Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>muzzle</td>
<td>He carried his weapon in one hand, <em>muzzle</em> down, moving without any hurry up the center of the trail.</td>
<td>My dog Sandy has a golden <em>muzzle,</em> with fine yellow whiskers and soft, gold-colored fur.</td>
</tr>
</tbody>
</table>

SPEAKING & LISTENING SKILLS: Debate

Conduct a ten- to fifteen-minute debate about the morality of war. Form a group of four to six members and divide into two teams. Team A will present the positive reasons and results of war, while Team B counters with its negative reasons and results. Each team should develop two to three specific arguments. Try to present accurate facts and give insightful responses by researching other war stories or interviewing real war veterans.
Straw Into **Gold**

The Metamorphosis of the Everyday

An Essay by

**Sandra Cisneros**

**ABOUT THE ESSAY**

In the essay “Straw Into Gold,” the author Sandra Cisneros talks about her past experiences and how they offered her opportunities to grow as a writer. The author shares one particular incident in France that made her feel like the woman in the fairy tale “Rumpelstiltskin” who was asked to spin straw into gold. Read on to find out how this experience and many others have shaped Cisneros into the successful writer that she has become.

**MAKE CONNECTIONS**

Think about a time you faced a seemingly impossible task. What did you do to overcome it?

________________________

________________________

________________________

________________________

**ANALYZE LITERATURE: Essay**

An essay is a short nonfiction work that presents a single main idea, or thesis, about a particular topic. Depending on the author’s purpose, an essay can be informative, argumentative, or personal. As you read Straw Into Gold, try to identify the author’s purpose for writing the essay.
USE READING SKILLS: Main Idea

The **main idea** is a brief statement of what you think the author wants you to know, think, or feel after reading a certain text. In some cases, the main idea will actually be stated. But other times, the author may not tell you what the main idea is, and you will have to infer it. To find the main idea of *Straw into Gold*, gather important details from the text and put them in a Main Idea Map.

**Main Idea Map**

- **Main Idea**
- **Details**
- **Details**
- **Details**
- **Details**
- **Details**
## PREVIEW VOCABULARY

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>subsist</td>
<td>Do you think you could subsist on a deserted island for a week?</td>
<td>You could <strong>subsist</strong> on a deserted island if you...</td>
<td></td>
</tr>
<tr>
<td>intuitively</td>
<td>Although Sammy didn’t know the rules for writing a research paper, he has intuitively chosen an interesting research topic.</td>
<td>Doing something <strong>intuitively</strong> means...</td>
<td></td>
</tr>
<tr>
<td>a smart cookie</td>
<td>You can ask Ned anything. He is a smart cookie.</td>
<td><strong>A smart cookie</strong> is someone who is...</td>
<td></td>
</tr>
<tr>
<td>nomadic</td>
<td>Miley is tired of a nomadic lifestyle. She wants to have a permanent home.</td>
<td>You live a <strong>nomadic</strong> life when you...</td>
<td></td>
</tr>
<tr>
<td>nostalgia</td>
<td>After watching the film, Spencer felt a great nostalgia for his native land.</td>
<td>A person feels a deep <strong>nostalgia</strong> for something when...</td>
<td></td>
</tr>
<tr>
<td>come out of one's shell</td>
<td>Rex has learned to come out of his shell ever since he joined the glee club.</td>
<td>When someone <strong>comes out of his or her shell</strong>, he or she...</td>
<td></td>
</tr>
</tbody>
</table>
When I was living in an artists’ colony in the south of France, some fellow Latin-Americans who taught at the university in Aix-en-Provence invited me to share a home-cooked meal with them. I had been living abroad almost a year then on an NEA grant, subsisting mainly on French bread and lentils while in France so that my money could last longer. So when the invitation to dinner arrived, I accepted without hesitation. Especially since they had promised Mexican food.

What I didn’t realize when they made this invitation was that I was supposed to be involved in preparing this meal. I guess they assumed I knew how to cook Mexican food because I was Mexican. They wanted specifically tortillas, though I’d never made a tortilla in my life.

It’s true I had witnessed my mother rolling the little armies of dough into perfect circles, but my mother’s family is from Guanajuato, provinciales, country folk. They only know how to make flour tortillas. My father’s family, on the other hand, is chilango, from Mexico City. We ate corn tortillas but we didn’t make them. Someone was sent to the corner tortilleria to buy some. I’d never seen anybody make corn tortillas. Ever.
Well, somehow my Latino hosts had gotten a hold of a packet of corn flour, and this is what they tossed my way with orders to produce tortillas. \textit{Asi como sea}. Any ol’ way, they said and went back to their cooking.

Why did I feel like the woman in the fairy tale who was locked in a room and ordered to spin straw into gold? I had the same sick feeling when I was required to write my critical essay for my MFA\textsuperscript{7} exam—the only piece of noncreative writing necessary in order to get my graduate degree. How was I to start? There were rules involved here, unlike writing a poem or story, which I did \textit{intuitively}. There was a step-by-step process needed and I had better know it. I felt as if making tortillas, or writing a critical paper for that matter, were tasks so impossible I wanted to break down into tears.

Somehow though, I managed to make those tortillas—crooked and burnt, but edible nonetheless. My hosts were absolutely ignorant when it came to Mexican food; they thought my tortillas were delicious. (I’m glad my mama wasn’t there.) Thinking back and looking at the photograph documenting the three of us consuming those lopsided circles I am amazed. Just as I am amazed I could finish my MFA exam (lopsided and crooked, but finished all the same). Didn’t think I could do it. But I did.

I’ve managed to do a lot of things in my life I didn’t think I was capable of and which many others didn’t think me capable of either.

\textit{intuitively} (in tū’ it iv lē) adverb, through intuition; without having to think about or be taught how to do something

\textbf{Think and Reflect}

Why do people make assumptions about other people?

\textbf{Note the Facts}

What are the two events that made Cisneros feel like the woman in the fairy tale who was asked to spin straw into gold? 

\textbf{Analyze Literature}

Essay Read lines 59–61. What do you expect the rest of the essay to be about?

\textsuperscript{7} MFA. Master of Fine Arts
Especially because I am a woman, a Latina, an only daughter in a family of six men. My father would’ve liked to have seen me married long ago. In our culture, men and women don’t leave their father’s house except by way of marriage. I crossed my father’s threshold with nothing carrying me but my own two feet. A woman whom no one came for and no one chased away.

To make matters worse, I had left before any of my six brothers had ventured away from home. I had broken a terrible taboo. Somehow, looking back at photos of myself as a child, I wonder if I was aware of having begun already my own quiet war.

I like to think that somehow my family, my Mexicanness, my poverty all had something to do with shaping me into a writer. I like to think my parents were preparing me all along for my life as an artist even though they didn’t know it. From my father I inherited a love of wandering. He was born in Mexico City but as a young man he traveled into the U.S. vagabonding. He eventually was drafted and thus became a citizen. Some of the stories he has told about his first months in the U.S. with little or no English surface in my stories in *The House on Mango Street* as well as others I have in mind to write in the future. From him I inherited a sappy heart. (He still cries when he watches the Mexican soaps—especially if they deal with children who have forsaken their parents.)

My mother was born like me—in Chicago but of Mexican descent. It would be her tough, street-wise voice that would haunt all my stories and poems. An amazing woman who loves to draw and read books and can sing an opera. A smart cookie.
When I was a little girl we traveled to Mexico City so much I thought my grandparents’ house on La Fortuna, Number 12, was home. It was the only constant in our nomadic ramblings from one Chicago flat to another. The house on Destiny Street, Number 12, in the colonia Tepeyac, would be perhaps the only home I knew, and that nostalgia for a home would be a theme that would obsess me. My brothers also figured greatly in my art. Especially the oldest two; I grew up in their shadows. Henry, the second oldest and my favorite, appears often in poems I have written and in stories which at times only borrow his nickname, Kiki. He played a major role in my childhood. We were bunkbed mates. We were co-conspirators. We were pals. Until my oldest brother came back from studying in Mexico and left me odd-woman-out for always.

What would my teachers say if they knew I was a writer? Who would’ve guessed it? I wasn’t a very bright student. I didn’t much like school because we moved so much and I was always new and funny-looking. In my fifth-grade report card, I have nothing but an 9. colonia Tepeyac: Neighborhood in Mexico City

Read lines 109–116 aloud. Describe Cisneros’s relationship with her brothers.
avalanche of C’s and D’s, but I don’t remember being that stupid. I was good at art and I read plenty of library books and Kiki laughed at all my jokes. At home I was fine, but at school I never opened my mouth except when the teacher called on me, the first time I’d speak all day.

Think and Reflect
Why do you think Cisneros feels the way she feels about school in lines 119–131?

When I think how I see myself, it would have to be at age eleven. I know I’m thirty-two on the outside, but inside I’m eleven. I’m the girl in the picture with skinny arms and a crumpled shirt and crooked hair. I didn’t like school because all they saw was the outside me. School was lots of rules and sitting with your hands folded and being very afraid all the time. I liked looking out the window and thinking. I liked staring at the girl across the way writing her name over and over again in red ink. I wondered why the boy with the dirty collar in front of me didn’t have a mama who took better care of him.

I think my mama and papa did the best they could to keep us warm and clean and never hungry. We had birthday and graduation parties and things like that, but there was another hunger that had to be fed. There was a hunger I didn’t even have a name for. Was this when I began writing?

In 1966 we moved into a house, a real one, our first real home. This meant we didn’t have to change schools and be the new kids on the block every couple of years. We could
make friends and not be afraid we’d have to say goodbye to them and start all over. My brothers and the flock of boys they brought home would become important characters eventually for my stories—Louie and his cousins, Meme Ortiz and his dog with two names, one in English and one in Spanish.

My mother flourished in her own home. She took books out of the library and taught herself to garden, producing flowers so envied we had to put a lock on the gate to keep out the midnight flower thieves. My mother is still gardening to this day.

This was the period in my life, that slippery age when you are both child and woman and neither, I was to record in *The House on Mango Street*. I was still shy. I was a girl who couldn’t come out of her shell.

How was I to know I would be recording and documenting the women who sat their sadness on an elbow and stared out a window? It would be the city streets of Chicago I would later record, but from a child’s eye.

I’ve done all kinds of things I didn’t think I could do since then. I’ve gone to a prestigious university, studied with famous writers and taken away an MFA degree. I’ve taught poetry in the schools in Illinois and Texas. I’ve gotten an NEA grant and run away with it as far as my courage would take me. I’ve seen the bleached and bitter mountains of the Peloponnesus. I’ve lived on a Greek island. I’ve been to Venice twice. In Rapallo, I met Ilona once and forever and took her sad heart with me across the south of France and into Spain.

---

10. **Peloponnesus.** Peninsula at the southern tip of Greece
11. **Venice.** City in Italy on the Mediterranean Sea
12. **Rapallo.** Rapallo—a resort city in Italy. *Ilona*—a reference to a woman also featured in Cisneros’s poem “A Letter to Ilona from the South of France”
I’ve lived in Yugoslavia. I’ve been to the famous Nice\(^\text{13}\) flower market behind the opera house. I’ve lived in a village in the pre-Alps\(^\text{14}\) and witnessed the daily parade of promenaders.\(^\text{15}\)

I’ve moved since Europe to the strange and wonderful country of Texas, land of polaroid-blue skies and big bugs. I met a mayor with my last name. I met famous Chicana/o artists and writers and políticos.\(^\text{16}\)

Texas is another chapter in my life. It brought with it the Dobie-Paisano Fellowship, a six-month residency on a 265-acre ranch. But most important Texas brought Mexico back to me.

Sitting at my favorite people-watching spot, the snaky Woolworth’s counter across the street from the Alamo,\(^\text{17}\) I can’t think of anything else I’d rather be than a writer. I’ve traveled and lectured from Cape Cod to San Francisco, to Spain, Yugoslavia, Greece, Mexico, France, Italy, and finally today to Seguin, Texas. Along the way there is straw for the taking. With a little imagination, it can be spun into gold.

\(^{13}\) Nice (né̃). Port city and summer vacation spot in the south of France  
\(^{14}\) pre-Alps. Foothills of the Alps, a mountain range in south central Europe  
\(^{15}\) promenaders. People strolling in a public space, often a plaza  
\(^{16}\) políticos. [Spanish] Politicians  
\(^{17}\) Alamo. Structure in San Antonio, the site of a siege on Texas revolutionaries by Mexican troops in 1836

---

**Note the Facts**

List the things that Cisneros at one time thought she could not do but later came to accomplish.

---

**Culture Note**

Chicanos and Chicanas are Americans of Mexican descent (men and women, respectively). This term has evolved from the Mexican-American labor and farm demonstrations of the 1960s. César Chávez (1927–1993) led the demonstrations and is often considered one of the United States’ greatest civil rights leaders.

---

**MIRRORS & WINDOWS**

Have you done something that you thought you couldn’t do? How did the experience shape you into the person that you are now?
READING CHECK
Circle the letter of the correct answer.

1. Why did Cisneros’s French friends think that she could prepare corn tortillas?
   A. because of her love of burritos
   B. because of her Mexican heritage
   C. because of her good taste in food

2. What was an impossible task for Cisneros?
   A. writing a poem
   B. writing a short story
   C. writing a critical paper

3. From whom did Cisneros inherit her love for wandering?
   A. father
   B. mother
   C. brother

4. Why was Cisneros having a hard time at school?
   A. because she always arrived late
   B. because she didn’t have books to read
   C. because she had to often change schools

5. At the end of the story, what is the “gold” that Cisneros was talking about?
   A. her literary works
   B. her family’s house
   C. her friends and family

VOCABULARY CHECK
Circle the letter of the correct answer.

1. While in France, Cisneros subsisted mainly on French bread and lentils. Subsisted means
   A. ate.
   B. bought.
   C. lived on.

2. Cisneros writes poems and stories intuitively. She does not need
   A. a computer.
   B. rules to guide her.
   C. people to read them.

3. Cisneros thought that her mother was a smart cookie because she
   A. cooked all the time.
   B. knew a lot of things.
   C. studied in good schools.

4. Before settling in a home in 1966, Cisneros’s family lived a nomadic life because
   A. they ended up doing odd jobs.
   B. they spent long years in the city.
   C. they moved from one place to another.

5. Cisneros had described herself as a girl who couldn’t come out of her shell since she was
   A. very shy.
   B. very short.
   C. very brave.

ANALYZE LITERATURE: Essay
What type of essay is “Straw Into Gold”? What is the author’s purpose in writing it?

USE READING SKILLS: Main Idea
Review the Main Idea Map you completed while reading the text. What is the essay’s main idea and how is the subtitle related to it? Share your answers with a classmate.
BUILD VOCABULARY SKILLS: Homophones

Homophones are words that have the same pronunciation but different spellings and meanings.

Examples
1. The wood’s surface is coarse. (adjective, rough)
2. Which course will you take next semester? (noun, class)
3. Your presence is very much appreciated. (noun, being there)
4. Siegfried didn’t expect to receive such presents. (noun, gifts)

To help you remember the difference between homophones, try developing mnemonic devices, which are mental associations. For example, many people remember that principal means “leader,” such as the leader of a school, by using the phrase “Your principal is your pal.”

Identify the correct homophones.

1. So when the invitation to dinner arrives, Sandra Cisneros (accepts, except) without hesitation.

2. In Cisneros’s culture, men and women don’t leave their father’s house (accept, except) by way of marriage.

3. Sandra Cisneros had the same sick feeling when she was required to (write, right) her critical essay for her MFA exam.

4. The critical essay is the only (piece, peace) of noncreative writing necessary in order to get her graduate degree.

5. To have a permanent house meant that Sandra didn’t have to change schools and be the new kid on the (black, block).

WORK TOGETHER: Create a Poster

With a partner, create a poster that shows the different things that influenced Cisneros’s writing. Use lines from the text to explain how these influences affected her work. You can look online for images, and use other materials like colored pencils and paint to decorate your poster. Present your poster to the rest of the class, explaining how all of these influences affected Cisneros’s writing.
ABOUT THE POEM

“Learning to Love America” shares the speaker’s feelings about living in America as an immigrant. Read to find out why she learns to accept America as her home.

MAKE CONNECTIONS

Do you love your country? How do you show this love?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

ANALYZE LITERATURE: Parallelism

Parallelism is the framing of words, phrases, sentences, or paragraphs to balance ideas of equal importance. As you read, identify the parallelism in the poem and describe its impact to the reader.
**USE READING SKILLS: Text Organization**

Authors follow a pattern of organization in their writing to communicate their message to readers, called **text organization**. In “Learning to Love America,” the author uses a list of images to express how she has grown to love her adopted country.

As you read, list the images you find in each stanza and summarize the message they convey in the Text Organization Chart below.

<table>
<thead>
<tr>
<th>Lines</th>
<th>Image</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–5</td>
<td>no pure products; Pacific Ocean sweeps along the coastline; water of the ocean is cold; land is better; we rather than they</td>
<td>America is a mix of races. Although the ocean is cold, the land around it is more solid. She has come to accept that she is American.</td>
</tr>
<tr>
<td>6–12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13–16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17–21</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### PREVIEW VOCABULARY

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>coastline</strong>&lt;br&gt;coast • line&lt;br&gt;(ˈkōst līn)&lt;br&gt;noun&lt;br&gt;1 2 3</td>
<td>Walking on the <strong>coastline</strong>&lt;br&gt;when the moon is full is romantic.</td>
<td></td>
<td>The <strong>coastline</strong> is a good place to hang out during…</td>
</tr>
<tr>
<td><strong>artichoke</strong>&lt;br&gt;ar • ti • choke&lt;br&gt;(ˈär tə ˈchōk)&lt;br&gt;noun&lt;br&gt;1 2 3</td>
<td>I like <strong>artichokes</strong> for dinner because they are healthy.</td>
<td></td>
<td>The taste of an <strong>artichoke</strong> reminds me of…</td>
</tr>
<tr>
<td><strong>redden</strong>&lt;br&gt;red • den&lt;br&gt;(ˈrē đən)&lt;br&gt;verb&lt;br&gt;1 2 3</td>
<td>The girls use Cory’s powder blush to <strong>redden</strong> their cheeks.</td>
<td></td>
<td>When my friend’s cheeks <strong>redden</strong>, it usually means…</td>
</tr>
</tbody>
</table>
Learning to Love

A Poem by

Shirley Geok-lin Lim

because it has no pure products

because the Pacific Ocean sweeps along the coastline
because the water of the ocean is cold
and because land is better than ocean

because I say we rather than they

because I live in California
I have eaten fresh artichokes
and jacarandas\(^1\) bloom in April and May

because my senses have caught up with my body
my breath with the air it swallows
my hunger with my mouth

because I walk barefoot in my house

---

\(^1\) jacarandas. Brazilian rosewood, an important Brazilian timber tree with a heavy hard dark-colored wood streaked with black
because I have nursed my son at my breast
because he is a strong American boy
because I have seen his eyes **redden** when he is asked who he is
because he answers I don’t know

because to have a son is to have a country
because my son will bury me here
because countries are in our blood and we bleed them

because it is late and too late to change my mind
because it is time.

---

Do you think this is a patriotic poem? Why or why not?
READING CHECK

Circle the letter of the correct answer.

1. Where does the speaker live?
   A. Texas
   B. New York
   C. California

2. When do jacarandas bloom?
   A. June and July
   B. April and May
   C. March and August

3. How does the speaker walk in her house?
   A. on tip-toe
   B. in slippers
   C. without shoes

4. What does the speaker’s son answer when asked who he is?
   A. He is American.
   B. He doesn’t know.
   C. He will ask his mother.

5. What does the speaker say about the countries in our blood?
   A. We burn them.
   B. We bleed them.
   C. We collect them.

VOCABULARY CHECK

Circle the letter of the correct answer.

1. The Pacific Ocean sweeps along the coastline. This area is where
   A. water and land meet.
   B. fish swim in schools.
   C. ships chart their trips.

2. She likes to eat artichokes, a type of
   A. fruit.
   B. candy.
   C. vegetable.

3. Her son asks her who he is with reddened eyes. Crying has
   A. helped him see clearer.
   B. removed dirt from his eyes.
   C. made his eyes red and irritated.

ANALYZE LITERATURE: Parallelism

Identify the parallelism in the poem and describe its impact to the reader.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
USE READING SKILLS: Text Organization

Review the Text Organization Chart you completed while reading the poem. What is the message of the poem? Share your answers with a classmate.

BUILD VOCABULARY SKILLS: Synonyms

Synonyms are words or phrases similar to each other.

Examples
1. jubilant – happy
2. despondent – lonely
3. annoyed – irritated
4. crimson – red
5. azure – blue

Rewrite a portion of the poem by replacing the underlined words with a synonym of each word. You may use linguistic support such as a dictionary or a thesaurus.

<table>
<thead>
<tr>
<th>Original Poem</th>
<th>Rewritten Poem</th>
</tr>
</thead>
<tbody>
<tr>
<td>because it has no pure products</td>
<td></td>
</tr>
<tr>
<td>because the Pacific Ocean sweeps along the coastline</td>
<td></td>
</tr>
<tr>
<td>because the water of the ocean is cold</td>
<td></td>
</tr>
<tr>
<td>and because land is better than ocean</td>
<td></td>
</tr>
<tr>
<td>because I say we rather than they</td>
<td></td>
</tr>
<tr>
<td>because I live in California</td>
<td></td>
</tr>
<tr>
<td>I have eaten fresh artichokes</td>
<td></td>
</tr>
<tr>
<td>and jacarandas bloom in April and May</td>
<td></td>
</tr>
</tbody>
</table>

WRITING SKILLS: Creative Writing

Write your own version of “To Love America” by describing how you feel about living in your city, town, state, or country. List the specific details about the place you write about. Share the feelings and ideas you associate with it in your poem and what you have come to appreciate or accept about it.
English Language Development
Symbols are often physical things that represent ideas. For example, a heart symbol 💌 represents the idea of love. Authors use symbols in their writing to show their ideas in new and interesting ways. When an author uses symbols, it is called symbolism.

Look at this example from "Iroquois Constitution."

“. . . I plant the Tree of the Great Peace.” (page E7, paragraph 1)

Planting a tree in the ground is symbolic:

- It represents the start of something new.
- It represents growth and long life.
- It represents freshness.

Also, the Tree of the “Great Peace” is symbolic:

- It represents law and order 🟢.
- It represents a treaty. (A treaty is a document two groups of people sign to agree to follow some rules or actions.)
- It represents freedom.

All words have a literal meaning. A literal meaning is the dictionary meaning of a word.

For example, the word tree means this: 🌳. However, the examples above show that “tree” as a symbol can mean many other, deeper ideas.

To understand symbolism, first ask yourself what the words make you think about 🧠. Next, think about the context of the writing. Context means the words and sentences around the symbolic language. Together, these things can help you understand the symbolism.

With your language group 🗯️, read these sentences from “Iroquois Constitution.” Decide what the symbolism is in each sentence.
<table>
<thead>
<tr>
<th>Sentence from “Iroquois Constitution”</th>
<th>Possible Symbolism</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Roots have spread out from the Tree of Great Peace…”</td>
<td></td>
</tr>
<tr>
<td>(page E7, paragraph 3)</td>
<td></td>
</tr>
<tr>
<td>“. . .welcomed in the shelter beneath the Tree of the Long Leaves.”</td>
<td></td>
</tr>
<tr>
<td>(page E7, paragraph 4)</td>
<td></td>
</tr>
<tr>
<td>“We place at the top of the Tree of the Long Leaves an eagle who is able to see afar.”</td>
<td></td>
</tr>
<tr>
<td>(page E7, paragraph 2)</td>
<td></td>
</tr>
<tr>
<td>“The thickness of your skin shall be seven spans . . . “</td>
<td></td>
</tr>
<tr>
<td>(page E9, paragraph 2)</td>
<td></td>
</tr>
</tbody>
</table>

With your group, talk about symbols that are important in your native culture. Tell your partners what the symbols mean.
Archaic Language

Archaic language is words that were used a long time ago. The word “archaic” means “old-fashioned” or “no longer in everyday use.”

Some of the words in the poem “Huswifery” are old-fashioned and some are no longer used in everyday language. For example, the poem uses archaic pronouns to refer to God, who is the intended audience for the poem. Pronouns are words used in place of a noun. In archaic language, pronouns in religious texts were often capitalized. Review the examples from the poem.

<table>
<thead>
<tr>
<th>Line from “Huswifery”</th>
<th>Word and Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Make me, O Lord, Thy Spinning Wheel complete.” (page E17, line 1)</td>
<td>Thy: archaic pronoun for “your”</td>
</tr>
<tr>
<td>“Then weave the Web Thyself.” (page E17, line 9)</td>
<td>Thyself: archaic pronoun for “yourself”</td>
</tr>
</tbody>
</table>

Review the chart of archaic pronouns and their modern pronoun equivalents.

<table>
<thead>
<tr>
<th>Archaic Pronouns</th>
<th>Modern Pronouns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thou, Thee</td>
<td>you</td>
</tr>
<tr>
<td>Thy/Thine</td>
<td>your/yours</td>
</tr>
<tr>
<td>Thyself/Thyselves</td>
<td>yourself/yourselves</td>
</tr>
</tbody>
</table>

Read each sentence. Then, choose the archaic pronoun that correctly replaces the underlined pronoun in the sentence. Use a print or online dictionary for support.

1. An Ancient Greek saying is, “Know Yourself.”  Thyself  Thine
2. You are a kind and gentle person.  Thy  Thou
3. Your apple trees have grown large.  Thy  Ye
4. The secret is yours to keep.  Thou  Thine
5. Does this belong to you?  Thee  Thyself

Imagine you are writing a letter to a friend. Instead of in modern times, imagine you are writing this letter during the 1700s. Include at least four archaic pronouns in your letter. Think about how the archaic language adds to the meaning and tone of the letter. How does the archaic language affect your letter? Does the archaic language have an effect on the reader?

Then, discuss with a partner words in your native language that might be considered archaic, or old-fashioned. What effects do the archaic words have when used in your native language? Are they only used by certain people, or in certain circumstances?
Word Parts to Determine Meaning

You might have noticed that some words from Thomas Paine’s *Common Sense* and *The Crisis, No. 1* are difficult to understand. Many times, breaking down a difficult word into its **word parts** can help to get a sense of the meaning. Word parts may include:

- a *prefix*: found at the beginning of a word
- a *root word*: the main part of word
- a *suffix*: found at the end of a word

For example, review the parts of the word *prepossession* from page 58, paragraph 1 of the essay *Common Sense*.

<table>
<thead>
<tr>
<th>Word</th>
<th>Word Parts</th>
<th>Word Part Meanings</th>
<th>Word Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>prepossession</td>
<td>• pre- (prefix)</td>
<td>• pre-: before in time, place, or order</td>
<td>prepossession: holding an idea or attitude before a specific time</td>
</tr>
<tr>
<td></td>
<td>• possess (root word)</td>
<td>• possess: own or have; hold</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• ion (suffix)</td>
<td>• -ion: denoting an instance or action of something</td>
<td></td>
</tr>
</tbody>
</table>

Complete the chart below. Use a print or online dictionary for support.

<table>
<thead>
<tr>
<th>Word</th>
<th>Word Parts</th>
<th>Word Part Meanings</th>
<th>Word Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>ineffectual</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(page 58, paragraph 2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>disquietudes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(page 58, paragraph 3)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>discontented</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(page 58, paragraph 3)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Think about word parts in your native language. Do they help you determine meaning? For example, in Spanish, many words that end in \(-o\) are considered masculine, and many words that end in \(-a\) are considered feminine. Though, like any language, sometimes there are exceptions to the rule.

Make a list of word parts from your native language that help you determine meaning. They may be suffixes, prefixes, root words, gender-related word endings, or articles. Include at least ten word parts in your list. Include each word part meaning. Provide one example for each word that uses the particular word part and its meaning. Use the following chart as a guide.
Thanatopsis, page 89

**Elevated Diction**

William Cullen Bryant, the author of “Thanatopsis,” makes his poem sound formal by using elevated diction. The word “elevated” means “lifted higher” or “made sophisticated.” The word “diction” means “word choice or choice of language.”

So, elevated diction means using language that makes a formal or sophisticated tone. Elevated diction does not use slang (for example, “friend” instead of “buddy”), contractions (“cannot” instead of “can’t”), or idioms. Elevated diction often sounds old-fashioned because people in the past spoke and wrote in a more formal way.

Read the examples of elevated diction from “Thanatopsis” on the left. Then on the right, read the meaning of the example re-written in informal language. (To re-write something in your own words is to paraphrase it.)

<table>
<thead>
<tr>
<th>Elevated Diction</th>
<th>Informal Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>“To him who in the love of Nature holds / Communion with her visible forms, she speaks / A various language. . .” (lines 1–3)</td>
<td>Nature is always changing and shows different things to a person who pays attention to it.</td>
</tr>
<tr>
<td>“…Earth, that nourished thee, shall claim / Thy growth, to be resolv’d to earth again;” (lines 22–23)</td>
<td>Life is a cycle. You came from earth and will become part of the earth again after death.</td>
</tr>
<tr>
<td>“…”Thy gay will laugh / When thou art gone, the solemn brood of care / Plod on. . .” (lines 61–63)</td>
<td>Life will go on for other people after you die.</td>
</tr>
</tbody>
</table>

To better understand elevated diction, start with one “chunk” of the text. A chunk is a small group of lines or even just one sentence. Try to paraphrase that chunk in less formal language.

**Context clues** can help you understand, too. Context clues are the other words or ideas around the word or phrase you don’t understand. They can help you guess at the meaning.

Read this example from lines 48–50 of “Thanatopsis”:

“All that tread
The globe are but a handful to the tribes
That slumber in its bosom. . .”
A paraphrase of this sentence could read:

*The group of people on Earth is small compared to the group sleeping inside it.*

The language is now less formal, but the meaning still is not clear. By looking at the ideas around this line (the context clues), you see that the lines talk about death. The word *slumber* means *sleep* [\(\text{sleep}\)]. Sleeping is often compared to death.

So, a better paraphrase of the sentence could read:

*The group of people living on Earth is small compared to those who have died and are buried beneath the ground.*

Work with your language group [\(\text{language group}\)]. First, read these informal paraphrases of parts of “Thanatopsis.” Then find the lines in the poem that have the same meaning. Remember to write the line numbers, too.

<table>
<thead>
<tr>
<th>Elevated Diction from “Thanatopsis”</th>
<th>Informal Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Live your life so that when the time comes for you to die, you do not fear it. Instead, you feel calm and satisfied with the life you had.</td>
<td>Your body will mix with the elements of earth, to be part of the earth, like rocks or clumps of dirt that peasants walk upon and work in the fields.</td>
</tr>
</tbody>
</table>

Now talk about the meaning of these lines from “Thanatopsis” with your group. The lines have been broken into smaller chunks, shown by the double slash marks (//). Rewrite the lines in informal language. You may use a dictionary to help you.

<table>
<thead>
<tr>
<th>Elevated Diction from “Thanatopsis”</th>
<th>Informal Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>“…when thoughts Of the last bitter hour come like a blight Over thy spirit, // and sad images Of the stern agony, and shroud, and pall, And breathless darkness, and the narrow house Make thee to shudder, and grow sick at heart,//</td>
<td>Go forth under the open sky, and list To Nature’s teachings” (lines 8–15)</td>
</tr>
</tbody>
</table>
Near Rhymes

Rhyming words are often found in poetry, and more specifically at the end of lines in a poem. The rhyming words help to link ideas from different lines together in a creative way.

However, because poetry is a creative expression, the rules to rhyming are flexible. Poets do not always have to rhyme the lines; rather, they can choose whether or not they feel it is important to rhyme in their poem.

If a poet decides to rhyme in a poem, it can be challenging to find two words that rhyme and fit the message of the poem. A poet sometimes can get close to rhyming two words but ends up instead with near rhymes.

Near rhymes are words that look as though they would rhyme, but do not. For example, rose and lose look as though they rhyme, but when said aloud, do not rhyme. Similarly, some words do not look like they rhyme, but they do. For example, would and hood. A way to tell whether the words truly rhyme is to say them aloud.

Read the poem “Concord Hymn” aloud with a partner. Take turns reading each stanza. Record the rhyming words and nearly rhyming words in the chart below.

<table>
<thead>
<tr>
<th>Rhyming Words</th>
<th>Nearly Rhyming Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhyming Words</td>
<td>Nearly Rhyming Words</td>
</tr>
</tbody>
</table>

On your own, choose the word in each group that does not rhyme with the others. Remember, reading words aloud can help identify those that rhyme.

1. home  dome  some  gnome  comb
2. bull  dull  pull  wool  full
3. lamp  camp  swamp  stamp  damp
4. juice  moose  deduce  loose  choose
5. ocean clean bean jean machine

Try writing a few lines of poetry yourself! Write 2–4 lines of poetry using rhyming words or near rhyming words.

___________________________________________

___________________________________________

___________________________________________

___________________________________________
Nonverbal Communication

Nonverbal communication occurs when messages are sent or received without words. Nonverbal communication includes body language, distance, and physical contact.

One likely reason the parishioners in the story “The Minister’s Black Veil” are so upset with Mr. Hooper’s veil is because it prevents them from seeing his eyes. So, Mr. Hooper communicates with his parishioners in a nonverbal way—he does not maintain eye contact.

Examples of nonverbal communication include:

- **tilting your head**: shows confusion
- **crossing your arms**: shows a defensive or negative attitude
- **a pat on the back**: a positive gesture that can mean “good job!”

Eye contact is also an important part of nonverbal communication, as shown in the story “The Minister’s Black Veil.” Cultures throughout the world have different opinions on the meaning or importance of eye contact. In one country, not making eye contact when speaking to someone could be considered a sign of disrespect, but in another country, it might be seen as just being shy. In the United States, maintaining eye contact indicates attentiveness and honesty. It shows the person you are talking to that you respect them and are listening to what they say.

Discuss in a small group whether or not eye contact is considered polite in your native culture. What do you think is the reason behind this custom? Are there exceptions when speaking to certain people? How does it feel when a person does not follow the custom?

Practice nonverbal communication with a partner. Choose a situation below from the Nonverbal Communication Scenario Bank, but don’t tell your partner which one you chose. Take turns acting out the situations using nonverbal communication. Try to guess by your partner’s actions what he or she is trying to communicate.

**Nonverbal Communication Scenario Bank**

- Getting a server’s attention at a restaurant
- Disapproving of something
- Congratulating a friend
- The sports team you love just scored
- You just finished running a race
- YOU LOST $10
- Feeling confident
- Waiting in a long line
- Feeling jealous
- Feeling grumpy
- Taking a picture with friends
- You’re tired from staying up late
- Telling others to be quiet
Chunk the Text and Paraphrase

**Paraphrasing** is a way to restate, or rewrite, an idea with different words. You paraphrase to express an idea more clearly than how the author wrote it. To understand a difficult text, break it down into smaller “chunks” or sentences. Then paraphrase those smaller parts into simpler words.

For example, in “Farewell to His Army,” Robert E. Lee begins his letter:

> “After four years of arduous service, marked by unsurpassed courage and fortitude, the Army of Northern Virginia has been compelled to yield to overwhelming numbers and resources.”

Now read the paraphrased version of that same sentence:

> After four years of difficult but excellent service by the soldiers, the Army of Northern Virginia has been forced to surrender to a stronger opponent.

Notice that the paraphrased version uses different words. It is clearer and more direct.

Read these excerpts from “Farewell to His Army” on page 306. With your language group, paraphrase each excerpt in your own words to make the ideas clearer.

You may use a dictionary or thesaurus, but make sure you use words you understand.

1. **Original Version:** “I need not tell the survivors of so many hard-fought battles, who have remained steadfast to the last, that I have consented to this result from no distrust of them. . .” (paragraph 1)

   **Paraphrased Version:**

   _Please provide the paraphrased version._
2. Original Version: “...but, feeling that valor and devotion could accomplish nothing that could compensate for the loss that would have attended the continuation of the contest, ...” (paragraph 1)

Paraphrased Version: ____________________________________________________________

3. Original Version: “With an unceasing admiration of your constancy and devotion to your country, and a grateful remembrance of your kind and generous consideration of myself, I bid you an affectionate farewell.” (paragraph 2)

Paraphrased Version: ____________________________________________________________
Chronological Order

**Chronological order** is a way to structure information. It means that the information is presented in the order in which the events happened in time. Most often, the information is structured with the oldest event presented first and the most recent event presented last.

In *Incidents in the Life of a Slave Girl, Seven Years Concealed*, author Harriet Jacobs describes her earliest childhood memories. She talks about the experience of her older family members and how their lives affected her. However, the events in her story are not told in chronological order.

Jacobs organizes her information based on whom she is speaking about. This takes the reader to the past, then further into the past, then back to the original place in time. The reader can use clues in the story to understand the order of events that Jacob’s describes.

Read the introduction to Jacobs’s story from page E110, paragraph 1.

“I was born a slave; but I never knew it till six years of happy childhood had passed away.”

The reader can see how much time has passed before Jacobs has a change in perspective. This helps the reader organize the events in her story. Jacobs eventually takes the reader further back in time when she talks about her grandmother. Later in paragraph 1, she writes:

“It was during the Revolutionary War; and they were captured on their passage, carried back, and sold to different purchasers. Such was the story my grandmother used to tell me; but I do not remember all the particulars.”

The reference to the Revolutionary War gives the reader a sense of when these events occurred. It also helps the reader know that this occurred before the author was born when she states that the events happened to her grandmother.

Pay attention to clues in writing, looking for statements about time and events that happen during a larger, historical event such as a war or an election. Also, use relationships between people to tell in what order events happen.

With a partner, use a computer to make a timeline that organizes the information in Harriet Jacob’s story, *Incidents in the Life of a Slave Girl, Seven Years Concealed*, into chronological order. Use the main events listed below. Order the information from the oldest event on the left side of the timeline to the most recent event on the right side.
Use this example of a timeline for support.

Main Events (not in chronological order):

1. Jacobs begins to understand that she is a slave.
2. Jacobs enters the service of a five-year-old girl.
3. Jacobs is taught to read and write.
4. Jacobs's grandmother is captured on a journey and sold into slavery.
5. Jacobs enters the service of her mother's mistress.
6. Jacobs's grandmother begins to work only in her master’s household.
7. Jacobs's mistress becomes sick and dies.

After you have completed your timeline, review how you decided where to place each event. What clues did you use to decide which event to place first? What clues helped you decide which event to place last? Write down these clues on the lines below using complete sentences.

Clues for First Event: ______________________________________________________

_____________________________________________________________________

_____________________________________________________________________

_____________________________________________________________________

Clues for Last Event: ______________________________________________________

_____________________________________________________________________

_____________________________________________________________________

_____________________________________________________________________
Leaves of Grass, page 205

Context Clues

Context clues are hints that help the reader better understand the meanings of words, phrases, or ideas. Context clues provide more information about an idea or a message in a phrase, sentence, or story.

Context clues can provide information in different ways. Review the chart of the different types of context clues and how they help the reader.

<table>
<thead>
<tr>
<th>Type of Context Clue</th>
<th>How it Helps the Reader</th>
</tr>
</thead>
<tbody>
<tr>
<td>Defining Clues (definitions, examples)</td>
<td>The author may define the unfamiliar word or phrase for the reader. The author may also use specific examples to help the reader understand its meaning.</td>
</tr>
<tr>
<td>Meaning Clues (synonyms, antonyms)</td>
<td>The author may use familiar words that are close or opposite in meaning to the unfamiliar word or phrase to help the reader understand its meaning.</td>
</tr>
<tr>
<td>Descriptive Clues (mood/tone words, prefixes, suffixes, root words)</td>
<td>The author may create a mood or tone that helps the reader understand the meaning of positive or negative words. The author may also provide the reader with an unfamiliar word that has familiar word parts, such as a well-known prefix or suffix, to help the reader understand its meaning.</td>
</tr>
<tr>
<td>Relationship Clues (inferences, cause-effect relationships)</td>
<td>The author may use familiar words or phrases to express an idea or meaning that helps the reader understand unfamiliar words. The author may also use familiar words that show relationships between ideas, such as “because” or “since” that help the reader to understand its meaning.</td>
</tr>
</tbody>
</table>

Walt Whitman uses several context clues in Leaves of Grass to help the reader understand his message. In describing the nature of the United States, Whitman uses specific examples to help the reader understand the term bankrupt in paragraph 2:

“One sees it must indeed own the riches of the summer and winter, and need never be bankrupt while corn grows from the ground or the orchards drop apples or the bays contain fish or men beget children upon women.”
In this example, Whitman helps the reader understand that *bankrupt* means “lacking in a particular quality or value.” He uses examples to show the opposite meaning of *bankrupt* by pointing out that while citizens can grow corn, harvest apples from trees, and find fish in the sea, the country will never be lacking valuable resources.

Read the sentences below. Identify the context clues that help you understand the meaning of the underlined words. Then, decide which type of context clue is used in the sentence. Use the chart above for support.

1. Based on how unexcited the employee appears, I doubt that he is very ambitious.
   
   Context Clue: 
   
   Type of Context Clue: 

2. All of her personnel, managers, editors, and proofreaders, collectively helped her department become the company’s most productive.
   
   Context Clue: 
   
   Type of Context Clue: 

On page 321 in paragraph 3 of *Leaves of Grass*, Whitman states that the genius of the United States is its common people. With a partner, find two context clues in paragraph 3 that help Whitman express this idea. Then, explain which type of context clue is used. Use the chart above for support.

1. Context Clue: 
   
   Type of Context Clue: 

2. Context Clue: 
   
   Type of Context Clue: 
Multiple-Meaning Words

Multiple-meaning words are words that are spelled the same and sound the same but have different meanings (definitions). They may be different parts of speech.

For example, the word store can mean:

- a place where you can buy things (used as a noun)
- to put something away to use in the future (used as a verb)
- value or importance (used as a noun)

Context clues, the words and phrases near a word, can help you understand the correct meaning of multiple-meaning words.

There are many multiple-meaning words in “The Outcasts of Poker Flat.” Read these examples.

“Mr. Oakhurst received his sentence with philosophic calmness, none the less coolly, that he was aware of the hesitation of his judges.” (paragraph 3)

The word sentence has two meanings:

- a group of words that express an idea with a subject and a verb
- the punishment given by a court of law

We know the second definition is correct because the context (the word “judges”) that it is about a punishment by law, not about a group of words.
“A body of armed men accompanied the deported wickedness of Poker Flat to the outskirts of the settlement.” (paragraph 4)

The word body has many definitions:

- the physical form of a person or animal
- the central part of something
- a large number of something; a collection

We know the third definition is correct because the narrator means a large number of men.

Work with your language group. Read the sentences from the story. The underlined word is a multiple-meaning word. Talk about the different meanings you know for that word. Choose the correct definition. You may use a dictionary to help.

1. “In that advanced season, the party soon passed out of the moist, temperate regions of the foot-hills, into the dry, cold, bracing air of the Sierras.” (page E137, paragraph 2)  
   In this sentence, party means:
   a. a social gathering for fun  
   b. a group of people doing something together

2. “'That is,' said Mr. Oakhurst, sotto voce to the Innocent, 'if you're willing to board us. If you ain't—and perhaps you'd better not—you can wait till Uncle Billy gets back with provisions.'” (page E140, paragraph 2)  
   In this sentence, board means:
   a. To give meals and a place to stay  
   b. a long, thin, flat piece of wood
3. “Tom Simson not only put all his worldly store at the disposal of Mr. Oakhurst, but seemed to enjoy the prospect of their enforced seclusion.” (page E140, paragraph 3)

In this sentence, *store* means:

a. a supply of something kept to use later

b. a place to buy items

With your group, talk about why you chose the definitions you did. What context clues helped you?
Sentence Structure

A group of words that expresses a complete thought is called a *sentence*. Every sentence has two parts: a *subject* and a *predicate*.

The subject tells whom or what the sentence is about, while the predicate gives the reader information about the subject. For example:

Many people came to our country.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Predicate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many people</td>
<td>came to our country</td>
</tr>
</tbody>
</table>

In the English language, the subject usually comes before the predicate, but not always. In his speech “I Am the Last of My Family,” Chochise uses unusual sentence structures. Sometimes, he changes the order of the subject and the predicate. For example:

“If from his abundance he will give food for my women and children…”

(page 289)

The sentence may be better understood if it read:

*If he will give food from his abundance to my women and children…*

At other times, Cochise places a modifier, or a word or phrase that describes something more specifically, in an unusual place. The unusual phrasing in some sentences can make it difficult to understand what the sentence actually means. For example:

“I have come to you, not from any love for you or for your great father in Washington, or from any regard for his or your wishes, but as a conquered chief, to try to save alive the few people that still remain to me.” (page 289)

The underlined part of the sentence may be better understood if it read:

*to try to save the few living people that still remain in my tribe.*

Read the following sentences from the speech “I Am the Last of My Family.” Discuss the sentences with a partner, pointing out what makes the structures unusual and discussing whether you find them difficult to understand. Then, rewrite the sentences in a way that helps the reader better understand their meaning.
1. “This for a very long time has been the home of my people; they came from the darkness, few in numbers and feeble.” (page 288)

2. “The country was held by a much stronger and more numerous people, and from their stone houses we were quickly driven.” (page 288)

3. “I am the last of my family, a family that for very many years have been the leaders of this people, and on me depends their future, whether they shall utterly vanish from the land or that a small remnant remain for a few years to see the sun rise over these mountains, their home.” (page 289)

With your partner, discuss your experience learning the English language. What difficulties did you have or do you continue to have in learning the language? How are sentences in your native language structured similarly or differently than in English?
Colloquial Diction

**Diction**, in reference to writing and speaking, is the author or speaker’s choice of words. Diction often determines the writer or speaker’s style. The word **colloquial** means conversational or informal.

In her speech “Ain’t I a Woman?” Sojourner Truth uses **colloquial diction**, or informal words and phrases. They reflect the way she really sounds when she speaks or has a conversation. These words and phrases contribute greatly to the style of her speech.

For example, the use of the word “ain’t” throughout the speech and in the title of the speech is nonstandard and casual, making it colloquial diction.

With a partner, list at least five colloquial words or phrases from the speech “Ain’t I a Woman?” Include the page and paragraph numbers where you locate the colloquial diction in the speech. Then, write down an alternative word or phrase in Standard English. Use a print or online dictionary for support.

Compare your words and phrases with others in the class, and discuss which Standard English words and phrases most closely match the speaker’s intended meanings.

<table>
<thead>
<tr>
<th>Colloquial Word/Phrase</th>
<th>Standard English Word/Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

With a partner, discuss how Sojourner Truth’s use of colloquial diction influenced her speech. How did it add or take away from her argument? What effect do you think it had on the audience? Support your answer with evidence from the speech. Be prepared to share with the class and defend your opinions.
**Spanish Words**

Authors often use words from other languages to make the characters more authentic (real). In *The Sun Also Rises*, Ernest Hemingway uses some Spanish words to describe the bullfight. Bullfighting started in Spain, where the novel is set. Because it started in Spain, English speakers also use the Spanish words to talk about bullfighting.

**EXAMPLE:**

“The matadors bowed, holding their hats on, before the President’s box, and then came over to the *barrera* below us.” (page 354, paragraph 3)

Read these bullfighting terms from Spanish that Hemingway uses. If you or any of your classmates speak Spanish, help other with correct pronunciation.

<table>
<thead>
<tr>
<th>Bullfighting Term</th>
<th>Found in the Novel</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>matador</td>
<td>paragraph 1, page 354</td>
<td>a killer of bulls; a bullfighter</td>
</tr>
<tr>
<td>banderillero</td>
<td>paragraph 1, page 354</td>
<td>an assistant to the bullfighter</td>
</tr>
<tr>
<td>picador</td>
<td>paragraph 1, page 354</td>
<td>an assistant to the bullfighter on <em>horseback</em> who carries a lance</td>
</tr>
<tr>
<td>barrera</td>
<td>paragraph 3, page 354</td>
<td>wooden barrier of fence surrounding the bullring</td>
</tr>
<tr>
<td>corrida</td>
<td>paragraph 1, page 355</td>
<td>bullfight in which bulls are at least 4 years old</td>
</tr>
<tr>
<td>callejon</td>
<td>paragraph 2, page 355</td>
<td>narrow hall or passageway between the barrera seats and the arena</td>
</tr>
<tr>
<td>quite</td>
<td>paragraph 2, page 357</td>
<td>drawing-away of the bull by either the matador or an assistant</td>
</tr>
<tr>
<td>veronica</td>
<td>paragraph 1, page 358</td>
<td>basic pass technique used by bullfighters at the start of a fight</td>
</tr>
<tr>
<td>muleta</td>
<td>paragraph 8, page 358</td>
<td><em>small red cape</em> used by a bullfighter at the end of the fight</td>
</tr>
</tbody>
</table>

Work with your **language group**. Use the bullfighting terms **above** to complete the sentences.
1. The _____________________________ was known throughout Spain for the number of bulls he had killed.

2. When my family went to a bullfight, they had seats a few rows back from the _____________________________.

3. At the beginning of the fight, the matador performed the _____________________________ with great skill and style.

4. The dog looked like a bull about to charge when the little girl held her red scarf in front of her as if it were a _____________________________.

5. While the _____________________________ enjoyed being in the fight on horseback, he hoped to fight as a matador one day.

6. Sofia thought that the most dangerous fights were exciting. So she liked to watch the _____________________________, which has older bulls and experienced matadors.

After reading about bullfighting, what do you think of the sport? 😊 😞 Do you think you would want to go to a bullfight? Why or why not? Explain your answers to your partners.
Poetic Structure

One thing about poetry that can often be overlooked is the structure of a poem. Poetic structure is how a poem is presented to a reader, what it looks like on the page or what it sounds like when read aloud. Elements of poetic structure include meter, rhyme scheme, line numbers, line breaks, punctuation, and the overall shape of the poem’s appearance.

Some types of poems have a set structure, like a haiku. Traditionally, haiku are three-lined poems with a total of seventeen syllables. They are made from one line of five syllables, followed by one line of seven syllables, and finally one line of five syllables. For example:

(5) “Piping autumn wind
(7) blows in with wild piercing voice
(5) through the sliding door…”
—Matsuo Basho

However, because poetry is a creative expression, a set structure is not required. A poet can create his or her own structure to suit a certain poem. Poetry that avoids use of a regular rhyme, meter, or division into stanzas is called free verse.

Poetic structure is important because it adds further meaning to the poem beyond the words that you read. It can reflect and reinforce the message or intent of the poem in a subtle way.

For example, the poem “Chicago” by Carl Sandburg has a unique structure. It contains sentence fragments, rather than sentences, and it includes lists of descriptions and actions. For example:

“And they tell me you are brutal and my reply is: On the face of women and children I have seen the marks of wanton hunger.” (lines 8–9)

“Bareheaded,
Shoveling,
Wrecking,
Planning,
Building, breaking, rebuilding,” (lines 13–17)

Lines 11–26 are punctuated as one sentence. These and other details mimic the rapid pace with which the city is growing, which reinforces the ideas behind the words in the poem.
It can be difficult to read poems that have a lot of punctuation, or that have sentences or phrases that are divided between lines. Performing an action when you see punctuation, like stomping your foot or clapping your hands, can help you notice where the reader is supposed to pause, or when a transition happens.

Find a partner and read aloud the poem “Chicago.” As you read, pause and clap your hands loudly once for every time you see punctuation. This can be a comma, colon, exclamation point, period, or semi-colon. When you finish, have your partner read and clap in the same way.

After you both finish, discuss your experience with each other. Consider the following questions:

- What did you notice when you clapped out the structure compared to listening to your partner?
- What did you notice about the lists in the poem compared to lines that are sentences?
- How did clapping loudly add to the meaning or feeling of the poem?
- How does the poetic structure affect the author’s feeling about the city of Chicago?
from Dust Tracks on a Road, page E222

Dialect

Dialect is a form of language spoken by people of a specific time, region, or group. Each language has a number of different dialects.

Authors often use dialect in a character’s dialogue to reflect the way the character would sound when speaking. It can reflect regional accents and speech patterns as well as unique vocabulary and pronunciations.

In her memoir Dust Tracks on a Road, author Zora Neale Hurston uses dialect to show the way people of that region speak. For example, she quotes her grandmother, speaking in the Florida dialect, as saying:

“‘Git down offa dat gate-post!’” (page E222, paragraph 2)

However, notice that she quotes Mr. Calhoun, her teacher, as using Standard English.

“‘Shake hands with the ladies, Zora Neale,’ Mr. Calhoun prompted and they took my hand one after the other and smiled.” (page E224, paragraph 8)

Because dialect can be specific to a particular place, it was usually passed down from generation to generation in that area. However, as the United States has developed and changed over time, children now learn not only from adults in their family, but also at school where teachers instruct them in vocabulary and pronunciation. Today, technology also influences language and dialects as it connects different areas and communities via television, radio, and the Internet.

These improvements in education and technology may cause a shift away from preserving regional dialects. Some people believe that English in the United States is slowly becoming a single language, with no regional variety.

Complete the following activity. Read the sentences from the memoir Dust Tracks on the Road and identify the person speaking. Then, place a checkmark in the correct column to identify the type of language used in the sentence. Give one possible explanation for why Hurston chose to describe the person using that type of language.

<table>
<thead>
<tr>
<th>Sentence from Dust Tracks on the Road</th>
<th>Person Speaking</th>
<th>Standard English</th>
<th>Dialect</th>
<th>Possible Explanation for Language Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. “‘Don’t you want me to go a piece of the way with you?’” (page E222, paragraph 1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sentence from <em>Dust Tracks on the Road</em></td>
<td>Person Speaking</td>
<td>Standard English</td>
<td>Dialect</td>
<td>Possible Explanation for Language Use</td>
</tr>
<tr>
<td>----------------------------------------</td>
<td>----------------</td>
<td>-----------------</td>
<td>---------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td>2. “‘Youse too brazen to live long.’” (page E222, paragraph 2)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. “‘Shake hands with the ladies, Zora Neale…’” (page E224, paragraph 8)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. “Whoever it was invented writing and arithmetic got no thanks from me.” (page E224, paragraph 8)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. “‘I can tell you do…’” (page E225, paragraph 2)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

With a partner, discuss the future of dialect. Do you think there will always be differences in the way people use language? Do you think it is a good thing or a bad thing for dialects to disappear? Defend your reasoning with examples from your personal experience. Think about the dialect you may hear at school or in your neighborhood.
from Let Us Now Praise Famous Men, page 465

Read Aloud and Discuss

Reading aloud can help readers better understand an author's message. It can be easy to miss important information when reading alone. Reading aloud can help readers hear the information in a different way.

Discussing, or talking about, what you read can also help readers understand the author's message. When you discuss a text, you do not repeat every word in the text. Instead, you summarize the information. To summarize is to explain the text in a way that is shorter and in your own words.

In Let Us Now Praise Famous Men, author James Agee describes a family walking off into the distance (pages 695–696):

“Slowly they diminish along the hill path, she, and her daughter, and her three sons, in leisurely enfilade beneath the light. The mother first, her daughter next behind, her eldest son, her straggler, whimpering; their bare feet pressed out of his knees locked simian across her, his light hands at her neck, and his erected head, hooded with night, next hers, swiveled mildly upon the world’s globe, a periscope. The dog, a convoy, plaited his wanderings round them through the briars. She wore the flower-like beauty of the sunbonnet in which she is ashamed to appear before us. At length, well up the hill, their talking shrank and became inaudible, and at that point will give safe warning on the hill of their return. Their slanted bodies slowly straightened, one by one, along the brim, and turned into the east, a slow frieze, and sank beneath the brim in order of their height, masts foundered in a horizon; the dog, each of the walking children, at length; at last, the guileless cobra gloatings of the baby, the mother’s tall, flared head.”

You can better understand the information in this long paragraph by summarizing it:

Pages 695–696 of Let Us Now Praise Famous Men describe a family slowly walking out of sight. The narrator describes how they look as they walk. The narrator says what they are doing and how some of them might feel.
With your language group [Stock illustration ID:901338294 lower left image], read aloud paragraphs 8–9 of *Let Us Now Praise Famous Men*. Answer these questions together.

1. In these paragraphs, what is the author describing (talking about)?

2. What is the author’s focus in paragraph 9? (“Focus” means looking at a specific part or detail.)

3. What is the mood, or feeling, of this paragraph?

4. Summarize the paragraph in one or two sentences:
A Noiseless Flash, page 487

Japanese Words

When reading about a foreign country or culture, readers often find unfamiliar names and words. Writers use words from a country’s native language to be more accurate and to present the culture naturally to the reader.

In John Hersey’s “A Noiseless Flash,” the reader is introduced to several Japanese words and names that are likely unfamiliar and difficult to pronounce.

One way to help understand foreign words is to use context clues, or descriptive words and phrases within the text, to look at how the word is used. For example, on page 487, the reader can guess from the context of the sentence that “the Osaka Asahi” might be a city newspaper.

“Dr. Maskazu Fujii was settling down cross-legged to read the Osaka Asahi on the porch of his private hospital…”

Hersey may also define a Japanese word by restating or describing it. For example, on page 738, the author uses the Japanese word tonarigumi in the story of the Reverend Mr. Kiyoshi Tanimoto. The author defines the word in the same sentence.

“In compensation, to show himself publicly a good Japanese, Mr. Tanimoto had taken on the chairmanship of his local tonarigumi, or Neighborhood Association, and to his other duties and concerns this position had added the business of organizing air raid defense for about twenty families.”

Here, the author directly defines the word tonarigumi by restating it as “Neighborhood Association” and gives an example of what someone does when they participate in a tonarigumi.

Complete the following activity. The words and phrases in Column A are examples of Japanese names or words from “A Noiseless Flash.” Refer to the text for the meaning of these words. Match the name or word in Column A to the correct definition in Column B.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>___ 1. tansu</td>
<td>A. B-29 bomb</td>
</tr>
<tr>
<td>___ 2. sampan</td>
<td>B. a German magazine</td>
</tr>
<tr>
<td>___ 3. B-san</td>
<td>C. a large cabinet</td>
</tr>
<tr>
<td>___ 4. Hiroshima Chugoku</td>
<td>D. a publication, like a daily newspaper</td>
</tr>
<tr>
<td>___ 5. Stimmen der Zeit</td>
<td>E. a small, flat-bottomed boat used in Asia</td>
</tr>
</tbody>
</table>
With a partner, use an online translation service to define the following foreign words.

1. krankenhaus (German): ____________________________
2. abrigo (Portuguese): ____________________________
3. guerres (French): ____________________________
4. ciudadano (Spanish): ____________________________
5. bakuhatsu (Japanese): ____________________________

Once you have defined each word, complete the following sentences using the context clues in the sentences to choose the correct foreign word from the list above. Include the English definition after each word.

1. When my friend was seriously ill, I ____________________________.
2. Because I was born in this country, I ____________________________.
3. In our country’s history, we have fought ____________________________.
4. A bad storm was approaching our town, so we ____________________________.
5. I heard a loud, thundering sound, and realized it must have been ____________________________.
The Jilting of Granny Weatherall, page 505

Point of View

Point of view describes how an author feels about a topic or a subject. The point of view an author uses can be described as his perspective, or attitude, toward that topic or subject. An author’s point of view is shown through the words he chooses to use and how he structures the words and ideas. There are three common types of point of view:

<table>
<thead>
<tr>
<th>Type of Point of View</th>
<th>Definition</th>
<th>Pronoun Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>First-person</td>
<td>The speaker shares his thoughts and feelings about a topic with the audience.</td>
<td>I, me, mine, we, us, ours, ourselves</td>
</tr>
<tr>
<td>Second-person</td>
<td>The speaker seeks to affect the audience’s thoughts and feelings about a topic by speaking directly to them.</td>
<td>you, yours, yourself, yourselves</td>
</tr>
<tr>
<td>Third-person</td>
<td>The speaker directs the reader’s attention to the subject presented and keeps his thoughts and feelings about a topic separate.</td>
<td>it, he, him, his, himself, she, her, hers, herself, itself, they, them, theirs, themselves</td>
</tr>
</tbody>
</table>

In her short story “The Jilting of Granny Weatherall,” Katherine Anne Porter takes an unusual approach to writing using the third-person point of view. The narrator tells the story, but Granny Weatherall’s point of view is also given throughout. The narrator does not use quotation marks to show the reader Granny’s point of view. This style of writing can be described as third-person limited point of view.

For example, on page 508, the narrator shows Granny’s perspective by explaining how she finds some of her daughter’s actions to be annoying. Then, Granny herself interrupts in first-person perspective.

“Sometimes Granny almost made up her mind to pack up and move back to her own house where nobody could remind her every minute that she was old. Wait, wait, Cornelia, till your own children whisper behind your back!”

In these two sentences, the reader is given information from two points of view. The first sentence is told from the narrator’s point of view in third-person, while the second sentence is told from Granny’s point of view in first-person.

Complete the chart by finding examples from the story that are told from the narrator’s point of view in third-person and from Granny’s point of view in first-person. Write the examples in the chart and include the page and paragraph number where the examples are located in the story. When you have finished, compare your examples.
with a partner. If you have different examples, explain why you believe they describe the narrator’s point of view or Granny’s point of view.

<table>
<thead>
<tr>
<th>Granny’s point of view told by the narrator in third-person</th>
<th>Granny’s point of view in first-person</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

On your own, write a short paragraph about what you liked or disliked about “The Jilting of Granny Weatherall” and why. Write in first-person point of view using pronouns such as I, me, and my.

Then, switch paragraphs with a partner and rewrite his or her paragraph as if you are a narrator. Write in third-person point of view using his or her name and the pronouns he/she and his/her.
Cultural Stories

Cultural stories are fables, tales, myths, and other traditional stories that have been passed down from person to person for generations. Each story tells something about the culture.

All cultures have traditional stories. The stories can be exciting or funny 😂 😊. Many of them have a lesson for the listener or reader. The characters of the cultural stories often have special abilities or skills that make them memorable. For example, Pecos Bill and Paul Bunyan are famous characters from American tall tales. Anansi is a well-known trickster character in West African stories. Rama is a prince in a traditional story from India and Southeast Asia.

Think of a traditional story from your culture. Who is the main character? Is this character famous in your culture? Why? Use the graphic organizer below to write down information about the story to tell your classmates.

Tell your traditional story to your language group 🗣️. Your story should be 1–2 minutes long. Make sure you do the following things in your story:

- Use interesting details to make the characters “come alive.”
- Use your native language when needed. Some words or names from your language do not have an English translation.
- Use different “voices” when a character speaks in your story.

After you finish telling your story, answer any questions the group may have. Take turns telling stories. Which stories are similar? How are they similar? Which stories were different? How? Discuss.
Brown v. Board of Education of Topeka, page 687

**Legal Terms**

Court cases and decisions are written in **legal terms**, or words that relate to the law. The court serves justice through the law. In doing so, the court uses legal terms from laws to detail the events of a case and the opinions to be upheld.

A **syllabus** is a note that comes before the **opinion**, or the ruling, of a court case. The syllabus summarizes, in legal terms, what has been decided. The syllabus of *Brown v. Board of Education of Topeka* on page 687 contains many legal terms, such as page citations and repeated technical phrases.

- **citations**: pp. 489–490. (b); pp. 493–494. (e)
- **technical phrases**: Fourteenth Amendment; ‘tangible’ factors

However, the opinion of the court for *Brown v. Board of Education of Topeka* on page 688 does not contain legal terms. It is easier to understand because it is written using academic language.

With a partner, first read the opinion of the court for *Brown v. Board of Education of Topeka*, which appears on page 688.

Next, go back and read the syllabus of *Brown v. Board of Education of Topeka* on page 687. Try to leave out the citations as you read to focus on the meaning.

Then, identify five legal terms used in the syllabus. Complete the chart with the legal terms you have identified. Use a print or online dictionary to define each term.

<table>
<thead>
<tr>
<th>Legal Term Used</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

With your partner, discuss how the opinion helps to make sense of the syllabus. Consider the following questions:

1. How does Chief Justice Warren introduce the decision of the Court?
2. Why does Chief Justice Warren think education is important?
3. What does the Court think about segregated public schools?
Poetic Language

In his poem, “Constantly Risking Absurdity,” Lawrence Ferlinghetti includes unusual phrases and alternative spellings of words. Poets have the freedom to use such language devices. This poetic language shows a poet’s creativity. It also adds to the tone of the poem. Tone is the author’s attitude toward the reader or the subject of the poem.

Review the alternative spellings and unusual phrases from the poem “Constantly Risking Absurdity.”

<table>
<thead>
<tr>
<th>Lines from Poem</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>climbs on rime (line 7)</td>
<td>Rime is an alternate spelling of “rhyme.”</td>
</tr>
<tr>
<td>and balancing on eyebeams (line 9)</td>
<td>Eyebeams is used in an unusual way: it is a verb, but it is used as a noun.</td>
</tr>
<tr>
<td></td>
<td>Eyebeams is an alternate spelling of “i-beams,” which are steel building supports.</td>
</tr>
<tr>
<td>where Beauty stands and waits (line 25)</td>
<td>Beauty is capitalized to represent it as a proper noun.</td>
</tr>
<tr>
<td>a little charleychaplin man (line 29)</td>
<td>Charleychaplin is used as an adjective: it refers to the famous comic actor Charlie Chaplin.</td>
</tr>
<tr>
<td></td>
<td>Charleychaplin is an alternate spelling of the comic actor’s name Charlie Chaplin.</td>
</tr>
</tbody>
</table>

Reflect, or think back, on the poem and write a 1–2 paragraph response to how you feel Ferlinghetti’s word choice affects the tone of the poem. Include examples and details from the poem.

Then, write your own poem that is similar to “Constantly Risking Absurdity.” Include poetic language: alternate spellings and unusual phrases. Your poem should focus on something you enjoy doing. Describe doing this activity in your poem.

Share your poem in small groups. Discuss the similarities and differences between the group’s poems.
Political Elections and Inaugurations

An inauguration is the start of something, usually a system or policy. In the United States, it is the formal ceremony that allows a person to serve as the President of the United States for four years. John F. Kennedy was the thirty-fifth U.S. president to be inaugurated. The sixty-sixth inauguration was in January 2017.

The United States holds political elections. Political elections are the formal processes for choosing people to work in federal (nation-wide), state, or local governments. The elections in the U.S. happen about every two or four years. American voters elect candidates from the major political parties for the presidential election every four years.

The two major parties in the U.S. are the Democratic and the Republican parties. These parties have different ideas about government and how to lead the country. There are also independent parties. They are less popular, but they can bring up important issues and ideas in elections.

Look at the phrases in the box below. Decide whether the phrases describe political elections or inaugurations in the United States. You may use the Internet or print resources to help you.

A. Political Elections

- someone is sworn in to office
- someone represents a political party
- usually happen every two or four years

B. Inaugurations

- voters decide who will win
- involve taking an oath
- usually happen in January

With your language group, discuss how your native country chooses its leaders. Are leaders chosen at all? Are there any special ceremonies for when a leader takes power?

Then, with your group, choose a country. Use the Internet and print resources to research how the country chooses its leaders. Make a presentation to share with your other classmates. Also make a graphic organizer or chart to show the information you present.

Finally, write one paragraph summarizing your research and presentation. Use the chart or graphic organizer to help you.
Dr. Martin Luther King, Jr. was a great, influential leader during the Civil Rights movement in the United States. He fought for African Americans’ rights in civilized, nonviolent protests.

Martin Luther King, Jr. was arrested and jailed during a protest in Birmingham, Alabama. In his letter to the clergymen who publically criticized him for his actions, King uses many Civil Rights terms. In order to understand King’s message, it is important to understand the Civil Rights language he uses.

Review the following Civil Rights terms from “Letter from Birmingham Jail.” Use a print or online dictionary to look up the undefined terms and complete the chart.

<table>
<thead>
<tr>
<th>Civil Rights Term</th>
<th>Location in Letter</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>nonviolent direct-action program</td>
<td>page 739, paragraph 2</td>
<td>strategic form of direct action that does not rely on violent tactics; examples include sit-ins, strikes, marches, or blockades</td>
</tr>
<tr>
<td>outside agitator</td>
<td>page 739, paragraph 4</td>
<td>a person who stirs up others in order to upset the status quo and further a political or social cause</td>
</tr>
<tr>
<td>demonstrations</td>
<td>page 740, paragraph 5</td>
<td></td>
</tr>
<tr>
<td>nonviolent campaign</td>
<td>page 740, paragraph 5</td>
<td>practice of being harmless to self and others under every condition during an organized course of action to an end goal</td>
</tr>
<tr>
<td>segregated</td>
<td>page 740, paragraph 6</td>
<td></td>
</tr>
<tr>
<td>good-faith negotiation</td>
<td>page 740, paragraph 6</td>
<td>two parties come to an agreement if they hold a mutual intention or end goal</td>
</tr>
<tr>
<td>moratorium</td>
<td>page 740, paragraph 7</td>
<td></td>
</tr>
<tr>
<td>Civil Rights Term</td>
<td>Location in Letter</td>
<td>Definition</td>
</tr>
<tr>
<td>------------------------</td>
<td>--------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>direct action</td>
<td>page 740, paragraph 8</td>
<td>action taken to reveal a problem in society; examples include political violence, sabotage, property destruction, or assaults</td>
</tr>
<tr>
<td>minority</td>
<td>page 741, paragraph 11</td>
<td>a relatively small group of people commonly discriminated against in a community, society, or nation</td>
</tr>
<tr>
<td>First-Amendment privilege</td>
<td>page 742, paragraph 12</td>
<td>protects the rights of freedom of speech, religion, press, and peaceable assembly and/or petition</td>
</tr>
<tr>
<td>advocate</td>
<td>page 742, paragraph 13</td>
<td></td>
</tr>
<tr>
<td>integrationist</td>
<td>page 742, paragraph 16</td>
<td></td>
</tr>
</tbody>
</table>

Write a one-page summary of King’s message in “Letter from Birmingham Jail.” If needed, reread the letter and make note of important details. Follow these guidelines when writing your summary:

- Use (5) of the Civil Rights terms in the chart above
- Compose your summary using technology (word processing program or blog post)
- Create smooth and cohesive transitions, or shifts, between paragraphs, using words and phrases such as *overall, in addition to, and similarly*
- Review your work after the first draft; then, edit and review again for a final check
The Starry Night, page 779

Colorful Verbs

Have you ever used a word that you thought was boring? Some words are simply used too much and become uninteresting. When this happens, authors try to find new and exciting words.

Many times, verbs are overused. Authors find unique, strong verbs that create a specific mood or tone. These verbs are called colorful verbs.

In her poem “The Starry Night,” Anne Sexton includes colorful verbs in place of normal, everyday verbs. Review the colorful verbs below.

<table>
<thead>
<tr>
<th>Colorful Verbs from “The Starry Night”</th>
</tr>
</thead>
<tbody>
<tr>
<td>slips / up (lines 2–3)</td>
</tr>
<tr>
<td>boils (line 4)</td>
</tr>
<tr>
<td>bulges (line 8)</td>
</tr>
<tr>
<td>swallows up (line 10)</td>
</tr>
<tr>
<td>sucked up (line 14)</td>
</tr>
<tr>
<td>split / from (lines 14–15)</td>
</tr>
</tbody>
</table>

If needed, use a print or online dictionary to determine meanings. Discuss with a partner what makes these verbs “colorful.”

Complete the activity below by replacing the colorful verbs in the poem with your own colorful verbs. Refer to the line numbers for the words in the chart above. Use a print or online thesaurus to find good replacements. Fill in the blanks with your own colorful verbs.

The town does not exist
except where one black-haired tree ____________
___________ like a drowned woman into the hot sky.
The town is silent. The night ____________ with eleven stars.
5 Oh starry starry night! This is how
I want to die.

It moves. They are all alive.
Even the moon ____________ in its orange irons
to push children, like a god, from its eye.
10 The old unseen serpent ____________ the stars.
Oh starry starry night! This is how
I want to die:
into that rushing beast of the night,
____________ by that great dragon, to ____________
____________ my life with no flag,
    no belly,
    no cry.

Discuss with a partner what makes your replacement verbs “colorful.” Justify your opinions with reasons and evidence.

Write your own poem using at least five colorful verbs. When you finish, share your poem with your partner and take turns discussing your word choices.
Names were an important part of the Anishinabe tribe’s traditions. The name a woman was given was unique to her. The name showed something about her personality.

In “The Names of Women,” author Louise Erdrich imagines the lives of the women named in the records of the Turtle Mountain Reservation in 1892. For example, she imagines the meanings of some of the women’s Anishinabe names as follows:

Name: Lightning Proof
Possible meaning: was struck by lightning and lived

Name: Steps Over Truth
Possible meaning: woman may not have been honest, or often avoided the truth

What are the naming traditions in your native culture? How do parents decide what to name their children? Discuss these questions with language group.

At home, ask your family members how your name was chosen. Were you named after another family member? Does your name describe your personality or appearance (how you look)?

With your language group, choose two of the names listed below. Think about how an Anishinabe woman might have gotten that name. Together, write a short story about the adventures of the two women.

- Standing Strong
- Different Thunder
- Sky Coming Down
- Glittering Ice
- Green Cloud
- Gentle Woman Standing
- Center of the Sky
- Sounding Feather
- Prairie Chicken
- Rabbit
- Log
- Standing Across
- Fish Bones
Independence Day Celebrations

Author Rita Dove includes the subtitle “Independence Day, 1964” in the title of her poem “Wingfoot Lake.”

Independence Day in the United States is celebrated annually on July 4th. It is sometimes referred to as the Fourth of July. The date marks the signing of the Declaration of Independence in 1776 and the American colonies’ independence from Great Britain.

Today, picnics or barbeques, parades, and fireworks are common Independence Day celebrations. People often hang American flags in front of homes and businesses. Independence Day is a day to celebrate patriotism, or pride in one’s country.

Write two to three paragraphs about your experience with Independence Day celebrations. Consider the following questions before you start writing.

- Does your native country have an Independence Day? What does that date represent in your native country’s history? In what ways do people celebrate? What kind of activities, foods, or games do people enjoy? Do you and your family still celebrate while living in the United States?
- Have you and your family celebrated the Fourth of July in the United States? If so, how did you celebrate last July 4th?

When you finish, take turns reading your experiences aloud in small groups. Notice the similarities and differences in other students’ experiences.
Rhetorical Questions

Not all questions are meant to have an answer. **Rhetorical questions** are questions that imply, or suggest, their own answers. Rhetorical questions are posed, or asked, to make a point, rather than to gain information.

Rhetorical questions are used in writing and in everyday speech. When people ask, “Are you kidding me?” or say, “Who knows?” they are using rhetorical questions to express a thought rather than to seek an answer.

You can find more examples of rhetorical questions in Anna Quindlen’s article “A Quilt of a Country.” On page E408, paragraph 1, she poses the following question:

> “Do the Cambodians and the Mexicans in California coexist less easily today than did the Irish and Italians of Massachusetts a century ago? **You know the answer.**”

Notice how the author does not expect an answer. Instead of seeking an answer, she is making a point—in both situations, coexisting was difficult.

With a partner, locate other rhetorical questions posed by the author on page E408. Discuss the points the author makes and whether the author is successful in making them.

Make notes in the space below about the rhetorical questions. Also, use the space to summarize your conversation. Be sure to use complete sentences.

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
On your own, review the list of questions below. Choose the rhetorical questions.

- Are you ever going to clean your room?
- Which movie would you like to see?
- Do you think that money grows on trees?
- What is your favorite food?
- Do you want a ride to soccer practice?
- What's a person to do?
- Where have you been all afternoon?
- Do you expect me to believe that?
Foundational Literacy Skills
Lesson 1: Phonemes: Vowels

The letters of the alphabet represent sounds, or phonemes. We put the sounds together to form words. For example, the word *cat* has three sounds:

Listen:

| cat | /k/ | /a/ | /t/ |

Sometimes two letters can represent one sound. For example, the consonants *c* and *h* blend to create the /ch/ sound, and the vowels *e* and *a* create one sound, a long /e/: 

Listen:

| chat | /ch/ | /a/ | /t/ |
| cheat | /ch/ | /e̞/ | /t/ |

Vowel Sounds

There are 26 letters in the alphabet. The letters *a*, *e*, *i*, *o*, and *u* are the vowels. Sometimes *y* can sound like a vowel, too. All the other letters are the consonants.

Although there are only five vowels, there are more than twice as many vowel sounds. This is because every vowel can make more than one sound. For example, the letter *a* can make five different sounds:

Listen:

| /a/ | as in *cat* |
| /ā/ | as in *mate* |
| /ä/ | as in *father* |
| /â/ | as in *call* |
| /o̞/ | as in *attend* |

Below are all the different sounds made by vowels in English.

<table>
<thead>
<tr>
<th>Short sounds</th>
<th>Long sounds</th>
<th>Other sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>/a/</td>
<td>/ā/</td>
<td>/ō/</td>
</tr>
<tr>
<td>/e/</td>
<td>/ē/</td>
<td>/ū/</td>
</tr>
<tr>
<td>/i/</td>
<td>/ī/</td>
<td>/ou/</td>
</tr>
<tr>
<td>/o/</td>
<td>/ō/</td>
<td>/oi/</td>
</tr>
<tr>
<td>/u/</td>
<td>/ū/</td>
<td>/a/</td>
</tr>
</tbody>
</table>
Each vowel has a short sound and a long sound. When a vowel has a long sound, it “says its name.” For example, the a in mate sounds like the letter A. The letter y can also sound like a short /i/ (system), a long /i/ (my) or a long /e/ (surely).

### Listen:

| SHORT VOWEL SOUNDS: cat, bet, him, knot, but, system |
| LONG VOWEL SOUNDS: mate, be, rice, so, tune, my, surely |

When a vowel is followed by the letter r, it has a weaker sound because it is controlled by the r.

### Listen:

| R-CONTROLLED VOWELS: car, or, stir, burger |

Vowels can also sound like other vowels. Sometimes the letter a can sound like a short /o/—notice how father rhymes with bother! The letter o sounds like a long /u/ in words like lose and pool. The many different ways to spell vowel sounds can make reading and spelling in English very tricky.

### Vowel Teams

In English, two vowels often team up to create one vowel sound. These vowel teams are called **digraphs**. Here are some examples of digraphs that create long vowel sounds:

### Listen:

| Long /aː/: ai, ay, ei, ey (aim, play, vein, obey) |
| Long /eɪ/: ee, ea, ie, (seen, bead, niece) |
| Long /iː/: ie, uy (tie, buy) |
| Long /oː/: oa, oe, ow (boat, toe, show) |
| Long /uː/: oo, ou, ui, ue, ew (boot, group, suit, clue, flew) |

The sounds /ou/ and /oi/ are **diphthongs.** That is, they contain two vowel sounds in one. They begin with one vowel sound and end with another.

### Listen:

| ou, ow  found, blouse, cow, crowd |
| oi, oy  boil, soil, boys, toy |

Some vowel teams can make more than one sound. There are at least three ways to pronounce the vowel team **ea:**
Listen:

<table>
<thead>
<tr>
<th>Long /e/</th>
<th>bead</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short /e/</td>
<td>head, pleasant</td>
</tr>
<tr>
<td>R-controlled /e/</td>
<td>wear, bear</td>
</tr>
</tbody>
</table>

The team oo has a long sound and a short sound. The long oo sound is a long /ʊ/. The short oo is like the /u/ in put.

Listen:

<table>
<thead>
<tr>
<th>Long oo:</th>
<th>spoon, food</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short oo:</td>
<td>look, foot, book</td>
</tr>
</tbody>
</table>

PRACTICE

Exercise 1: Identifying Vowel Sounds

Find the word that does not share the same vowel sound as the others.

1. /ou/        proud, could, loud, cloud
2. /oi/        oil, spoil, violin, annoy
3. /ʊ/         new, crew, blew, sew
4. /ʊ/         boot, foot, shook, took
5. /ɛ/         bead, dear, bear, please

Exercise 2: Silent e

When a word ends in a silent e, it usually has a long vowel sound. Create new words by adding the letter e to the words listed below. Notice how the silent e changes the short vowel sound into a long vowel sound. Write sentences explaining the meaning of each word. You may use a dictionary for help.

**Example:**
pal, pale
A pal is a friend. Pale means lacking in color.

1. plan
2. them
3. dim
4. glob
5. plum
Exercise 3: Short /i/ and Long /ı/

Sort the following words into two groups: Short /i/ Words and Long /ı/ Words. How many different ways can you find to spell the long a sound (ı)?

<table>
<thead>
<tr>
<th>Short /i/ (kit, lip)</th>
<th>Long /ı/ (ice, my)</th>
</tr>
</thead>
<tbody>
<tr>
<td>bill</td>
<td>myth</td>
</tr>
<tr>
<td>cry</td>
<td>pie</td>
</tr>
<tr>
<td>guy</td>
<td>sigh</td>
</tr>
<tr>
<td>lift</td>
<td>tip</td>
</tr>
<tr>
<td>mild</td>
<td>twice</td>
</tr>
</tbody>
</table>
Lesson 2: Consonant Sounds

The consonants include all the letters of the alphabet other than the vowels a, e, i, o, and u. Consonant sounds are made by touching the tongue, lips, or teeth together. When pronouncing the consonants in English, you should feel a puff of air as the sound is forced through the tongue, lips, or teeth.

Here is a list of consonant sounds in English:

<table>
<thead>
<tr>
<th>Consonant Sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>/b/ but, cub</td>
</tr>
<tr>
<td>/ch/ child, patch</td>
</tr>
<tr>
<td>/d/ doll, cod</td>
</tr>
<tr>
<td>/f/ fall, cuff</td>
</tr>
<tr>
<td>/g/ girl, hug</td>
</tr>
<tr>
<td>/h/ hope, ham</td>
</tr>
<tr>
<td>/j/ jam, fudge</td>
</tr>
<tr>
<td>/k/ kid, pick</td>
</tr>
</tbody>
</table>

Repeat the consonant sounds on your own. Try holding a sheet of paper in front of your mouth as you say each word. A puff of air should escape your mouth as you say each consonant, causing the paper to move slightly.

Consonants with More Than One Sound

Some consonants make more than one sound. The consonants c, q, and x make the sounds shown below:

<table>
<thead>
<tr>
<th>Listen:</th>
</tr>
</thead>
<tbody>
<tr>
<td>c    can have a soft sound like /s/ if it is followed by e, i, or y (cell, city, icy), or a hard sound like /k/ if it is followed by a, o, or u (cap, cone, culture).</td>
</tr>
<tr>
<td>q    combines with u to make the sound /kw/ (as in quack) or /k/ (as in unique).</td>
</tr>
<tr>
<td>g    can have a soft sound like /j/ if it comes before e, i, or y (gem, giant, gym).</td>
</tr>
<tr>
<td>s    can have a sound like /z/ at the end of a word (is, rose).</td>
</tr>
<tr>
<td>x    can sound like /ks/ (as in next) or, rarely, /z/ (as in xylophone).</td>
</tr>
</tbody>
</table>
**Consonant Digraphs and Blends**

Digraphs are two consonants that combine to make one sound. The individual consonant sounds are not heard.

Listen:

change, shark, think, why, click, sing

In a consonant blend, two or more consonants blend together. The individual sounds are heard, but one sound runs into the other.

Listen:

string, bring, lift, lamp

Some consonant blends may be confusing. Remember these blends:

Listen:

*ph* sounds like /f/: pharmacy, alphabet

*gh* sounds like /f/ at the end of a word: cough, laugh

*tch* sounds just like /ch/: match, porch

**Silent Letters**

Many English words contain consonants that are silent. Learn these spelling patterns with silent letters:

Listen:

<table>
<thead>
<tr>
<th>Silent Letter</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>B</em> in –mb and –bt</td>
<td>dumb, doubt</td>
</tr>
<tr>
<td><em>C</em> in <em>sc-</em></td>
<td>science, scissors</td>
</tr>
<tr>
<td><em>G</em> and <em>K</em> in <em>gn-, kn-</em></td>
<td>gnaw, assign, know</td>
</tr>
<tr>
<td><em>GH</em> in -gh, -ght</td>
<td>although, height</td>
</tr>
<tr>
<td><em>H</em> in some words:</td>
<td>honest, honor</td>
</tr>
<tr>
<td><em>N</em> in -mn</td>
<td>autumn</td>
</tr>
<tr>
<td><em>P</em> in <em>ps-</em></td>
<td>psychology</td>
</tr>
<tr>
<td><em>S</em> in <em>isl-</em></td>
<td>island</td>
</tr>
<tr>
<td><em>T</em> in <em>st</em>:</td>
<td>listen, whistle</td>
</tr>
<tr>
<td><em>W</em> in <em>wr-</em></td>
<td>wrong, write</td>
</tr>
</tbody>
</table>
PRACTICE

Exercise 1: Soft and Hard Consonant Sounds
Read the following vocabulary words from your textbook aloud. Which words begin with the soft c sound, /s/? Which words begin with the hard c sound, /k/? How do you know?

<table>
<thead>
<tr>
<th>Soft c</th>
<th>Hard c</th>
</tr>
</thead>
<tbody>
<tr>
<td>calamity</td>
<td>console</td>
</tr>
<tr>
<td>celestial</td>
<td>contempt</td>
</tr>
<tr>
<td>censured</td>
<td>cynical</td>
</tr>
<tr>
<td>circumvent</td>
<td>cumbersome</td>
</tr>
<tr>
<td>civility</td>
<td></td>
</tr>
</tbody>
</table>

Exercise 2: Word Pairs
Read the following word pairs aloud to yourself, being sure to pronounce each word clearly. Then, listen to the audio and choose the word you hear.

1. bring / brink
2. steam / stream
3. wit / with
4. cats / catch
5. batch / badge

Exercise 3: Words with ough
The letters ough can be pronounced in many different ways. Read the paragraph and find all the words with ough. Read each word aloud. Then, sort the words according to their sound. You may use a dictionary for help.

We did not have enough milk, so I thought I ought to go to the store. I also bought cookie dough and cough drops. On the way home, I walked through the slough. It was dry because of the drought. I saw a bird sitting on the bough of a tree.
Exercise 4: Think About It
Consonant and vowel sounds are not the same in every language. For instance, the *th* sound in English does not exist in many languages, so English language learners sometimes find it difficult to pronounce. The vowel *œ* in French, found in the word *œuvre* ("artwork"), is difficult for English speakers to pronounce because this vowel sound does not exist in English.

If you speak a language other than English, can you think of a consonant or vowel sound that an English speaker might find difficult to pronounce? Try teaching this sound to someone. How difficult or easy is it to master a new phoneme?
Lesson 3: Breaking Words into Syllables

A **syllable** is a word part that contains a single vowel sound. All words have at least one syllable. Listen as you pronounce these one-syllable words. You should hear only one vowel sound in each word, even if there is more than one vowel. Which vowel sounds do you hear?

**Examples:** crunch, rose, feet, boat

Here are some words with more than one syllable. Read them aloud to yourself. How many vowel sounds can you hear in each word?

<table>
<thead>
<tr>
<th>Listen:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Two syllables:</td>
<td>mea-sure</td>
</tr>
<tr>
<td>Three syllables:</td>
<td>mea-sure</td>
</tr>
<tr>
<td>Four syllables:</td>
<td>bi-o-l-o-gy</td>
</tr>
<tr>
<td>Five syllables:</td>
<td>se-mi-cir-cu-lar</td>
</tr>
</tbody>
</table>

Breaking words into their syllables can help you read and spell them correctly. To break a word into its syllables, first break off any prefixes or suffixes (pre-school, quick-ly). Divide compound words into separate parts (house-hold, book-shelf). Next, look for the pattern of vowels (V) and consonants (C) in the word. Follow these rules:

1. **VC/CV and VC/CCCV Rule:** If a word has two or more consonants in the middle, you should usually divide after the first consonant (hap-pen, an-swer, ob-struct). However, if the two consonants blend to make one sound, as in *ch, sh, th, wh, or ck*, they should not be separated. Break the word before or after the blend (ba-thing, tick-et).
2. **V/CV Rule:** If a word has one consonant in the middle, divide before the consonant (re-ject). However, if the vowel sound is short, divide after the consonant (lev-er). (Remember, the long vowel sounds are as follows: ace, be, ice, ode, glue. The short vowel sounds are cat, pen, tip, box, and cup.)
3. **V/V Rule:** Two vowels together in a word should be split if they are sounded separately (li-on, sci-ence). Do not separate vowel teams that work together to make one sound (vein, wea-ther).
4. **VC + Silent e Rule:** When a vowel is followed by a consonant and silent *e* (VC + e), the silent *e* must be kept in the same syllable. It causes the vowel to have its long sound. (Example: mile, not mi-le; in-vade, not in-va-de.)
5. **C + -le Rule:** When the suffix *-le* appears at the end of the word, it forms a syllable with the consonant that comes before it. (Examples: ti-tle, bub-ble, spar-kle.)
6. **C + -ed Rule:** The suffix *-ed* forms a separate syllable when it follows *d* or *t* (wad-ded, chan-ted). Otherwise, it does not form a new syllable (walked, stopped).
PRACTICE

Exercise 1: Syllable Division
Divide each word into its syllables. Explain which rule or rules you followed to divide the word. If a word cannot be divided, explain why.

**EXAMPLE** muddy
This word has two consonants in the middle, so I follow the VC/CV rule and divide between the consonants: mud / dy.

1. driver
2. provoke
3. viable
4. writhed
5. trickster

Exercise 2: Consonant + -le Syllables
Read aloud the following consonant + -le syllables. Then, solve the riddles by filling the blanks with the missing syllable.

-ble -cle -dle -gle -tle

1. My father’s brother is my un_____.
2. The opposite of rough is gen_____.
3. A baby can sleep in a cra_____.
4. A type of horn that plays music is a bu_____.
5. If you do something wrong, you might find yourself in trou_____.

Exercise 3: Mixed-Up Syllables
The following words have their syllables all mixed up! Unscramble the syllables to form real words for things found in school.

**EXAMPLE** pucomter
com / pu / ter

1. cilpen
2. perpa
3. chertea
4. dentsstu
5. palciprin
Lesson 4: Syllables and Stress

English is a stress-timed language. This means that every word has one syllable that is pronounced more strongly than the others. The stressed syllable is longer, while the unstressed syllables are shorter. Knowing which syllable to stress will give you a more natural rhythm when speaking and reading English.

1. Generally, stress the first syllable of a word. If the first syllable is a prefix, stress the second syllable instead.
   - Listen dec′-o-rate
   - re-dec′-o-rate

2. Words ending in -sion, -tion, and -ic have the stress on the second-to-last syllable.
   - Listen dec-o-ra′-tion
   - ge-o-graph′-ic

3. Words ending in -cy, -phy, -gy, -ty, and -al have stress on the third-from-last syllable.
   - Listen de-moc′-ra-cy
   - ge-o-g′-ra-phy
   - bi-ol′-o-gy
   - vel-o′-ci-ty
   - com′-ic-al

4. Two-syllable nouns usually have stress on the first syllable. Two-syllable verbs usually have stress on the second syllable.
   - Listen reb′-el (noun); re-bel′ (verb)
   - rec′-ord (noun); re-cord′ (verb)

5. If the syllable is not stressed, the sound of the vowel is often weak and indistinct. This is called the schwa sound. It is represented by the symbol /ə/.
   - Listen sister (sis′-tar)
   - actor (act′-ar)
   - olive (ol′-əv)
   - opal (o′-pal)

PRACTICE

Exercise 1: Stressed Syllables
Break the following vocabulary words into syllables. Place a stress mark (′) on the syllable that should be given the most stress, or emphasis.

1. volume
2. expanding
3. interaction
4. feminist
5. renaissance
Exercise 2: Word Pairs
For each of the following word pairs, identify the number of syllables in each word and mark the stressed syllable with a stress mark (‘).  

**Example**  
`ex / press’ 2  ex / pres’ / sion 3`

1. happy ___________ ___________ unhappiness ___________ ___________  
2. impulse ___________ ___________ impulsive ___________ ___________  
3. history ___________ ___________ historic ___________ ___________  
4. declare ___________ ___________ declaration ___________ ___________  
5. revolt ___________ ___________ revolution ___________ ___________  

Exercise 3: Stress Homographs
Read the following sentences aloud, being sure to stress the correct syllable for the meaning of the word. Use a dictionary if you need help.  

1. There was a minute, or very small, difference between the two photographs. One had been taken a minute after the other.  
2. My grandmother has been an invalid for several years. She does not drive a car anymore, and her driver’s license is invalid.  
3. The children were entranced by the giant balloon display at the entrance to the party.  
4. Local farmers produce all the produce in this market.  
5. We recorded the conversation so we would have a record of it to play for the judge.  

Exercise 4: Just for Fun
Write down the names of people in your class. Divide the names into syllables and mark the syllable that is stressed. Pay attention to the vowel sounds in each syllable. Which vowel sounds are pronounced clearly? Do any vowels sound like a schwa (ə)?  

**Example**  
Dylan  
Dil’ / ən

The vowel sound in the first syllable is a short /i/. It is pronounced clearly. The second vowel sound is a schwa.
Lesson 5: Meaningful Word Parts

Many words in English are made up of meaningful parts. These meaningful word parts, or **morphemes**, include prefixes, suffixes, word roots, and base words. They are added to the beginning or the end of a word to change its meaning.

A **prefix** is a word part that attaches to the beginning of a word to change its meaning. Negative prefixes change the meaning of the word to its opposite:

<table>
<thead>
<tr>
<th>Prefixes</th>
<th>Meaning</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>non-, un-, dis-, in-/il-/ir-/im-</td>
<td>not; opposite</td>
<td>nonstop, unnecessary, disagree, inactive, illegal, irresponsible, immodest, impossible</td>
</tr>
</tbody>
</table>

These prefixes refer to the number, amount, and size of things:

<table>
<thead>
<tr>
<th>Prefixes</th>
<th>Meaning</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>mono-, uni-</td>
<td>one</td>
<td>monologue, unicycle</td>
</tr>
<tr>
<td>di-, bi-</td>
<td>two</td>
<td>dioxide, bicycle</td>
</tr>
<tr>
<td>tri-</td>
<td>three</td>
<td>triangle</td>
</tr>
<tr>
<td>semi-, hemi-</td>
<td>half</td>
<td>semicircle, hemisphere</td>
</tr>
<tr>
<td>multi-, poly-</td>
<td>many</td>
<td>multivitamin, polygon</td>
</tr>
<tr>
<td>micro-</td>
<td>small</td>
<td>microscope</td>
</tr>
<tr>
<td>mega-</td>
<td>very large; million</td>
<td>megabyte</td>
</tr>
</tbody>
</table>

These prefixes indicate time and location:

<table>
<thead>
<tr>
<th>Prefixes</th>
<th>Meaning</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>pre-, fore-</td>
<td>before</td>
<td>prejudge, foreword</td>
</tr>
<tr>
<td>post-</td>
<td>after</td>
<td>postpone, postwar</td>
</tr>
<tr>
<td>re-</td>
<td>again</td>
<td>retake, replay</td>
</tr>
<tr>
<td>super-, over-</td>
<td>over; above</td>
<td>supervise, overhead</td>
</tr>
<tr>
<td>sub-, under-</td>
<td>under</td>
<td>submarine, underground</td>
</tr>
<tr>
<td>trans-</td>
<td>across</td>
<td>transcontinental</td>
</tr>
<tr>
<td>circum-, peri-</td>
<td>around</td>
<td>circumnavigate, perimeter</td>
</tr>
</tbody>
</table>

A **suffix** attaches to the end of a word. Different suffixes are used to adjectives, nouns, adverbs, and verbs. If a word ends in silent *e* and the suffix begins with a vowel, the silent *e* is usually dropped. If the word ends in *y*, it is sometimes changed to an *i* before adding the suffix.
ADJECTIVE SUFFIXES

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ible, -able</td>
<td>able to be</td>
<td>visible, washable</td>
</tr>
<tr>
<td>-ful, -ous, -y</td>
<td>full of; having the qualities of</td>
<td>joyful, famous, dirty</td>
</tr>
<tr>
<td>-less</td>
<td>without</td>
<td>hopeless</td>
</tr>
</tbody>
</table>

NOUN SUFFIXES

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>-or, -er, -ist</td>
<td>one who</td>
<td>actor, farmer, artist</td>
</tr>
<tr>
<td>-ness, -hood</td>
<td>state of being</td>
<td>happiness, parenthood</td>
</tr>
<tr>
<td>-less</td>
<td>without</td>
<td>hopeless</td>
</tr>
</tbody>
</table>

ADVERB SUFFIXES

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ly, -wise</td>
<td>in such a way</td>
<td>angrily, clockwise</td>
</tr>
</tbody>
</table>

VERB SUFFIXES

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ate, -ify, -ize</td>
<td>to make or cause to be</td>
<td>activate, glorify, realize</td>
</tr>
</tbody>
</table>

A word root is a word part that contains more meaning than a prefix or suffix. Most word roots cannot stand on their own as words, but must combine with other word roots, prefixes, or suffixes. Following are just a few examples:

**WORD ROOTS**

<table>
<thead>
<tr>
<th>Bio</th>
<th>Life</th>
<th>Biology, Biography</th>
</tr>
</thead>
<tbody>
<tr>
<td>spect</td>
<td>watch; view</td>
<td>spectator, spectacle, respect</td>
</tr>
<tr>
<td>fer</td>
<td>move</td>
<td>transfer, confer, refer, defer</td>
</tr>
<tr>
<td>pop</td>
<td>people</td>
<td>population, popular, populous</td>
</tr>
</tbody>
</table>

A base word is a word that can stand alone. A prefix or suffix can be added to change its meaning. A base word can also combine with others words to form compound words.

**BASE WORDS**

- culture: multicultural, subculture, uncultured
- profit: profitable, nonprofit, profit-sharing

**PRACTICE**

**Exercise 1: Prefixes and Suffixes**

Choose the word that best completes the sentence.

1. American authors writing in the (prewar/postwar) period following World War II include Marianne Moore and John Updike.
2. Before airplanes, (subatlantic/transatlantic) crossings could take months.
3. Animals with two feet are known as (bipeds/tripods).
4. Someone who speaks three languages is (bilingual/trilingual).
5. The (semiannual/retroannual) meeting was held every six months.

**Exercise 2: The Opposite Is True!**

These sentences say the opposite of what they mean! Add a negative prefix (dis-, un-, in-, il-, im-, ir-, or non-) to the underlined words to make each sentence true.

1. The business was very profitable; we hardly made any money. ________________
2. My naughty sister is very obedient. ________________
3. It is logical that two plus two equals five. ________________
4. The students shouted respectfully when the teacher entered the room. ________________
5. The children’s crayons were toxic. ________________

**Exercise 3: Guess the Meaning**

Break each word apart, identifying its prefix, suffix, and base word. Guess the meaning of each word based on its prefix and/or suffix. Then, use the word in a sentence.

**Example**

unrecognizable
un- + recognize + -able

Unrecognizable means “not able to be recognized.”
The teacher was **unrecognizable** in her witch costume.

1. deforestation
   ________________

2. dauntless
   ________________

3. precaution
   ________________

4. outspoken
   ________________

5. intolerable
   ________________

6. supersonic
   ________________

7. transcontinental
   ________________

8. multicultural
   ________________
Lesson 6: Word Families

Many words in English are made up of word roots from older languages, especially Greek and Latin. Words that share the same root are known as word families. Knowing the root can help you determine the meaning and spelling of words that share that root. For example, the following words share the Greek root chron, meaning “time”:

- chronic: continuing over time (a chronic illness)
- chronological: organized in order of time (a story told in chronological order)
- synchronize: to cause something to occur at the same time (synchronized swimming)

Following are some more common Greek and Latin roots found in many English words.

**Greek Word Roots**

- astr star
- bio life
- graph, graphy write, writing
- logy study of
- meter/metr measure of
- phon sound
- psych mind; soul
- tele far off
- therm heat
- scop to see

**Latin Word Roots**

- aud to hear
- vis to see
- spect to watch
- mal bad
- bene good
- port to carry
- rupt to break
- scrib to write
- struct to build
Common Prefixes and Suffixes Used with Word Roots

con-, sym- together

dis- not

in- not; also in, within

inter- between; among

trans- across

-ion/-tion action or process

PRACTICE

Exercise 1: Word Families
Identify the word root each word family has in common. Then, explain how the words are similar in meaning.

1. astrology, astronomy, astronaut

2. benefit, benevolent, beneficiary

3. thermometer, diameter, perimeter

4. inspect, perspective, spectator

5. geography, geometry, geology

Exercise 2: Which Word?
Which word fits in each sentence? Explain how you used your knowledge of word roots to find the answer.

1. The kind lady was known for her (beneficent/malignant) deeds.

2. The spaceship could travel to far-off places using (thermography/teleportation).

3. The earthquake caused a (structure/rupture) in the ground.
4. (Phonology/Graphology) is the study of sound. 
______________________________

5. (Biography/Biology) is the study of life on earth. 
______________________________

Exercise 3: Word Families
Find three or more words in English that contain each of the following roots.

1. vis        ___   ___   ___
2. logy       ___   ___   ___
3. aud        ___   ___   ___
4. phon       ___   ___   ___
5. scop       ___   ___   ___
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