



Is knowledge the same as understanding?

UNIT PATHWAY

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- INDEPENDENT READING
- ONLINE TEXT SET





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Introducing the Big Question



Is knowledge the same as understanding?

We are constantly working to learn more about the world. We find information in a variety of sources, and we struggle to comprehend the facts. We may study books, interpret charts, and conduct research. We may talk to others to gain insight. Through all these activities we gain knowledge, but does that mean we truly understand? For example, does knowing about relationships help us get along, or do we have to experience friendship to truly understand what it means? Is knowledge the same as understanding?



Exploring the Big Question

Collaboration: Group Discussion Begin thinking about the Big Question by analyzing what you know and how you know it. List topics that you have knowledge about and also understand. Describe an example from each of the following categories.

- a grandparent or an older adult you know well
- a concept you have learned in school
- a speech you have read over and over
- an argument you have had that still bothers you
- something you have read about but also experienced
- the memory of an important event in your life

Before you begin a formal discussion, share your list in a group. Talk about any differences you discover between your knowledge and your understanding of these topics. Then, set rules that will lead to a cooperative exchange. For example, consider any specific goals you want to achieve, whether to assign a mediator, and how you will handle disagreements. Capture the rules in a format everyone can use as the discussion takes place.

Connecting to the Literature Each reading in this unit will give you additional insight into the Big Question. After you read each selection, pause to consider ways in which you have gained knowledge or understanding.

Vocabulary

Acquire and Use Academic Vocabulary The term “academic vocabulary” refers to words you typically encounter in scholarly and literary texts and in technical and business writing. It is language that helps to express complex ideas. Review the definitions of these academic vocabulary words.

ambiguous (am big' yōō əs) *adj.*
having more than one meaning; able
to be interpreted in different ways

clarify (klar' ə fi') *v.* make
something more clear or
understandable

comprehend (käm' prē hend') *v.*
understand

concept (kän' sept') *n.* idea; notion

interpret (in tur' prət) *v.*
understand or explain the
meaning of a concept or an idea

Use these words as you complete Big Question activities that involve reading, writing, speaking, and listening.

Gather Vocabulary Knowledge Additional words related to knowledge and understanding are listed below. Categorize the words by deciding whether you know each one well, know it a little bit, or do not know it at all.

connection

fact

feeling

information

insight

instinct

research

senses/sensory

sources

statistics

Then, complete the following steps:

1. Write the definitions of the words you know.
2. Consult a print or an online dictionary to confirm each word's meaning. Revise your original definitions if necessary.
3. Use the dictionary to look up the meanings of the words you do not know. Then, write the definitions.
4. If a word sounds familiar but you are not sure of its meaning, consult the dictionary. Then, record the meaning.
5. Use all of the words in a paragraph about knowledge and understanding. Choose words and phrases that convey your ideas precisely.

Close Reading Workshop

In this workshop, you will learn an approach to reading that will deepen your understanding of literature and will help you better appreciate the author's craft. The workshop includes models for the close reading, discussion, research, and writing activities you will complete as you study the texts in this unit. After you have reviewed the strategies and models, practice your skills with the Independent Practice selection.

CLOSE READING: NONFICTION

In Part 2 of this unit, you will focus on reading various nonfiction works. Use these strategies as you read the texts:

Comprehension: Key Ideas and Details

- Read first for comprehension.
 - Determine the meanings of unfamiliar words. Consult a dictionary, if necessary.
 - Briefly research unfamiliar details.
 - Distinguish ideas that the author states directly from those he or she suggests through details.
- Ask yourself questions such as these:**
- What is the author's central idea, claim, or thesis?
 - What is the author's point of view or opinion?
 - What evidence does the author present to support or illustrate the central idea?

Text Analysis: Craft and Structure

- Consider how the genre of the work relates to the types of ideas the author presents.
 - Analyze the structure of the work. Pay attention to connections among sentences, paragraphs, and sections.
 - Take note of how the author uses figurative language or rhetorical devices.
 - Consider the author's word choice. Notice whether the words are formal or informal, emotional or neutral. Determine what attitude toward the subject the words convey.
- Ask yourself questions such as these:**
- What is the author's purpose in writing this piece?
 - What does the author's word choice reveal about his or her point of view or purpose?
 - How does the author's point of view affect what he or she shares about the topic? How does it affect what I learn about the topic?

Connections: Integration of Knowledge and Ideas

- Look for relationships among key ideas. Identify problems and solutions, causes and effects, or comparisons and contrasts.
 - Look for key passages and analyze how they fulfill the author's purpose or express a distinct point of view.
 - Consider how this work relates to other works you have read on similar topics.
- Ask yourself questions such as these:**
- What have I learned from this work?
 - In what way is this piece special, unique, or worthy of reading?

Read

As you read this speech, take note of the annotations that model ways to closely read the text.

Reading Model

“I Am An American Day” Address by Learned Hand¹

We have gathered here to affirm a faith, a faith in a common purpose, a common conviction, a common devotion. Some of us have chosen America as the land of our adoption; the rest have come from those who did the same. For this reason we have some right to consider ourselves a picked group, a group of those who had the courage to break from the past and brave the dangers and the loneliness of a strange land. What was the object that nerved us, or those who went before us, to this choice?² We sought liberty; freedom from oppression, freedom from want, freedom to be ourselves. This we then sought; this we now believe that we are by way of winning. What do we mean when we say that first of all we seek liberty?² I often wonder whether we do not rest our hopes too much upon constitutions, upon laws and upon courts. These are false hopes; believe me, these are false hopes. Liberty lies in the hearts of men and women;³ when it dies there, no constitution, no law, no court can save it; no constitution, no law, no court can even do much to help it. While it lies there it needs no constitution, no law, no court to save it. And what is this liberty which must lie in the hearts of men and women?² It is not the ruthless, the unbridled will; it is not freedom to do as one likes. That is the denial of liberty, and leads straight to its overthrow. A society in which men recognize no check upon their freedom soon becomes a society where freedom is the possession of only a savage few; as we have learned to our sorrow.

What then is the spirit of liberty? I cannot define it; I can only tell you my own faith. The spirit of liberty is the spirit which is not too sure that it is right; the spirit of liberty is the spirit which seeks to understand the minds of other men and women; the spirit of liberty is the spirit which weighs their interests alongside its own without bias;⁴ the spirit of liberty remembers that not even a sparrow falls to earth unheeded; the spirit of liberty is the spirit of Him who, near two thousand years ago, taught mankind that lesson it has never learned, but has never quite forgotten; that there may be a kingdom where the least shall be heard and considered side by side with the greatest.⁵ And now in that spirit, that spirit of an America which has never been, and which may never be; nay, which never will be except as the conscience and courage of Americans create it;⁶ yet in the spirit of that America which lies hidden in some form in the aspirations of us all; in the spirit of that America for which our young men are at this moment fighting and dying; in that spirit of liberty and of America I ask you to rise and with me pledge our faith in the glorious destiny of our beloved country.

Key Ideas and Details

1 Brief research reveals that Learned Hand was a highly respected judge during the mid-twentieth century. He gave this speech in 1944, during World War II, before a ceremony in which people officially became American citizens.

Craft and Structure

2 Hand uses three questions to frame his argument: first, why people come to the U.S.; second, what it means to “seek liberty”; and, finally, what *liberty* means. This structure methodically walks the listener through Hand’s ideas.

Key Ideas and Details

3 By dismissing the role of the law and placing liberty “in the hearts” of his listeners, Hand starts to present his central idea: Words promising liberty in the U.S. legal system are meaningless unless citizens dedicate themselves to that ideal.

Integration of Knowledge and Ideas

4 The repetition and parallelism in this sentence emphasize that each idea is equally important to Hand’s definition of *liberty*.

Craft and Structure

5 Researching these phrases shows they are Biblical allusions. “Not even a sparrow falls” refers to Jesus’s statement that every action is willed by God. “Him” is Jesus, who said that, in heaven, all people are equal.

Integration of Knowledge and Ideas

6 This parallel construction suggests *liberty* and *America* are synonymous, or the same. Hand sums up his argument: The perfect “spirit of liberty” does not exist, but it should remain an ideal for all Americans.

Discuss

Sharing your own ideas and listening to the ideas of others can deepen your understanding of a text and help you look at a topic in a whole new way. As you participate in collaborative discussions, work to have a genuine exchange in which classmates build upon one another's ideas. Support your points with evidence and ask meaningful questions.

Discussion Model

Student 1: Why would Hand, a federal judge, start his speech by saying people have too much faith in constitutions, laws, and courts? You'd think he would defend those things.

Student 2: I think Hand's position as a judge makes his argument stronger. As a part of the system that he is arguing against, Hand's opinion is worth a lot. He probably regularly saw people who thought it was up to the courts and the courts alone to defend liberty.

Student 3: I didn't think of that at first, but I agree. He is giving power to his audience, who are probably just ordinary people. He puts himself on an equal level with them, which, when you think about it, is a big part of democracy. I liked this speech a lot, and I thought it was powerful. But I wonder about the occasion of this speech—what was "I Am An American Day"?

Research

Targeted research can clarify unfamiliar details and shed light on various aspects of a text. Consider questions that arise in your mind as you read, and use those questions as the basis for research.

Research Model

Question: *What was "I Am An American Day"?*

Key Words for Internet Search: "I Am An American Day" and History

Result: Constitution Day and Citizenship Day site of the Library of Congress

What I Learned: "I Am An American Day" was created by a joint resolution of Congress in 1940. Originally celebrated in May, the day honored all new citizens of the United States. Then, in 1952, Congress passed a resolution to replace "I Am An American Day" with "Constitution Day." The same resolution called for the celebration to be moved to September 17th, the anniversary of the signing of the U.S. Constitution. In 2004, Congress renamed the day "Constitution Day and Citizenship Day."

Write

Writing about a text will deepen your understanding of it and will also allow you to share your ideas more formally with others. The following model essay explains Hand's use of rhetorical devices in his speech.

Writing Model: Explanatory Text

Rhetorical Devices in Learned Hand's "I Am An American Day" Address

Public speakers often use rhetorical devices to make their points more memorable. In his "I Am An American Day" speech, Learned Hand effectively uses repetition, parallelism, questions, and allusions to emphasize his central idea about liberty.

Hand structures the first part of his argument using three questions and his answers. He uses these questions to refine his definition and emphasize the previous point. These questions also anticipate questions that could come from the audience about his statements. Questions are an effective device because they cue the reader that it is time to pay attention: "What was the object that nerved us, or those who went before us, to this choice? We sought liberty; freedom from oppression, freedom from want, freedom to be ourselves." Hand's listeners may have had that same question, and he guided their thinking to his answer.

Through effective use of repetition and parallelism, Hand dismisses the possible counterclaim that liberty resides with the government, not with the citizens: "When it dies there, no constitution, no law, no court can save it; no constitution, no law, no court can even do much to help it. While it lies there it needs no constitution, no law, no court to save it." He repeats the phrase "no constitution, no law, no court" to emphasize his point and ensure listeners remember it. Hand later uses parallelism again to define what he calls the "spirit of liberty." His use of parallel structure in a long sentence reinforces the equal importance of each part of his definition.

Hand also uses Biblical allusions to connect the idea that liberty is connected to faith: "The spirit of liberty remembers that not even a sparrow falls to earth unheeded." His other allusion reminds listeners of the idea of heaven, which encourages his audience to make comparisons between heaven and the United States. While every listener may not understand every allusion, these references are useful tools for clarifying ideas without wasting words.

At the time of Hand's speech, the country was involved in a deadly war in Europe and the Pacific. Americans at home during 1944 wanted patriotic messages that made them feel part of a noble cause. Hand's speech may have helped the nation really understand what they were fighting for. Hand has a clear answer: "the spirit of liberty."

The writer makes a strong claim, or thesis statement, in the first paragraph. This reveals the focus of the essay to readers.

In explaining why Hand uses a specific structure, the writer demonstrates an understanding of rhetorical devices.

The writer supports claims with evidence from the speech.

The writer incorporates relevant information from research in order to support a claim more effectively.

As you read the following essay, apply the close reading strategies you have learned. You may need to read the work multiple times to come to a full and deep understanding of the author’s craft and the insights she expresses.



Meet the Author

When she was twenty-five, **Rebecca Walker** (b. 1969) was named by *Time* magazine as one of fifty influential American leaders under the age of forty. Her essays and articles have appeared in many magazines and publications. She has received awards for both her writing and her work as an advocate for young women.

Before Hip-Hop Was Hip-Hop

by Rebecca Walker

If you ask most kids today about hip-hop, they’ll spit out the names of recording artists they see on TV: Eminem, P. Diddy, J. Lo, Beyoncé. They’ll tell you about the songs they like and the clothes they want to buy. They’ll tell you about the indisputable zones of hip-hop like “EO” (East Orange, New Jersey), the “ATL” (Atlanta, Georgia), and the “West Side” (Los Angeles, California), neighborhoods they feel they know because they’ve seen them in all the glossiest, “flossiest” music videos. Hip-hop is natural to these kids, like air or water, just there, a part of the digital landscape that streams through their lives.

I watch this cultural sea change with fascination. It astounds me that hip-hop has grown into a global industry, a force that dominates youth culture from Paris to Prague, Tokyo to Timbuktu. I can’t believe that in small, all-white towns like Lincoln, Nebraska, high school boys wear their clothes in the latest “steelo”: pants sagging off their waists, sports jerseys hanging to their knees, baseball hats cocked to one side. Even in the pueblos of Mexico, where mariachi bands and old school crooners still rule, it is hip-hop that sells cars, sodas, and children’s toys on TV.

The vast empire of hip-hop amazes me because I knew hip-hop before it was hip-hop. I was there when it all began.

Way back then, in what today’s ninth graders might call the ancient eighties, there was no MTV or VH-1. We found out about music by listening to the radio, flipping through the stacks at the record store, or buying “mix tapes” from local deejays at two dollars apiece. Back then, we carried combs in our back pockets and clipped long strands of feathers to the belt loops of our designer jeans. We wore our names in cursive gold letters around our necks or in big brass letters on our belt buckles. We picked up words and inverted them, calling something that we thought was really cool, “hot,” and something that had a whole lot of life, “def.”

CLOSE READING TOOL



Read and respond to this selection online using the [Close Reading Tool](#).

We didn't know a whole new language was rolling off our tongues as we flipped English upside down and pulled some Spanish and even a few words from Africa into our parlance. We didn't know that young people for years to come would recycle our fashions and sample the bass lines from our favorite tracks. We thought we were just being kids and expressing ourselves, showing the grown-ups we were different from them in a way that was safe and fun. In fact we were at the epicenter¹ of one of America's most significant cultural revolutions, making it happen. Who knew?

Not me.

When I moved from Washington, D.C., to the Bronx the summer before seventh grade, I had one box of records, mostly albums I had ordered from the Columbia Record Club. In 1982, if you promised to buy a record a month for one whole year, the Club sent you eight records for a penny. I had Bruce Springsteen's "The River," REO Speedwagon's "The Letter," "Belladonna" by Stevie Nicks. I had "Stairway to Heaven," by Led Zeppelin and the soundtrack from the movie *Saturday Night Fever*, which I played so many times I thought my mother would go crazy from listening to me belt out the lyrics with those lanky, swanky Bee Gees.

Along with my albums I had loads of 45s, what today we would call singles, little records with just two songs on them, that I bought at the record store near my school for just a dollar a piece. I had Chaka Khan's "I'm Every Woman," and Luther Vandross's "Never Too Much," and Chuck Brown and Soul Searcher's big hit, "Bustin' Loose." I had Michael Jackson's "Rock with You" and even Aretha Franklin's cover of "You Make Me Feel Like a Natural Woman," which I sang along to in the mornings as I styled my hair.

If you had asked me then about rap music I would have shrugged my shoulders and looked at you like you were crazy. Rap music? What's that?

But then I started seventh grade and my whole world turned upside down. At Public School 141, I went to classes with kids from all over the Bronx. There were kids whose families came from Puerto Rico and the Dominican Republic, and kids whose families came from Russia and China. There were kids who were African-American and kids who were Irish-American, kids who were Italian-American and kids who were Greek-American. There were kids whose families were poor, kids whose families were well off, and kids whose families were somewhere in between. Some were Jewish, and others devout Catholics. Some were Muslim. Some of the Asian kids were even Buddhist.

1. **epicenter** (ep' i sent' er) *n.* focal or central point.

Vocabulary ▶

entrenched (en

trencht') *adj.* securely established; unmovable

The charge created by so many different elements coming together was palpable.² The school crackled with energy, and as you can imagine, things weren't always smooth. There were some pretty **entrenched** cliques, and a few vicious fights in the schoolyard. But there was also so much "flavor." You could hear Spanish spoken with a thick "Nuyorican" accent to a kid wearing a "yamulke." A seemingly reserved Asian-American girl would get out of her parents' car, wait for them to drive off, and then unzip her coat to reveal a fire engine red Adidas sweatsuit. A guy in a preppy, button-down shirt would "sport" gold chains with pendants of every denomination: the Jewish Star of David, the Arabic lettering for Allah, and a shiny gold cross. He was everything, that was his "steelo," and everyone gave him "props" for it.

When I got to 141, I felt like a blank canvas. Nothing had prepared me for the dynamism, the screaming self-expression of the place and its students. For the first few weeks I secretly studied the habits of the seventh, eighth and ninth graders with whom I walked the halls and shared the cafeteria. I was transfixed by the way they infused their words with attitude and drama, moving their hands and heads as they spoke. I was captivated by the way many of them walked and ran and joked with each other with confidence and **bravado**. I noted what they wore and how they wore it: the razor sharp creases of their Jordache jeans, the spotless sneakers with the laces left loose and untied.

Slowly, I began to add some of what I saw into my "look." I convinced my grandmother to buy me a name chain to wear around my neck, and my stepmother to buy me dark dyed designer jeans. I bought my first pair of Nike sneakers, red, white and blue Air Cortez's, with money I saved from my allowance.

One by one, I started to make friends—Diane, Loida, James, Jesus, Maya. When James and Jesus weren't making fun of me for being so "square," they took me to parties on the Grand Concourse, the big boulevard lined with old apartment buildings and department stores that ran through the Bronx. The parties were incredible, filled with young people who didn't drink, smoke or fight, but who just wanted to dance and laugh and ooh and ahhh over the "scratching" sounds and funky beats the DJ's coaxed out of their turntables.

A lot of the kids at the parties were "breakers" or "poppers and lockers," which meant they could breakdance, a style of movement that blends the Brazilian martial art of Capoeira with a dance called the Robot, and incorporates classical dance moves as well. The "breakers" moved in "crews" that competed against each other.

2. **palpable** (pal' pə bəl) *adj.* able to be touched, felt, or handled; tangible.

Vocabulary ▶

bravado (brə vā' dō)

n. pretended courage or defiant confidence

Standing in a circle we watched as members of the different groups “moonwalked” into the center, and then hurled themselves to the floor, spinning on their heads, kicking their legs into the air, and making elaborate hand gestures, each more intricate and acrobatic than the last. Everyone at the party who wasn’t “breaking” was a judge by default, and we registered our scores by clapping and yelling.

When Loida and Diane weren’t “capping on” or making fun of my clothes, they were “hipping” me to Kiss 98.7 and WBLS, the radio stations that had started to slip some of the songs we liked into their rotation. Songs like “Planet Rock” by Soul Sonic Force and “Take Me Home” by Lisa Lisa and the Cult Jam. After school and on the weekends, they took me to the street vendors that sold the accessories we all coveted: the big knockoff Porsche sunglasses everybody wanted but not everybody could afford, and the heavy gold chains people collected around their necks like so many pieces of string. Loida and Diane also took me around the city on the bus, familiarizing me with the routes of the M1 and M3 and M7, showing me all the different neighborhoods like Little Italy and Chinatown, Bed-Stuy and Harlem.

I remember looking out the big sliding glass windows of the bus at the lines drawn in concrete and glass and thinking that while the world outside seemed so divided, inside, in my circle, among my friends, those lines didn’t seem to exist. Loida was Dominican and Diane was Puerto Rican. Our friend Mary was Irish-American, and Lisa was Italian-American. Maya’s family was from Haiti. Julius was Russian-American. We were different ages, with different likes and dislikes, but we were united in our love of hip-hop. We loved the “dope”³ beats, the ever changing and ever expanding **lexicon**, the outrageous dance moves, the cocky swagger, the feeling that we were part of something dynamic and “fresh”⁴ that was bigger than any one of us. That world, that other realm that we created on the streets and in our minds, that streamed from the radio in the privacy of our bedrooms and coursed between us as we talked on the phone, that was where we lived.

That was where we felt free.

Looking back on it now, I can see that hip-hop was born of the diversity I found at 141. Unlike the hip-hop of today, it didn’t come pre-packaged from a marketing department with millions of dollars to spend. Our hip-hop was the product of a bunch of kids from a bunch of different places trying to talk to each other, trying to create a common language that could cut through the many languages people spoke at home. Intuitively, kids were making a community where there was none; we were affirming our sameness in a

◀ **Vocabulary**

lexicon (lek’ si kăn’) *n.*
special vocabulary of
a particular subject

3. **dope** (dōp) *adj.* slang term meaning “great; irresistible.”

4. **fresh** (fresh) *adj.* slang term meaning “new.”

world that seemed to only emphasize our difference. That desire to come together irrespective of superficial differences and sometimes in celebration of them, was what gave hip-hop authenticity, that was what kept it honest and as crucial to our well being as food. It's what kept it real.

I can't say much about hip-hop today, but I can say that old hip-hop, original hip-hop, changed my life forever. I only lived in the "Boogie Down Bronx" for a year, but those twelve months gave me so much. I learned that art could bring people together and make them forget their differences. I learned how good it could feel to move with a "posse," a group of friends who had my back no matter what. I learned that I could express myself and communicate with others through what I wore and how I walked and what music I liked. I learned that it doesn't take money or a special degree to transform the grit and drive and hardness of the city into something beautiful.

Loyalty. Community. Self-confidence. Creativity. Hip-hop taught me more about real life than anything I learned that year in class.

I hope when kids today look at shiny videos by their favorite hip-hop artists, they will see through the expensive cars and exotic locations, the women in skimpy outfits and the men trying to approximate a "gangsta" lean. I hope they will remember that hip-hop was born without a formula and without a lot of expensive props or violent undertones. I hope they will marvel at the fact that in the early days of hip-hop, young people were making it up as they went along, following their hearts, following what felt good. I hope they will think about what it takes to create culture that is unique and transcendent and honest, and I hope they begin to dream about creating a new world for themselves.

I hope hip-hop inspires them to make their own revolution.

Read

Comprehension: Key Ideas and Details

1. According to Walker, why did Public School 141 “crackle” with energy?
2. **(a) Interpret:** Why was it so important for Walker and her friends to define themselves through clothing, language, dance, and music?
(b) Analyze: What evidence does Walker use to support her assertions about early hip-hop culture?
3. **(a) Interpret:** What does Walker mean when she describes herself as a “blank canvas”? **(b) Infer:** In what ways did being a “blank canvas” allow Walker to fully experience her school’s culture? Explain.
4. **Summarize:** Write a brief, objective summary of the essay. Cite details from the essay in your writing.

Text Analysis: Craft and Structure

5. **(a) Distinguish:** What structure, or organization, does Walker use to organize her essay? Explain.
(b) Evaluate: What makes this structure effective? Cite details from the text to support your answer.
6. **Analyze:** What effect does Walker create through her use of repetition and parallelism at the end of the essay? Cite specific examples from the text in your response.
7. **(a) Infer:** Tone is the author’s attitude toward the subject. What is the tone of Walker’s essay?
(b) Defend: Which details in the essay contribute to that tone?
8. **(a)** Identify two examples of Walker’s use of slang.
(b) Infer: Why might she have chosen to include slang in this essay? **(c) Interpret:** How does Walker’s use of slang affect the tone of the essay? Explain.

Connections: Integration of Knowledge and Ideas

Discuss

Conduct a **small-group discussion** about Walker’s purpose in writing “Before Hip-Hop Was Hip-Hop” and how she fulfills that purpose.

Research

Walker mentions that modern hip-hop “sample[s] the bass lines from our favorite tracks.” Briefly research the practice of sampling in hip-hop and other pop music. In particular, consider the following:

- a. early hip-hop songs that gained more fame later as samples
 - b. artists who have made careers out of sampling
 - c. the legal or copyright issues involved in sampling
- Take notes as you perform your research. Then, write a brief **report** on the ways in which early hip-hop continues to influence people today, including musicians and writers like Walker.

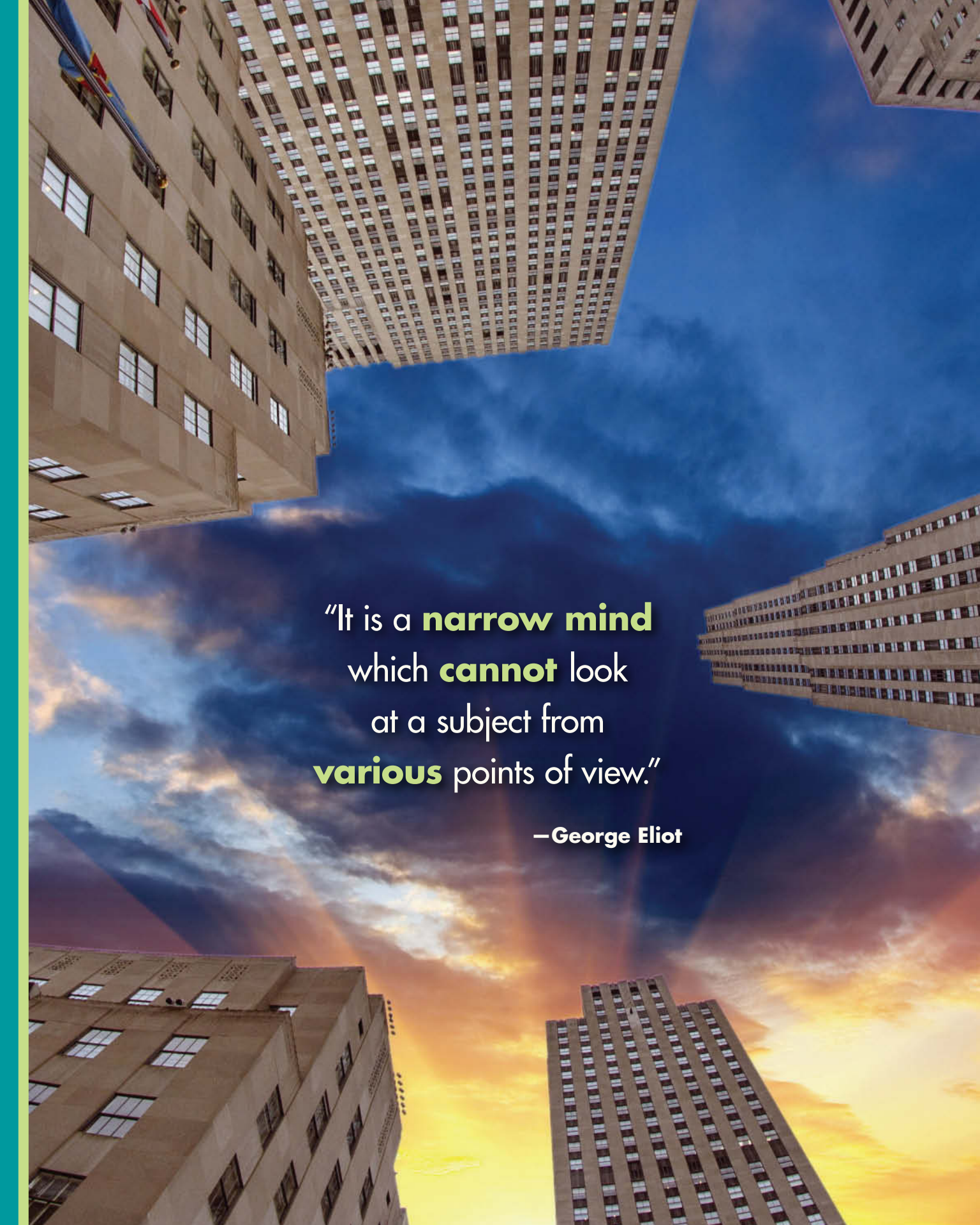
Write

A good essayist uses strong evidence to support and develop a clear central idea. Write an **essay** in which you identify Walker’s central idea and explain how she uses related ideas, facts, and other evidence to develop that idea. Cite details from Walker’s essay to support your analysis.



Is knowledge the same as understanding?

What knowledge does Walker gain from learning about hip-hop at P.S. 141? How does that knowledge influence her understanding of her school, her culture, and her own identity? Explain your answer.



“It is a **narrow mind**
which **cannot** look
at a subject from
various points of view.”

—George Eliot

PART 2

TEXT ANALYSIS GUIDED EXPLORATION

CHANGING PERSPECTIVES

Every author writes from a particular perspective, or unique way of seeing the world. The topics a writer chooses, the details he or she thinks are important, the connections that build meaning—all of these express that viewpoint. In turn, an author's perspective may change how readers see a topic, helping them to view a subject in a new way. As you read the texts in this section, consider the author's perspective. Think about what you learn by viewing the topic, however briefly, through the author's eyes. Then, consider how each selection provides a new perspective on the Big Question for this unit: **Is knowledge the same as understanding?**

- ◀ **CRITICAL VIEWING** From what point of view is this scene presented? From what other points of view could this subject be presented? What might be visible from those other points of view that is not visible in this image?

READINGS IN PART 2



REFLECTIVE ESSAY
On Summer
Lorraine Hansberry (p. 208)



EXPOSITORY ESSAY
The News
Neil Postman (p. 218)



PERSUASIVE ESSAY
Libraries Face Sad Chapter
Pete Hamill (p. 232)



SPEECH EXEMPLAR TEXT
"I Have a Dream"
Martin Luther King, Jr.
(p. 242)

CLOSE READING TOOL



Use the **Close Reading Tool** to practice the strategies you learn in this unit.

Focus on Craft and Structure

Elements of Essays, Articles, and Speeches

Essays, articles, and speeches organize factual information to present a picture of a topic—often from a particular **point of view**.

An essay can make you laugh. An article can make you cry. A speech can change your mind. Like all **nonfiction**, these forms of writing present facts or discuss real life.

- In an **essay**, an author supports a **thesis**—a central idea about a topic. In doing so, the author conveys his or her **point of view**, or perspective, on the topic.
- An **article** provides information about a topic. Articles are often divided into sections introduced by subheads. Each subhead names the central idea of the section it introduces. Many articles are written from an objective point of view—they give just the facts.
- A **speech** is a nonfiction text that a speaker delivers, or says, to an audience. Like the author of an essay, a speaker usually presents a thesis and expresses his or her point of view.

An author's approach to a topic depends on his or her **purpose**, or reason for writing. An author's purpose is related to the effect he or

she wishes to have on readers. There are three main purposes for writing.

- **To inform**, or provide facts and explain how they relate to one another
- **To persuade**, or try to influence an audience's attitudes or actions
- **To entertain**, or engage and move the emotions of an audience

To achieve his or her purpose, a writer uses techniques such as these:

- **organizing information** in ways that make it clear (as when writing to inform) or dramatic (as when writing to persuade or to entertain)
- **choosing language** that makes ideas clear (as when writing to inform) or that creates **tone**, or conveys the writer's attitude (as when writing to persuade)

When you read nonfiction, analyze each element in the chart below.

Key Elements of Nonfiction

Element	Definition
Thesis or Central Idea	the main idea the author wants the audience to understand and remember
Purpose	the reason the author is writing about the topic
Organizational Structure	the order in which information and ideas are presented and the connections that are drawn between and among them
Tone	the author's attitude toward the topic and audience as conveyed in his or her word choices
Diction	the author's word choice, including the level of formality and difficulty; the use of figurative language , or language that is not meant to be taken literally; and rhetoric , or the patterning of words

Types of Essays and Articles

Most essays fit one of the following descriptions:

Types of Essays

- **Narrative essays** tell the story of actual experiences or events.
- **Expository essays** inform readers about a topic and explain the ideas it involves.
- **Persuasive, or argumentative, essays** attempt to convince audiences to accept an author's **claim**, or position on an issue, or to motivate audiences to take a particular course of action.
- **Descriptive essays** give vivid details about a person, place, or thing to help readers picture it.
- **Reflective essays** explore the meaning of an experience or offer the author's thoughts or feelings.

Authors may combine elements of different types of essays. For instance, in an argumentative essay persuading readers to adopt dogs from shelters, an author might include vivid descriptions of homeless dogs.

There are many types of articles. Two main types are news articles and feature articles.

Two Types of Articles

- **News articles** provide facts about current events. These articles usually answer the questions *Who? What? Where? When? Why?* and *How?* and are written from an objective, or neutral, point of view.
- **Feature articles** provide facts about current topics such as fashion or technology. These articles are often written in a friendly, conversational style.

Types of Speeches

What a writer says in a speech is shaped by its **occasion**, or the event at which the speech will be delivered, as well as by its **audience**, or the people to whom the speech will be addressed. Several examples of common types of speeches, along with a possible occasion and audience for each, appear below.

Three Types of Speeches

Speech of Public Advocacy: a formal, prepared speech intended to persuade an audience to take action

Example: an argumentative speech that describes a community problem and proposes a possible solution

Delivered by: a citizen

Occasion: a city council meeting

Audience: the city council; fellow citizens

Talk: an informal speech presented in a conversational style

Example: a report on a science fair

Delivered by: a student

Occasion: a science club meeting

Audience: student members of the club

Impromptu Speech: a speech presented with little or no preparation, often in a conversational style

Example: a speech of celebration

Delivered by: the subject's friend

Occasion: a birthday party

Audience: the person whose birthday is being celebrated, along with the guests

Analyzing the Development, Organization, and Communication of Ideas

Authors use varied methods to **introduce** and **develop** ideas logically. **Word choice and rhetoric** help writers achieve specific **purposes** and convey distinct **points of view**.

Introducing and Developing Ideas In a nonfiction work, the author will present ideas in a particular order and style. First, the author introduces the topic and key ideas. If these ideas are likely to be unfamiliar to readers, the author may introduce them with a familiar example or a simple comparison, as in this example:

Example: Sun Static

Although the sun is about 93 million miles away, solar activity can affect communications here on Earth. To understand why, picture water boiling in a pot. Bubbles on the surface burst and release steam. Similarly, solar flares on the surface of the sun can release particles that travel to our planet.

Then, the author **develops**, or elaborates on, ideas, explaining them and showing the connections from one idea to the next. Pieces of information that illustrate, expand on, or prove the author’s ideas are called **supporting details**. Here are some types of supporting details:

- **Statements of fact**, or statements that can be proved true
- **Statistics**, or numbers used to compare members of a group of people or things
- **Examples**, or specific cases
- **Descriptions**, or details that tell what something looks like, tastes like, and so on
- **Reasons**, or claims that justify a belief
- **Expert opinions**, or the judgments of people with special knowledge of a subject

Overall Organizational Structures To develop ideas and show the connections among them, an author needs to present information in a clear order. An author’s purpose for writing will guide his or her choice of an overall **structure**, or pattern of organization, as in these examples:

- A news report about a space shuttle launch written to inform might present events in **chronological order**, or the order in which they happened. This order will aid readers in following the series of events.
- A feature article comparing the space shuttle program with older programs might use **comparison-and-contrast organization**, grouping details according to their similarities and differences.
- An editorial about the space shuttle program written to persuade readers to support the program might have a **cause-and-effect organization**. By clearly showing how the program leads to important medical discoveries, for example, this organization could help convince readers.

Each part of a work plays its role in the development of ideas. For example, the author may organize the work into **sections**, or parts. In this case, each **paragraph** in a section would elaborate on the main idea of the section. In turn, each **sentence** within a paragraph would help develop the main idea of that paragraph. In this way, the various parts of a text work together to support the author’s main idea, or thesis.

Author's Purpose and Word Choice

Whether an author's **purpose** is to inform, to persuade, or to entertain readers, the author will use words in ways designed to achieve his or her goal.

Diction An author's choice of words is called diction. By using simple diction—choosing familiar words—an author can make ideas clear. By using **technical language**, or language specific to a discipline, an author can be precise. By choosing words with strong **connotations**, or associations, an author can shape readers' views. For example, calling a situation *disastrous* creates one picture; calling it *challenging* creates a different picture.

Tone Word choice creates tone—the author's attitude toward the topic and audience. An author's tone may be formal or informal, solemn or playful, joyous or annoyed, and so on. For example, this sentence has a tone of outrage: *That scoundrel will disgrace our city!*

Figurative Language Authors also convey point of view using figurative language, or language not meant to be taken literally. Here are three common figures of speech:

- A **simile** is an indirect comparison of seemingly unlike things that contains the word *like* or *as*: *It was as tricky as skateboarding during an earthquake.*
- A **metaphor** describes one thing as if it were another, without using the words *like* or *as*: *Friendship is a warm place on a cold day.*
- **Personification** gives human traits—such as emotions, types of behavior, and even appearance—to a nonhuman subject: *The winter wind slapped my face with its icy hands.*

Rhetorical Devices and Purpose Rhetorical devices are patterns of words and ideas that writers use to emphasize points and to make them more memorable. If an author's purpose is to inform, he or she may use rhetorical devices to help readers remember key points. If an author's purpose is to persuade, he or she may use rhetorical devices that appeal to readers' emotions and stay in their minds. Rhetorical devices include the following forms.

Types of Rhetorical Devices

Repetition is the reuse of a key word, phrase, or idea:

He plays with skill. He plays with passion. He plays in a style all his own.

Parallel structure, or **parallelism**, is the use of similar grammatical structures to express related ideas:

The eagle soared above the treetops, into the heavens, and beyond reach.

Restatement is the expression of the same idea in different words to strengthen a point: *Aspire to greatness. (restatement 1:) Aim high, (restatement 2:) and dream big.*

Rhetorical questions are inquiries that have obvious answers and that are asked for effect:

Is it really so much trouble to recycle? Isn't saving our planet worth your time?



Meet the Author

Lorraine Hansberry

(1930–1965) grew up on the South Side of Chicago, the daughter of a prosperous real-estate broker. With the 1959 production of her play *A Raisin in the Sun*, Hansberry became the first African American woman to have a drama produced on Broadway.



Is knowledge the same as understanding?

Explore the Big Question as you read “On Summer.” Take notes about the details Hansberry uses to support her changing understanding of summer.

CLOSE READING FOCUS

Key Ideas and Details: **Main Idea**

The **main, or central, idea** is the key message, insight, or opinion expressed in a work of nonfiction. In some works, the author states his or her central idea directly. In other works the author suggests the central idea but does not state it explicitly. **Supporting details** help to develop the main idea by giving more information about it. These details may include facts, statistics, quotations, or anecdotes. Authors use supporting details to connect one idea to another, creating a continuous line of reasoning or thinking that supports and proves the main idea.

Craft and Structure: **Author’s Style**

An **author’s style** is his or her unique way of using language. Elements that contribute to an author’s style include the following:

- **Diction:** the specific word choices the author makes
- **Syntax:** the arrangement of words in sentences

Individual words carry various shades of meaning, as well as different levels of formality and complexity. Because of these nuances, an author’s diction and syntax are a key part of his or her unique style. These literary elements also contribute to the author’s **tone**, or attitude toward the audience or subject. An author’s tone may express any attitude—from playful to vicious—that a human being can feel.

Vocabulary

The words below are critical to understanding the text that follows. Copy the words into your notebook. Which word is a synonym for *prejudice*?

aloofness
duration

melancholy
pretentious

bias
apex

CLOSE READING MODEL

The passage below is from Lorraine Hansberry's essay "On Summer." The annotations to the right of the passage show ways in which you can use close reading skills to identify the main idea and details and analyze the author's style.



from "On Summer"

It has taken me a good number of years to come to any measure of respect for summer.¹ I was, being May-born, literally an "infant of the spring" and, during the later childhood years, tended, for some reason or other, to rather worship the cold aloofness of winter. The adolescence, admittedly lingering still, brought the traditional passionate commitment to melancholy autumn—and all that.² For the longest kind of time I simply thought that *summer* was a mistake.

In fact, my earliest memory of anything at all is of waking up in a darkened room where I had been put to bed for a nap on a summer's afternoon, and feeling very, very hot. I acutely disliked the feeling then and retained the bias for years.³ It had originally been a matter of the heat but, over the years, I came actively to associate displeasure with most of the usually celebrated natural features and social by-products of the season: the too-grainy texture of sand; the too-cold coldness of the various waters we constantly try to escape into, and the icky-perspiry feeling of bathing caps.⁴

Main Idea

1 Hansberry begins the essay with a direct statement: It took her "a good number of years" to find "any measure of respect" for summer. These details suggest that she will discuss her changing attitudes toward summer.

Author's Style

2 Some of the author's diction, including "May-born" and "rather worship," is old-fashioned and formal. However, the phrase "and all that" is modern slang. This mix of old-fashioned and modern, and formal and informal, creates a tone that is serious but not heavy or grave.

Main Idea

3 This anecdote further develops the author's main idea. *Bias* refers to an unfair prejudice. The author recognizes that her feelings about summer are, at this time in her life biased, or unfair.

Author's Style

4 Hansberry's adjectives—"too-grainy," "too-cold"—are distinctive. The repetition emphasizes how overwhelming the young Hansberry found the sensations of summer. The use of the childish word "icky" reinforces the idea that she is discussing her point of view as a little girl.

On Summer



Lorraine Hansberry

Vocabulary ►

aloofness (ə lōōf nəs)
n. emotional distance

melancholy
(mel' ən käl' ē) *adj.*
sad; gloomy

It has taken me a good number of years to come to any measure of respect for summer. I was, being May-born, literally an “infant of the spring” and, during the later childhood years, tended, for some reason or other, to rather worship the cold **aloofness** of winter. The adolescence, admittedly lingering still, brought the traditional passionate commitment to **melancholy** autumn—and all that. For the longest kind of time I simply thought that *summer* was a mistake.

In fact, my earliest memory of anything at all is of waking up in a darkened room where I had been put to bed for a nap on a summer's afternoon, and feeling very, very hot. I acutely disliked the feeling then and retained the **bias** for years. It had originally been a matter of the heat but, over the years, I came actively to associate displeasure with most of the usually celebrated natural features and social by-products of the season: the too-grainy texture of sand; the too-cold coldness of the various waters we constantly try to escape into, and the icky-perspiry feeling of bathing caps.

It also seemed to me, esthetically¹ speaking, that nature had got inexcusably carried away on the summer question and let the whole thing get to be rather much. By **duration** alone, for instance, a summer's day seemed maddeningly excessive; an utter overstatement. Except for those few hours at either end of it, objects always appeared in too sharp a relief against backgrounds; shadows too pronounced and light too blinding. It always gave me the feeling of walking around in a motion picture which had been too artsily-craftsily exposed. Sound also had a way of coming to the ear without that muting influence, marvelously common to winter, across patios or beaches or through the woods. I suppose I found it too stark and yet too intimate a season.

My childhood Southside summers were the ordinary city kind, full of the street games which other rememberers have turned into fine ballets these days and rhymes that anticipated what some people insist on calling modern poetry:

*Oh, Mary Mack, Mack, Mack
All dressed in black, black, black
With the silver buttons, buttons, buttons
All down her back, back, back
She asked her mother, mother, mother
For fifteen cents, cents, cents
To see the elephant, elephant, elephant
Jump the fence, fence, fence
Well, he jumped so high, high, high
'Til he touched the sky, sky, sky
And he didn't come back, back, back
'Til the Fourth of Ju-ly, ly, ly!*

Evenings were spent mainly on the back porches where screen doors slammed in the darkness with those really very special summertime sounds. And, sometimes, when Chicago nights got too steamy, the whole family got into the car and went to the park and slept out in the

1. **esthetically** (es thet' ik lē) *adv.* artistically.

Author's Style

How would you describe Hansberry's tone as she explains her childhood feelings about summer?

◀ Vocabulary

bias (bī' əs) *n.*

mental leaning or inclination; partiality

duration (dōō rā' shən)

n. time that a thing continues or lasts

Author's Style

What effect does the use of the made-up word "artsily-craftsily" create?

Comprehension

Identify one thing the author dislikes about summer.

Author's Style

How does Hansberry's repeated use of the word *and* to begin sentences emphasize the flow and abundance of her memories?

Spiral Review

AUTHOR'S POINT OF

VIEW Why do you think the author chose to relate this episode through her childhood perspective?

Main Idea

What do these anecdotes about her trips to Tennessee add to your understanding of the author's childhood summers?

open on blankets. Those were, of course, the best times of all because the grownups were invariably reminded of having been children in rural parts of the country and told the best stories then. And it was also cool and sweet to be on the grass and there was usually the scent of freshly cut lemons or melons in the air. And Daddy would lie on his back, as fathers must, and explain about how men thought the stars above us came to be and how far away they were. I never did learn to believe that anything could be as far away as *that*. Especially the stars.

My mother first took us south to visit her Tennessee birthplace one summer when I was seven or eight, I think. I woke up on the back seat of the car while we were still driving through some place called Kentucky and my mother was pointing out to the beautiful hills on both sides of the highway and telling my brothers and my sister about how her father had run away and hidden from his master in those very hills when he was a little boy. She said that his mother had wandered among the wooded slopes in the moonlight and left food for him in secret places. They were very beautiful hills and I looked out at them for miles and miles after that wondering who and what a *master* might be.

I remember being startled when I first saw my grandmother rocking away on her porch. All my life I had heard that she was a great beauty and no one had ever remarked that they meant a half century before. The woman that I met was as wrinkled as a prune and could hardly hear and barely see and always seemed to be thinking of other times. But she could still rock and talk and even make wonderful cupcakes which were like cornbread, only sweet. She was captivated by automobiles and, even though it was well into the Thirties,² I don't think she had ever been in one before we came down and took her driving. She was a little afraid of them and could not seem to negotiate the windows, but she loved driving. She died the next summer and that is all that I remember about her, except that she was born in slavery and had memories of it and they didn't sound anything like *Gone With the Wind*.³

Like everyone else, I have spent whole or bits of summers in many different kinds of places since then: camps and resorts in the Middle West and New York State; on an island; in a tiny Mexican village; Cape Cod, perched atop the Truro bluffs at Longnook Beach that Millay wrote about; or simply strolling the streets of Provincetown⁴ before the hours when the parties begin.

And, lastly, I do not think that I will forget days spent, a few summers ago, at a beautiful lodge built right into the rocky cliffs

2. **Thirties** the 1930s.

3. ***Gone With the Wind*** novel set in the South during the Civil War period.

4. **Provincetown** resort town at the northern tip of Cape Cod, Massachusetts.



of a bay on the Maine coast. We met a woman there who had lived a purposeful and courageous life and who was then dying of cancer. She had, characteristically, just written a book and taken up painting. She had also been of radical viewpoint all her life; one of those people who energetically believe that the world *can* be changed for the better and spend their lives trying to do just that. And that was the way she thought of cancer; she absolutely refused to award it the stature of tragedy, a devastating instance of the brooding doom and inexplicability⁵ of the absurdity of human destiny, etc., etc. The kind of characterization given, lately, as we all know, to far less formidable foes in life than cancer.

But for this remarkable woman it was a matter of nature in imperfection, implying, as always, work for man to do. It was an *enemy*, but a palpable one with shape and effect and source; and if it existed, it could be destroyed. She saluted it accordingly, without despondency, but with a lively, beautiful and delightfully ribald anger. There was one thing, she felt, which would prove equal to its relentless ravages and that was the genius of man. Not his mysticism, but man with tubes and slides and the stubborn human notion that the stars are very much within our reach.

Comprehension

Whom does Hansberry visit in Tennessee?

5. **inexplicability** (in eks' pli kə bil' ə tē) *n.* condition of being unexplainable.

Author's Style

What words has Hansberry used to convey her feelings about the woman in Maine?

Vocabulary ►

pretentious (prē ten' shəs) *adj.* grand in a showy way

apex (ā' peks') *n.* highest point; peak

The last time I saw her she was sitting surrounded by her paintings with her manuscript laid out for me to read, because, she said, she wanted to know what a *young person* would think of her thinking; one must always keep up with what *young people* thought about things because, after all, they were *change*.

Every now and then her jaw set in anger as we spoke of things people should be angry about. And then, for relief, she would look out at the lovely bay at a mellow sunset settling on the water. Her face softened with love of all that beauty and, watching her, I wished with all my power what I knew that she was wishing: that she might live to see at least one more *summer*. Through her eyes I finally gained the sense of what it might mean; more than the coming autumn with its **pretentious** melancholy; more than an austere and silent winter which must shut dying people in for precious months; more even than the frivolous spring, too full of too many false promises, would be the gift of another summer with its stark and intimate assertion of neither birth nor death but life at the **apex**; with the gentlest nights and, above all, the longest days.

I heard later that she did live to see another summer. And I have retained my respect for the noblest of the seasons.

Language Study

Vocabulary The italicized words in each sentence below appear in "On Summer." Determine whether each sentence is usually true or usually false. Use the meaning of the italicized word to explain your thinking.

1. Greeting a close friend with *aloofness* shows affection.
2. Cheerful songs might change someone's *melancholy* mood.
3. A *pretentious* politician is likely to be unpopular with many voters.
4. One must climb a mountain to reach its *apex*.
5. If a man has a *bias* toward cats, he feels neutral about them.

WORD STUDY

The **Latin root -dur-** means "to harden," "to hold out," or "to last." In this essay, the author describes the long **duration** of a summer day. She means that the day seems to last for a long time.

Word Study

Part A Explain how the **Latin root -dur-** contributes to the meanings of *obdurate*, *endure*, and *duress*. Consult a dictionary if necessary.

Part B Use the context of the sentences and what you know about the Latin root *-dur-* to explain your answer to each question.

1. If a manufacturer claims an item is *durable*, would you expect it to wear out quickly?
2. When a thief is caught *during* a robbery, has he or she been caught in the act?

Literary Analysis

Key Ideas and Details

- (a)** When does Hansberry first visit her grandmother? **(b) Infer:** Why do you think she includes the section about her grandmother in her essay? Which details from the text support your inferences?
- Interpret:** What do the anecdotes about her trips to Tennessee add to your understanding of the author's childhood summers? Cite textual details to support your response.
- Main Idea (a)** State the main idea of "On Summer" in your own words. **(b)** List three supporting details that serve as evidence for the main idea. **(c)** Does the author adequately support her main idea with details? Explain.

Craft and Structure

- Author's Style** What one word might you use to describe the overall tone of "On Summer"? Explain your answer, citing details from the essay that help to convey that tone.
- Author's Style** Reread the last two paragraphs of "On Summer." Use a chart like the one shown to record examples of the diction Hansberry uses in describing her associations with summer. Identify the tone each example helps to create. Then, based on her diction and tone in these paragraphs, write three adjectives to describe Hansberry's style.
- Evaluate:** How clearly do you think Hansberry explains the way her feelings about summer change from childhood to adulthood? Explain your position, identifying evidence from the text to support your point of view.

Integration of Knowledge and Ideas

- (a) Interpret:** When does Hansberry's attitude toward summer begin to change? **(b) Support:** What experiences or insights account for this change? Explain.
- Define:** At the essay's end, Hansberry calls summer "the noblest of the seasons." What do you think she means by this phrase? Use evidence from the text in your explanation.

- THE BIG ?** **Is knowledge the same as understanding? (a)** In what ways does Hansberry's *knowledge* of summer stay the same from childhood to adulthood? **(b)** Does her *understanding* of summer change? Explain, citing details from the text to support your response.



Diction
↓
Tone
↓
Style

ACADEMIC VOCABULARY

As you write and speak about "On Summer," use the words related to knowledge and understanding that you explored on page 189 of this book.

Conventions: Direct and Indirect Objects



A **direct object** is a noun or pronoun that receives the action of an action verb. An **indirect object** appears with a direct object and names the person or thing that something is *given to* or *done for*.

You can determine whether a word is a direct object by asking *Whom?* or *What?* after an action verb. You can tell whether a word is an indirect object by asking *To* or *for whom?* or *To* or *for what?* An indirect object can only appear between a subject and a direct object.

Example	Explanation
I acutely disliked the feeling .	<i>Feeling</i> is a direct object; it answers the question <i>Disliked what?</i>
I remember being startled when I first saw my grandmother .	<i>Grandmother</i> is a direct object; it answers the question <i>Saw whom?</i>
The grownups told the children stories .	<i>Children</i> is an indirect object; it answers the question <i>Told to whom?</i> <i>Stories</i> is a direct object; it answers the question <i>Told what?</i>
My grandmother had left me food .	<i>Me</i> is an indirect object; it answers the question <i>Left for whom?</i> <i>Food</i> is a direct object; it answers the question <i>Left what?</i>

Practice A

Identify the direct and indirect objects in each sentence.

- The author met a woman.
- The woman showed her a manuscript.
- The woman showed Lorraine Hansberry courage.
- Hansberry gained a sense of meaning from the woman.

Reading Application Find two sentences in the essay that use direct objects.

Practice B

For each item, write an original sentence using the word or phrase as directed by the information in parentheses.

- winter (as a direct object)
- Maine coast (as a direct object in a question)
- author (as an indirect object), manuscript (as a direct object)
- grandmother (as an indirect object), gift (as a direct object)

Writing Application Use this sentence starter to write three sentences that each contain an indirect object (IO) and a direct object (DO):
I gave (IO) (DO).

Writing to Sources

Explanatory Text In “On Summer,” Hansberry presents a strong, personal view of a season. By exploring her feelings toward summer Hansberry shows how she changed over time and what she learned about life. Write an **analysis** of the text that identifies the qualities the author associates with summer at different points in her life.

- Write an outline that lists the order of events in Hansberry’s life as presented in the selection.
- Choose details from the text that show how Hansberry feels about summer at each of the various points on your outline.
- Include an exploration of specific words Hansberry uses to support her perceptions of summer at the different stages of her life. For example, Hansberry comes to define summer as the “noblest” of seasons. In your essay, explain what *noble* means. Explain the details in Hansberry’s essay that support her view of summer as a time of nobility.
- Conclude by discussing what Hansberry learns about herself and about life through her exploration of her attitudes toward summer.

Grammar Application After you finish your essay, review your draft to identify the direct and indirect objects you have used.

Speaking and Listening

Presentation of Ideas In a small group, hold a **panel discussion** on how the attitudes and opinions of others do or do not shape one’s beliefs. Follow these steps to complete the assignment.

- To prepare, each panel member should review “On Summer,” noting moments in which people’s attitudes and opinions do not affect Hansberry’s perceptions. Then, identify circumstances in which people and events do change Hansberry’s view.
- Prepare notes to use during the discussion. These will help you keep on track and remind you about what you have planned to say.
- During the discussion, state your ideas clearly, and clarify them further if necessary. Help elaborate on the ideas of other panel members by adding useful supporting details.
- Use strong evidence from the text to support your points of view. You may also bring in other evidence, such as your own observations or any facts or data about the ways in which people influence one another.
- Consider recording your discussion and posting the video to a class or school Web site or blog. Then, invite other students to post responses.



Meet the Author

Neil Postman (1931–2003) was a media critic and a revered professor of communications at New York University, where he taught for more than forty years. He called his field “media ecology,” and his great concern was the effect of television on Americans. One of his most passionate arguments is set forth in *The Disappearance of Childhood* (1982), in which he asserts that television exposes children to adult concerns far too early in their lives.



Is knowledge the same as understanding?

Explore the Big Question as you read “The News.” Take notes about how the author differentiates between information and understanding in TV news.

CLOSE READING FOCUS

Key Ideas and Details: **Main Idea**

The **main, or central, idea** is the key message, insight, or opinion expressed in a work of nonfiction. The author may state the central idea explicitly, or merely suggest it. **Supporting details** are the pieces of evidence a writer uses to prove his or her point. Reread to analyze the main idea in a text and to understand how it is introduced, developed with related ideas, and supported with evidence.

- Pay attention to the way in which the author introduces an idea and how he or she supports it with evidence. Identify the types of evidence the author uses.
- Notice how the author transitions from one idea to the next, and identify the ways in which ideas relate to those that precede and follow.

Craft and Structure: **Expository Essay**

An **expository essay** is a work of nonfiction that presents information, discusses ideas, or explains a process. An essay writer may use a variety of techniques to introduce and develop ideas and to draw connections among them.

- **Description:** use of imagery and figurative language, such as similes and metaphors, to help readers visualize ideas
- **Comparison and Contrast:** presentation of similarities and differences among ideas
- **Cause and Effect:** analysis of relationships between events or situations by showing how one can result from another

Vocabulary

The words below are critical to understanding the text that follows. Copy the words into your notebook and note which ones are nouns. Explain how you know.

compensation
imposition

temporal
revered

medium
daunting

CLOSE READING MODEL

The passage below is from Neil Postman's essay "The News." The annotations to the right of the passage show ways in which you can use close reading skills to determine the central idea and analyze how the author develops ideas.



from "The News"

While the form of a news broadcast emphasizes tidiness and control, its content can best be described as chaotic.¹ Because time is so precious on television, because the nature of the medium favors dynamic visual images, and because the pressures of a commercial structure require the news to hold its audience above all else, there is rarely any attempt to explain issues in depth or place events in their proper context.² The news moves nervously from a warehouse fire to a court decision, from a guerrilla war to a World Cup match,³ the quality of the film often determining the length of the story. Certain stories show up only because they offer dramatic pictures. Bleachers collapse in South America: hundreds of people are crushed—a perfect television news story, for the cameras can record the face of disaster in all its anguish. Back in Washington, a new budget is approved by Congress. Here there is nothing to photograph because a budget is not a physical event; it is a document full of language and numbers.⁴

Main Idea

1 "Tidiness" often refers to little things being put away, whereas "chaotic" suggests powerful forces set loose. So, as Postman explicitly states one key idea he also implicitly suggests another: A newscast reduces important information into small, "tidy" but unrelated bits.

Expository Essay

2 Beginning three clauses with the word "because," the author briefly lists reasons TV news is shallow. The quick list is a reminder to readers about basic facts. It establishes a premise from which Postman can continue his analysis.

Main Idea

3 The author uses the word *nervously* to characterize a newscast. This is a form of figurative language called personification, in which an inanimate thing is described in human terms. This single word makes the newscast itself seem like an anxious person seeking attention.

Expository Essay

4 Postman makes a point about TV newscasts being driven by the need for "dramatic pictures." He then proves the point with the example of a "perfect" story that shows the "face of disaster."



The NEWS

Neil Postman

Vocabulary ▶
compensation

(kām' pən sā' shən)
n. anything that makes up for a loss, damage, or debt

temporal

(tem' pə rəl) *adj.* having to do with time

The whole problem with news on television comes down to this: all the words uttered in an hour of news coverage could be printed on one page of a newspaper. And the world cannot be understood in one page. Of course, there is a **compensation**: television offers pictures, and the pictures move. It is often said that moving pictures are a kind of language in themselves, and there is a good deal of truth in this. But the language of pictures differs radically from oral and written language, and the differences are crucial for understanding television news.

To begin with, the grammar of pictures is weak in communicating past-ness and present-ness. When terrorists want to prove to the world that their kidnap victims are still alive, they photograph them holding a copy of a recent newspaper. The dateline on the newspaper provides the proof that the photograph was taken on or after that date. Without the help of the written word, film and videotape cannot portray **temporal** dimensions with any precision. Consider a film clip showing an aircraft carrier at sea. One might be able to identify the ship as Soviet¹ or American, but there would be no way of telling where in the world the carrier was, where it was headed, or when the pictures were taken. It is only through language—words spoken over the pictures or reproduced in them—that the image of the aircraft carrier takes on meaning as a portrayal of a specific event.

1. **Soviet** (sō' vē et') *adj.* belonging to the Soviet Union, the formerly socialist nation in which the controlling state was Russia.



Still, it is possible to enjoy the image of the carrier for its own sake. One might find the hugeness of the vessel interesting; it signifies military power on the move. There is a certain drama in watching the planes come in at high speeds and skid to a stop on the deck. Suppose the ship were burning: that would be even more interesting. This leads to a second point about the language of pictures. The grammar of moving pictures favors images that change. That is why violence and destruction find their way onto television so often. When something is destroyed violently its constitution is altered in a highly visible way: hence the entrancing power of fire. Fire gives visual form to the ideas of consumption, disappearance, death—the thing which is burned is actually taken away by fire. It is at this very basic level that fires make a good subject for television news. Something was here, now it's gone, and the change is recorded on film.

Earthquakes and typhoons have the same power: before the viewer's eyes the world is taken apart. If a television viewer has relatives in Mexico City and an earthquake occurs there, then she may take an interest in the images of destruction as a report from a specific place and time. That is, she may look to television news for information about an important event. But film of an earthquake can still be interesting if the viewer cares nothing about the event itself. Which is only to say that there is another way of participating in the news—as a spectator who desires to be entertained. Actually to see buildings topple is exciting, no matter where the buildings are. The world turns to dust before our eyes.

But the language of pictures differs radically from oral and written language, and the differences are crucial for understanding television news.

Expository Essay

How do details about airplanes and fire support Postman's point that television favors change?

Comprehension

What does Postman mean by the "grammar" of pictures?



Vocabulary ►

medium (mē' dē əm)

n. a particular way of communicating information and news to people, such as a newspaper or a television broadcast

Expository Essay

What topic will Postman analyze more closely in this essay?

Those who produce television news in America know that their **medium** favors images that move. That is why they despise “talking heads,” people who simply appear in front of a camera and speak. When talking heads appear on television, there is nothing to record or document, no change in process. In the cinema the situation is somewhat different. On a movie screen, close-ups of a good actor speaking dramatically can sometimes be interesting to watch. When Clint Eastwood narrows his eyes and challenges his rival to shoot first, the spectator sees the cool rage of the Eastwood character take visual form, and the narrowing of the eyes is dramatic. But much of the effect of this small movement depends on the size of the movie screen and the darkness of the theater, which make Eastwood and his every action “larger than life.”

The television screen is smaller than life. It occupies about 15 percent of the viewer’s visual field (compared to about 70 percent for the movie screen). It is not set in a darkened theater closed off from the world but in the viewer’s ordinary living space. This means that visual changes must be more extreme and more dramatic to be interesting on television. A narrowing of the eyes will not do. A car crash, an earthquake, a burning factory are much better.

With these principles in mind, let us examine more closely the structure of a typical newscast. In America, almost all news shows begin with music, the tone of which suggests important events about to unfold. (Beethoven’s Fifth Symphony would be entirely appropriate.) The music is very important, for it equates the news with various forms of drama and ritual—the opera, for example, or a wedding procession—in which musical themes underscore the meaning of the event. Music takes us immediately into the realm

of the symbolic, a world that is not to be taken literally. After all, when events unfold in the real world, they do so without musical accompaniment. More symbolism follows. The sound of teletype machines can be heard in the studio, not because it is impossible to screen this noise out, but because the sound is a kind of music in itself. It tells us that data are pouring in from all corners of the globe, a sensation reinforced by the world map in the background (or clocks noting the time on different continents).

Already, then, before a single news item is introduced, a great deal has been communicated. We know that we are in the presence of a symbolic event, a form of theater in which the day's events are to be dramatized. This theater takes the entire globe as its subject, although it may look at the world from the perspective of a single nation. A certain tension is present, like the atmosphere in a theater just before the curtain goes up. The tension is represented by the music, the staccato beat of the teletype machines, and the sight of newsmen scurrying around typing reports and answering phones. As a technical matter, it would be no problem to build a set in which the newsroom staff remained off camera, invisible to the viewer, but an important theatrical effect would be lost. By being busy on camera, the workers help communicate urgency about the events at hand, which it is suggested are changing so rapidly that constant revision of the news is necessary.

The staff in the background also helps signal the importance of the person in the center, the anchorman (or -woman) "in command" of both the staff and the news. The anchorman plays the role of host. He welcomes us to the newscast and welcomes us back from the different locations we visit during filmed reports. His voice, appearance, and manner establish the mood of the broadcast. It would be unthinkable for the anchor to be ugly, or a nervous sort who could not complete a sentence. Viewers must be able to believe in the anchor as a person of authority and skill, a person who would not panic in a crisis—someone to trust.

This belief is based not on knowledge of the anchorman's character or achievements as a journalist, but on his presentation of self while on the air. Does he look the part of a trusted man? Does he speak firmly and clearly? Does he have a warm smile? Does he project confidence without seeming arrogant? The value the anchor must communicate above all else is control. He must be in control of himself, his voice, his emotions. He must know what is coming next in the broadcast, and he must move smoothly and

Main Idea

How do these descriptive details support Postman's idea that a newscast is a form of theater?

This theater takes the entire globe as its subject, although it may look at the world from the perspective of a single nation.

Comprehension

What are "talking heads," and why do television producers despise them?



▲ Critical Viewing

How does this image relate to the idea of people connecting to their world through the news?

Vocabulary ►

imposition (im' pə zish' ən) *n.* the introduction of something such as a rule, tax, or punishment

confidently from segment to segment. Again, it would be unthinkable for the anchor to break down and weep over a story, or laugh uncontrollably on camera, no matter how “human” these responses may be.

Many other features of the newscast help the anchor to establish the impression of control. These are usually equated with professionalism in broadcasting. They include such things as graphics that tell the viewer what is being shown, or maps and charts that suddenly appear on the screen and disappear on cue, or the orderly progression from story to story, starting with the most important events first. They also include the absence of gaps or “deadtime” during the broadcast, even the simple fact that the news starts and ends at a certain hour. These common features are thought of as purely technical matters, which a professional crew handles as a matter of course. But they are also symbols of a dominant theme of television news: the **imposition** of an orderly world—called “the news”—upon the disorderly flow of events.

While the form of a news broadcast emphasizes tidiness and control, its content can best be described as chaotic. Because time is so precious on television, because the nature of the medium favors dynamic visual images, and because the pressures of a commercial structure require the news to hold its audience above all else, there is rarely any attempt to explain issues in depth or place events in their proper context. The news moves nervously from a warehouse fire to a court decision, from a guerrilla war to a World Cup match,

the quality of the film often determining the length of the story. Certain stories show up only because they offer dramatic pictures. Bleachers collapse in South America: hundreds of people are crushed—a perfect television news story, for the cameras can record the face of disaster in all its anguish. Back in Washington, a new budget is approved by Congress. Here there is nothing to photograph because a budget is not a physical event; it is a document full of language and numbers. So the producers of the news will show a photo of the document itself, focusing on the cover where it says: “Budget of the United States of America.” Or sometimes they will send a camera crew to the government printing plant where copies of the budget are produced. That evening, while the contents of the budget are summarized by a voice-over, the viewer sees stacks of documents being loaded into boxes at the government printing plant. Then a few of the budget’s more important provisions will be flashed on the screen in written form, but this is such a time-consuming process—using television as a printed page—that the producers keep it to a minimum. In short, the budget is not televisable, and for that reason its time on the news must be brief. The bleacher collapse will get more minutes that evening.

With priorities of this sort, it is almost impossible for the news to offer an adequate account of important events. Indeed, it is the trivial event that is often best suited for television coverage. This is such a commonplace that no one even bothers to challenge it. Walter Cronkite, a **revered** figure in television and anchorman of the CBS Evening News for many years, has acknowledged several times that television cannot be relied on to inform the citizens of a democratic nation. Unless they also read newspapers and magazines, television viewers are helpless to understand their world, Cronkite has said. No one at CBS has ever disagreed with his conclusion, other than to say, “We do the best we can.” ●

Of course, it is a tendency of journalism in general to concentrate on the surface of events rather than underlying conditions; this is as true for the newspaper as it is for the newscast. But several features of television undermine whatever efforts journalists may make to give sense to the world. One is that a television broadcast is a series of events that occur in sequence, and the sequence is the same for all viewers. This is not true for a newspaper page, which displays many items simultaneously, allowing readers to choose the order in which they read them. If a newspaper reader wants only a summary of the latest tax bill, he can read the headline and the first paragraph of an article, and if he wants more, he can keep reading. In a sense, then, everyone reads a different newspaper, for no two readers will read (or ignore) the same items.

◀ Vocabulary

revered (ri vird') *adj.*
regarded with great respect and awe

Expository Essay

According to Postman, how are newspaper and television journalism similar and different?

Comprehension

According to Postman, why must a news anchorperson convey *control* above all other values?

But all television viewers see the same broadcast. They have no choices. A report is either in the broadcast or out, which means that anything which is of narrow interest is unlikely to be included. As NBC News executive Reuven Frank once explained:

A newspaper, for example, can easily afford to print an item of conceivable interest to only a fraction of its readers. A television news program must be put together with the assumption that each item will be of some interest to everyone that watches. Every time a newspaper includes a feature which will attract a specialized group it can assume it is adding at least a little bit to its circulation. To the degree a television news program includes an item of this sort . . . it must assume that its audience will diminish.

The need to “include everyone,” an identifying feature of commercial television in all its forms, prevents journalists from offering lengthy or complex explanations, or from tracing the sequence of events leading up to today’s headlines. One of the ironies of political life in modern democracies is that many problems which concern the “general welfare” are of interest only to specialized groups. Arms control, for example, is an issue that literally concerns everyone in the world, and yet the language of arms control and the complexity of the subject are so **daunting** that only a minority of people can actually follow the issue from week to week and month to month. If it wants to act responsibly, a newspaper can at least make available more information about arms control than most people want. But commercial television cannot afford to do so.

This illustrates an important point in the psychology of television’s appeal. Many of the items in newspapers and magazines are not, in a strict sense, demanded by a majority of readers. They are there because some readers *might* be interested or because the editors think their readers *should* be interested. On commercial television, “might” and “should” are not the relevant words. The producers attempt to make sure that “each item will be of some interest to everyone that watches,” as Reuven Frank put it. What this means is that a newspaper or magazine can challenge its audience in a way that television cannot. Print media have the luxury of suggesting or inviting interest, whereas television must always concern itself with conforming to existing interests. In a way, television is more strictly responsive to the demands of its huge audience. But there is one demand it cannot meet: the desire to be challenged, to be told “this is worth attending to,” to be surprised by what one thought would not be of interest.

Vocabulary ▶
daunting (dɔnt' in)
adj. intimidating

Another severe limitation on television is time. There is simply not enough of it. The evening news programs at CBS, NBC, and ABC all run for thirty minutes, eight of which are taken up by commercials. No one believes that twenty-two minutes for the day's news is adequate. For years news executives at ABC, NBC, and CBS have suggested that the news be expanded to one hour. But by tradition the half-hour after the national evening news is given over to the hundreds of local affiliate stations around the country to use as they see fit. They have found it a very profitable time to broadcast game shows or half-hour situation comedies, and they are reluctant to give up the income they derive from these programs.

The evening news produced by the three networks is profitable for both the networks and the local stations. The local stations are paid a fee by the network to broadcast the network news, and they profit from this fee since the news—produced by the network—costs them nothing. It is likely that they would also make money from a one-hour newscast, but not as much, they judge, as they do from

the game shows and comedies they now schedule.

The result is that the evening news must try to do what cannot reasonably be done: give a decent account of the day's events in twenty-two minutes.

The result is that the evening news must try to do what cannot reasonably be done: give a decent account of the day's events in twenty-two minutes. What the viewer gets instead is a series of impressions, many of them purely visual, most of them unconnected to each other or to any sense of a history unfolding. Taken together, they suggest a world that is fundamentally ungovernable, where events do not arise out of historical conditions but rather explode from the heavens in a series of disasters that suggest a permanent state of crisis. It is

this crisis—highly visual, ahistorical, and unsolvable—which the evening news presents as theater every evening.

The audience for this theater is offered a contradictory pair of responses. On the one hand, it is reassured by the smooth presentation of the news itself, especially the firm voice and steady gaze of the trusty anchorman. Newscasts frequently end with a “human-interest story,” often with a sentimental or comic touch.

Spiral Review

WORD CHOICE AND

tone Does the use of words and phrases such as *severe limitation*, *by tradition*, *affiliate stations*, and *situation comedies* contribute to an appropriate tone for the author's message? Explain.

Expository Essay

What sense of the world does television news cause?

Comprehension

According to Postman, why are television news broadcasts so short?

Main Idea

What main idea does the anecdote about the little girl support?

Example: a little girl in Chicago writes Gorbachev a letter, and he answers her, saying that he and President Reagan are trying to work out their differences. This item reassures viewers that all is well, leaders are in command, we can still communicate with each other, and so on. But—and now we come to the other hand—the rest of the broadcast has told a different story. It has shown the audience a world that is out of control and incomprehensible, full of violence, disaster, and suffering. Whatever authority the anchorman may project through his steady manner is undermined by the terror inspired by the news itself.

This is where television news is at its most radical—not in giving publicity to radical causes, but in producing the impression of an ungovernable world. And it produces this impression not because the people who work in television are leftists or anarchists.² The anarchy in television news is a direct result of the commercial structure of broadcasting, which introduces into news judgments a single-mindedness more powerful than any ideology: the overwhelming need to keep people watching.

2. **leftists . . . anarchists** (an' er kists') leftists desire to change the existing political order in the name of greater freedom for all; anarchists oppose any political authority.

Language Study

Vocabulary The words listed below appear in “The News.” Using your knowledge of these words, identify the word in each numbered item that does not belong. Then, explain your response.

compensation medium imposition revered daunting

1. compensation, repayment, donation
2. revered, scorned, ridiculed
3. daunting, challenging, tempting
4. medium, magazine, memory
5. law, imposition, stamp

WORD STUDY

The **Latin root -temp-** means “time.” In this essay, the author comments that film alone cannot accurately show the **temporal**, or time, aspects of events.

Word Study

Part A Explain how the **Latin root -temp-** contributes to the meanings of *temporize*, *extemporaneous*, and *contemporary*. Consult a dictionary if necessary.

Part B Use the context of the sentences and what you know about the Latin root **-temp-** to explain your answer to each question.

1. Is it essential for a musician to keep a reliable *tempo* while performing?
2. Should an employee plan to hold a *temporary* job for many years?

Literary Analysis

Key Ideas and Details

- (a)** According to Postman, how long do TV news professionals feel the evening newscast should take to present information? **(b) Analyze Cause and Effect:** In Postman's view, what effects do time limits have on television news? Explain, citing details from the text.
- (a)** According to Postman, what role does the anchorperson play during a newscast? **(b) Connect:** How does the impression created by the anchor contrast with the "radical" nature of television? Explain.
- Main Idea** Restate the central idea of "The News" in your own words.
- Main Idea (a)** List three supporting details that serve as evidence for the points that Neil Postman makes. **(b)** Does the author adequately support his main idea with details? Explain.

Craft and Structure

- Expository Essay (a)** What quotations does Postman use to make his ideas clear to readers? **(b)** How does he use these quotations to develop and support ideas? Explain.
- Expository Essay (a)** Using a chart like the one shown, identify examples from the text in which Postman uses description, comparison and contrast, or cause and effect. Cite one example of each technique. **(b)** Explain how each example adds depth to the information and ideas Postman presents.

Integration of Knowledge and Ideas

- (a)** According to Postman, what makes a newscast a form of theater? **(b) Interpret:** What problem does Postman see in the similarity between television news and theater? Explain.
- Evaluate:** Do you find Postman's argument valid and convincing? Explain your position, citing details from the essay to support your ideas.

- THE BIG ?** **Is knowledge the same as understanding? (a)** According to Postman, how does our knowledge of news events affect our understanding of the world? **(b)** Do TV and other broadcast forms of journalism provide knowledge, understanding, both, or neither? Explain, citing details from the essay.



Example

Effect

ACADEMIC VOCABULARY

As you write and speak about "The News," use the words related to knowledge and understanding that you explored on page 189 of this book.

Conventions: Predicate Nominatives and Predicate Adjectives



A **predicate nominative** is a noun or a pronoun that renames the subject of the sentence.

The predicate nominative comes after a linking verb and *renames*, *identifies*, or *explains* the subject of the sentence. In a sentence with a predicate nominative, the linking verb acts as an equals sign between the subject and the predicate nominative.

A **predicate adjective** is an adjective that appears with a linking verb and *describes* the subject of the sentence.

	Example	Explanation
Predicate Nominative	The winner of the tournament is our <i>team</i> .	<i>Team</i> renames <i>winner</i> .
	That player was the <i>star</i> .	<i>Star</i> renames <i>player</i> .
Predicate Adjective	The swimmer was <i>fast</i> .	<i>Fast</i> describes <i>swimmer</i> .
	Josh is very <i>clever</i> .	<i>Clever</i> describes <i>Josh</i> .

Practice A

Identify the predicate nominatives and predicate adjectives in the following sentences.

- Broadcast news is brief in its presentation of events.
- Reuven Frank was an executive with NBC News.
- She was the first reporter on the scene.
- The film clip of the explosion was noisy.

Reading Application In “The News,” find one sentence with a predicate nominative and one with a predicate adjective.

Practice B

Add a predicate nominative or a predicate adjective as indicated to complete the sentence.

- The news anchor was _____.
(predicate nominative)
- News events can be _____.
(predicate adjective)
- That film was _____. (predicate adjective)
- TV often is _____. (predicate adjective)

Writing Application Replace the underlined predicate adjective in this model sentence by writing two sentences with predicate nominatives and two with predicate adjectives:
Typical images in a TV newscast are vivid.

Writing to Sources

Explanatory Text Neil Postman wrote this essay in 1992, before many recent developments in communications technology changed how people get news. Write an **expository essay** in which you update Neil Postman’s examination of TV news by analyzing the pros and cons of a twenty-first century news source.

- Briefly conduct research to identify news sources developed after 1992 that are still important today.
- Choose one source and analyze its format, content, and style. (If you choose a form of social media or a Web site, get approval from your teacher beforehand.)
- Cite three criticisms Neil Postman makes about TV news in his essay. Analyze the new source in light of those criticisms.
- Identify other limitations or benefits in the type of information the news source provides. Consider how much time is devoted to each story, as well as the accuracy, thoroughness, and reliability of the coverage.
- Conclude your essay by speculating how Neil Postman might feel about the twenty-first century source.

Grammar Application Use predicate nominatives and predicate adjectives to add variety to your writing.

Research and Technology

Build and Present Knowledge Compare and contrast the ways in which two different forms of media cover a story about a famous person. Write a **journal entry** in which you explain your findings. Follow these steps:

- Choose a figure that has been the subject of significant news coverage.
- Locate at least one story about the figure from two different media forms. For example, you might choose a story from a weekly TV news magazine and another from a print news magazine.
- Make a list of questions to guide your analysis. Begin your list with these questions and add others: *Do the stories agree about facts? Do the stories emphasize different aspects of the subject’s life?*
- Review each presentation and answer your list of questions.
- Write a summary of your findings, along with a list of details from each presentation that support your analysis.

Share your completed entry with the class.



Meet the Author

Pete Hamill (b. 1935) has had two novels on *The New York Times* Bestseller List, but he is first and foremost a journalist. In 1960, Hamill went to work as a reporter for the *New York Post*. Although he would write for several other newspapers, Hamill loved his job at the *Post*. He wrote, “Nothing before (or since) could compare with walking into the *New York Post* at midnight, being sent into the dark scary city on assignment and coming back to write a story.”



Is knowledge the same as understanding?

Explore the Big Question as you read “Libraries Face Sad Chapter.” Take notes about the details that Hamill uses to encourage readers’ understanding.

CLOSE READING FOCUS

Key Ideas and Details: Evaluate Persuasion

A persuasive argument is composed of a series of **claims**, or statements that express a position. To **analyze and evaluate an author’s argument**, identify passages in which the author makes a claim. Then, reread those passages to test the author’s reasoning and the quality of the supporting evidence. Ask yourself the following questions:

- Is the argument credible, or is it based on faulty reasoning?
- Is the evidence valid, relevant, and sufficient?
- Are any generalizations, or broad statements, supported by evidence?

In addition, look for **counterclaims**, or opposing opinions, that the author introduces and attempts to disprove.

Craft and Structure: Persuasive Essay

A **persuasive essay** is a short nonfiction work in which the author’s purpose is to convince a reader to think or act in a certain way. To achieve that purpose, a writer may include varied types of persuasive appeals.

- **Appeals to Reason:** logical arguments based on verifiable evidence, such as facts, statistics, or expert testimony.
- **Appeals to Emotion:** statements intended to affect readers’ feelings about a subject. These statements may include charged language—words with strong positive or negative associations.

As you read, think about the author’s purpose, or intent. Ask, “Why does the writer include this information?”

Vocabulary

The following words are critical to understanding the essay. Decide whether you know each word well, know it a little bit, or do not know it at all. After you have read the selection, see how your knowledge of each word has increased.

volumes
medium

presumed
duration

curtailed
emulate

CLOSE READING MODEL

The passage below is from Pete Hamill's essay "Libraries Face Sad Chapter." The annotations to the right of the passage show ways in which you can use close reading skills to evaluate persuasive appeals and evidence in an essay.



from “Libraries Face Sad Chapter”

The library of my childhood is still there, since 1975 known as the Park Slope Branch of the Brooklyn Public Library. It was built with grant money from my favorite capitalist, Andrew Carnegie, in 1906. But once again, as happened in 1992, the teeming imaginative life of libraries¹ is in danger of being curtailed. Services might be cut. Hours trimmed. Staff reduced. The reason is the same: money, or the lack of it.²

Such reductions are absolutely understandable. As we all know, Mayor Bloomberg has more than a \$4 billion shortfall that must be made up. Unlike the spend-more tax-less leaders of the federal government, the government of New York City can't print money to keep things going. In this season of post-September 11 austerities, something must give.³ I hope it isn't the libraries.

The reason is simple: In hard times, libraries are more important than ever. Human beings need what books give them better than any other medium. Since those ancient nights around prehistoric campfires, we have needed myth. And heroes. And moral tales.⁴ And information about the world beyond the nearest mountains or oceans.

Persuasive Essay

1 “Teeming, imaginative life” is an example of charged language. *Teeming* means “filled to overflowing” and suggests vitality and energy. This phrase appeals to readers' emotions by painting a portrait of a society rich in creativity and possibilities.

Persuasive Essay

2 These short, blunt sentences sound cold and unfeeling, and are similar to the language used in budget decisions. They contrast with the longer sentences Hamill uses to describe libraries and suggest a division between people making decisions and those affected by decisions.

Evaluate Persuasion

3 In acknowledging the realities of funding problems, Hamill addresses a counterclaim, or opposing opinion. He will then provide evidence against this counterclaim.

Evaluate Persuasion

4 “Prehistoric campfires,” “myth,” “heroes,” and “moral tales,” connect the present to the ancient past. These details imply that stories and culture are long-term investments whereas budgetary problems are temporary.



Libraries Face Sad Chapter

Pete Hamill

The library was four blocks from where we lived, on the corner of Ninth St. and Sixth Ave., and it was one of the treasure houses of our Brooklyn lives.

This was in the years before television, when we saw movies once a week at the Minerva or the Avon or the RKO Prospect, and fed our imaginations through radio and books. That is, it was in a time when *The Count of Monte Cristo* was as vivid in our minds, and talk, and dreams, as Jack Roosevelt Robinson. Dumas told the story of the count as vividly as Red Barber¹ recited the unfolding tale of No. 42.

We passed into that library between two mock-Corinthian columns that gave the building a majestic aura. For me, every visit was an astonishment. There was a children's room, first seen when I was 8, where I first read the wonderful Babar books, and then moved on to Howard Pyle's *Book of Pirates*, and all of Robert Louis Stevenson, with those rich, golden, mysterious illustrations by N.C. Wyeth.

There were bound **volumes** of a children's magazine called *St. Nicholas*, full of spidery drawings of animals that talked, and villains who didn't. There were picture books bursting with images of lost cities or the solar system. In that room, I learned that the world was larger than our neighborhood.

And then, at 10 or 11, I found my way into the adult stacks, to borrow books about the daily life of the Romans, the flight of Richard Hannay across Scotland, the conquests of Mexico and Peru, the cases of Sherlock Holmes. On a high shelf, **presumed** to be safe from the curious eyes of children, was a lavish (in memory) edition of *The Thousand and One Nights*.²

No teacher sent us to those leathery cliffs of books. Reading wasn't an assignment; it was a pleasure. We read for the combined thrills of villainy and heroism, along with knowledge of the vast world beyond the parish. Living in those other worlds, we could become other people: Jim Hawkins, or Edmund Dantes, or (most thrillingly) d'Artagnan, with his three musketeers.

We could live in the South Seas, or Paris, or the Rome of Caligula. It never occurred to us that we were inheriting our little share of civilization. But that's what was happening.

-
1. **The Count of Monte Cristo . . . Red Barber** *The Count of Monte Cristo* is a nineteenth-century novel by Alexandre Dumas. Jackie Robinson was the first African American major league baseball player. He joined the Brooklyn Dodgers in 1947 and wore number 42. Dodgers games were broadcast on the radio, and the action was described by announcer Red Barber.
 2. **The Thousand and One Nights** collection of ancient tales also known as *The Arabian Nights*. Although many of the tales, including "Aladdin," are now retold as children's stories, the original tellings are full of violence, bloodshed, poisonings, and betrayals.

Persuasive Essay

Which words here suggest that the author appeals to positive feelings about childhood and imagination?

◀ Vocabulary

volumes (vāl' yōōmz)
n. books that are either part of a set or combined into one

presumed (prē zōōmd') *adj.* accepted as true; supposed

◀ Critical Viewing

How might the young Pete Hamill have regarded this empty library?

Comprehension

According to Hamill, why did he read so much?

Vocabulary ▶

curtailed (kər tāld') *v.*
cut short; reduced

Vocabulary ▶

medium (mē' dē əm) *n.*
means of communication

Built by Carnegie

The library of my childhood is still there, since 1975 known as the Park Slope Branch of the Brooklyn Public Library. It was built with grant money from my favorite capitalist, Andrew Carnegie, in 1906. But once again, as happened in 1992, the teeming imaginative life of libraries is in danger of being **curtailed**. Services might be cut. Hours trimmed. Staff reduced. The reason is the same: money, or the lack of it.

Such reductions are absolutely understandable. As we all know, Mayor Bloomberg has more than a \$4 billion shortfall³ that must be made up. Unlike the spend-more tax-less leaders of the federal government, the government of New York City can't print money to keep things going. In this season of post-September 11 austerities,⁴ something must give. I hope it isn't the libraries.

The reason is simple: In hard times, libraries are more important than ever. Human beings need what books give them better than any other **medium**. Since those ancient nights around prehistoric campfires, we have needed myth. And heroes. And moral tales. And information about the world beyond the nearest mountains or oceans.

-
- 3. shortfall** (shôrt' fôl') *n.* the difference between the amount you have and the amount you need or expect.
 - 4. austerities** (ô ster' ə tēz) *n.* acts of self-discipline and self-denial.

▼ Critical Viewing

How does this photograph support Hamill's idea that a library is a "treasure house of the imagination"?



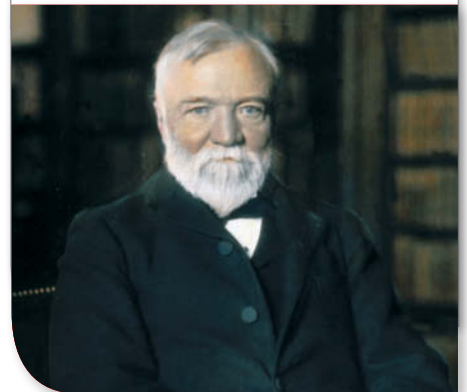
In hard times,
libraries are
more important
than ever.

History Connection

Andrew Carnegie (1835–1919) was a Scottish immigrant who became enormously wealthy in the steel business. In 1889, Carnegie published an essay entitled “The Gospel of Wealth.” In it, he argued that the rich should use their money for the public good. Under his plan, “the surplus wealth of the few will become, in the best sense, the property of the many.” Unlike many other wealthy men of his time, Carnegie acted on his belief. His many charitable acts included the building of more than 2800 public libraries throughout the English-speaking world.

Connect to the Literature

How do you think Andrew Carnegie would react to the idea of cuts in library funding? Explain.



◀ Vocabulary

duration (dōō rā́ shən)

n. length of time
something lasts

Today, with books and movies more expensive than ever, and television entertainment in free fall to the lowest levels of stupidity, freely circulating books are an absolute necessity. They are quite simply another kind of food. We imagine, and then we live.

Hard times are also an opportunity. Parents and teachers all moan about the refusal of the young to read. Here is the chance to revive the power of the printed page. The Harry Potter books show that the audience for young readers is potentially immense. A child who starts with Harry Potter can find his or her way to Dumas and Arthur Conan Doyle, to Mark Twain and Walt Whitman, and, yes, to Tolstoy and Joyce and Proust. •

Immigrants' Appreciation

For those without money, the road to that treasure house of the imagination begins at the public library. When I was a boy, the rooms were crowded with immigrants and their children. That is, with people who came from places where there were no libraries for the poor. With their children, they built the New York in which we now live.

Today, the libraries of this city are still doing that work. The libraries of Brooklyn and Queens are jammed with the new immigrants and their astonishing children, the people who will build the New York of tomorrow. The older people want information about this new world, and how to get better jobs and green cards and citizenship. Their American children want to vanish into books their parents cannot afford, thus filling themselves with the endless possibilities of the future.

They are no different from the Irish, the Jews and the Italians of my childhood. My father only went to the eighth grade in Belfast. I remember my mother drilling him at our kitchen table for his citizenship test, and I know that he first read the Constitution in a book borrowed from the Prospect Branch of the Brooklyn Public Library. Lying in a darkened bed off that kitchen, I first heard the language of the Bill of Rights.

That process must go on in all the places where the poor now live. If it's impossible for the city to do it, then we must do it ourselves. Bloomberg can give us the hard numbers, explain the shortfall in the library budget and explain how much we need. Then we should try to make it up with the establishment of a private fund to maintain the libraries at full strength for the **duration** of the crisis.

Vocabulary ►

emulate (em' yōō lāt')

v. imitate (a person or thing admired)

Spiral Review

AUTHOR'S PURPOSE

What is the author's purpose for suggesting a voluntary library tax?

All of us whose lives have been affected by the treasures of public libraries could contribute. The rich could **emulate** Carnegie, who used his wealth to create more than 1,600 public libraries, including 65 in New York. But the middle class could also send in small amounts from \$10 to \$50.

This would be a kind of voluntary tax. On one level, it would be a powerful pledge to maintain the life of the mind among all classes in this city. That is obviously in our own interest. But above all, it would be a means of honoring the labor of those men and women who got us here, and who paid taxes to buy books for all New Yorkers, and first took us by the hand and walked us into the treasure houses. We who dreamed of Ebbets Field and the Chateau d'If on the same American nights owe debts to New York that we can never pay. This is one that must be honored.

Language Study

Vocabulary The words shown in blue appear in "Libraries Face Sad Chapter." Use one word from the list to complete each analogy that follows. In each, your choice should create a word pair that matches the relationship between the first words given.

volumes **curtailed** **medium** **duration** **emulate**

1. sugar : sweetness :: time : _____
2. bucket : water :: _____ : information
3. arrived : departed :: continued : _____
4. people : groups :: pages : _____
5. persuade : convince :: mimic : _____

WORD STUDY

The **Latin root -sum-** means "to take." In this essay, the author describes a shelf that was **presumed** to be safe from children. The librarians took for granted that children could not reach the books placed there.

Word Study

Part A Explain how the **Latin root -sum-** contributes to the meanings of *assume*, *sumptuous*, and *consume*. Consult a dictionary if necessary.

Part B Use the context of the sentences and what you know about the Latin root **-sum-** to explain your answer to each question.

1. If you *resume* an activity, do you stop doing it?
2. Is it usually wise to make a *presumption* about someone else's wishes?

Literary Analysis

Key Ideas and Details

- (a) Paraphrase:** In your own words, state the problem the author is addressing in this essay. **(b) Summarize:** What solution to the problem does the author propose? Explain.
- (a)** What books and magazines does Hamill remember from his early visits to the library? **(b) Infer:** What do these memories suggest about how Hamill felt about the library as a child? Explain.
- (a) Interpret:** For Hamill, how are New York’s libraries intertwined with the idea of the United States as a land of opportunity made possible by hard work? **(b)** According to Hamill, in what ways are current New Yorkers in debt to generations past? Use textual details to support your answer.
- Evaluate Persuasion** Which passages in this essay are especially moving or convincing to you? Explain why.

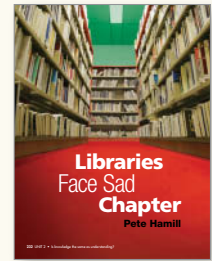
Craft and Structure

- Persuasive Essay (a)** Using a chart like the one shown, identify three passages in which Hamill asserts his position on public libraries. Then, indicate whether each passage is an appeal to reason or to emotion. Explain your thinking. **(b)** Which kind of appeals does the author seem to favor in this essay—appeals to reason or appeals to emotion? Explain, citing details from the text.
- Persuasive Essay (a)** Identify one counterclaim that Hamill directly states and one that he implies. Explain your choices. **(b)** Explain the reasoning Hamill uses to defend his position against each opposing viewpoint. **(c)** Identify the evidence he uses as support.
- Persuasive Essay** Does Hamill present a strong, varied defense of his position? Explain your thinking, citing evidence from the essay.

Integration of Knowledge and Ideas

- Take a Position:** Do you agree with Hamill’s claims about the importance of free public libraries? Explain why or why not. Cite details from Hamill’s essay in your explanation.

- THE BIG ?** **Is knowledge the same as understanding? (a)** What does Hamill want readers to know about the relationship between public libraries and the greater good of society? **(b)** Do the facts he presents make you understand enough to want to act? Explain your position, drawing on details from the essay.



Passage

- 1.
- 2.
- 3.

Reason or Emotion

- 1.
- 2.
- 3.

ACADEMIC VOCABULARY

As you write and speak about “Libraries Face Sad Chapter,” use the words related to knowledge and understanding that you explored on page 189 of this book.

Conventions: Colons, Semicolons, Ellipsis Points



Punctuation marks are symbols that clarify the meanings of sentences.

A **colon** (:) is used mainly to list items following an independent clause.

A colon is also used to introduce a quotation after an independent clause.

A **semicolon** (;) is used to join independent clauses that are closely related in meaning. A semicolon may also be used to separate independent clauses or items in a series that already contain several commas.

Ellipsis points (...) show that text has been omitted or an idea has not been expressed. Ellipsis points usually indicate one of the following:

- words that have been left out of a quotation
- a series that continues beyond the items mentioned
- time passing or an action continuing in a narrative

Colon	Semicolon	Ellipsis Points
The flowers seemed human: nodding, bending, and dancing.	The teacher lifted the desk herself; the sight greatly impressed the students.	He struck out ... but the end of the game would surprise them all.

Practice A

Explain the use of the colon, semicolon, or ellipsis points in each passage.

1. Hamill writes, "Reading wasn't an assignment; it was a pleasure."
2. Living in those other worlds, we could become other people: Jim Hawkins, or Edmund Dantes, or (most thrillingly) d'Artagnan, with his three musketeers.
3. Hamill describes a time before TV, "when we saw movies once a week...and fed our imaginations through radio and books."
4. Pete Hamill believes that people could contribute money to support public libraries: "This would be a kind of voluntary tax."

Writing Application Write three sentences about the essay "Libraries Face Sad Chapter." Use a colon in one sentence, a semicolon in another, and ellipsis points in yet another.

Practice B

Copy these sentences, adding colons, semicolons, or ellipsis points where necessary.

1. Hamill's neighborhood was home to a diverse group of people the Irish, the Jews, and the Italians.
2. Pete looked around then he pulled up a chair so he could reach the copy of *The Thousand and One Nights* on the high shelf.
3. The federal government can print money a city government cannot.
4. Hamill convincingly describes his childhood reaction to going to the library "For me, every visit was an astonishment."

Writing Application Write three sentences about Hamill's arguments in "Libraries Face Sad Chapter." Use a colon in one, a semicolon in another, and ellipsis points in the third.

Writing to Sources

Informative Text Write an **abstract** of “Libraries Face Sad Chapter.” An abstract is a summary of a work. Abstracts are often included in research databases and other reference sources. They provide a preview of the work so that researchers can determine if the entire work is relevant to their focus. As you work on your abstract, apply the following criteria:

- Include an introduction, body, and conclusion.
- Clearly state the main point of Hamill’s essay.
- Briefly identify important supporting details in sequence.
- Use clear, concise language to make every word count.
- Do not include language verbatim from the original essay. Paraphrase, or restate the material in your own words.
- Reread your abstract to make sure your summary is thorough and that you have not expressed your own opinions.

Grammar Application As you write and revise your abstract, use colons and semicolons to help you sequence and condense information.

Research and Technology

Build and Present Knowledge Research the services offered by libraries today. Create a comparative chart that shows the variety of library services offered and the average numbers of people using them. Then, write a **persuasive speech** in which you convince your audience to use the library more. Use the chart as supporting evidence for your position. Follow these steps to research and write your speech:

- Gather and cite your source material thoroughly and accurately.
- Make your chart attractive and organize the information logically. If possible, use electronic media to design and present the information.
- Keep your audience in mind. Explain information listeners may not know and use strong, persuasive language.
- Organize your speech logically and include an introduction, body, and conclusion.
- Connect what you have learned from your research to points Hamill makes in his essay. In addition, note two details from the essay that are explained or supported by the facts you uncovered.
- Practice delivering your speech, modulating your voice and using appropriate gestures for emphasis.



Meet the Author

Dr. Martin Luther King, Jr., (1929–1968) was one of the most charismatic leaders of the civil rights movement. King first came to national attention in Montgomery, Alabama, in 1956 when he organized a boycott by African Americans of the city's segregated buses. He went on to lead other protests and to speak out against poverty and social injustice. He was assassinated on April, 4, 1968.



Is knowledge the same as understanding?

Explore the Big Question as you read “I Have a Dream.” Take notes on the language King uses to help listeners understand his dream of equality.

CLOSE READING FOCUS

Key Ideas and Details: Evaluate Persuasion

Persuasive techniques are the devices a writer or speaker uses to influence the audience in favor of his or her argument. To analyze and evaluate persuasive techniques as you read a speech, follow these steps:

- Read aloud to hear the emotional impact of certain words and the rhythm and momentum created by specific word patterns.
- Consider the effectiveness of the persuasive techniques the author uses and decide whether his or her ideas are supported with valid evidence.

Craft and Structure: Persuasive Speech

In a **persuasive speech**, a speaker tries to convince listeners to think or act in a certain way. Strong persuasive speakers present information and supporting evidence clearly and logically so listeners can follow the reasoning. Persuasive speakers may also use **emotional, or charged, language**. In addition, they often use **rhetorical devices**, patterns of words and ideas that create emphasis and emotion. These devices include the following forms:

- **Parallelism**: repeating a grammatical structure or an arrangement of words to create rhythm and momentum.
- **Restatement**: expressing the same idea in different words to clarify and stress key points.
- **Repetition**: using the same words frequently to reinforce concepts and unify the speech.
- **Analogy**: drawing a comparison that shows a similarity between two unlike things.

Vocabulary

The words below are critical to understanding the text that follows. Copy the words into your notebook. Which word is an antonym for *unimportant*?

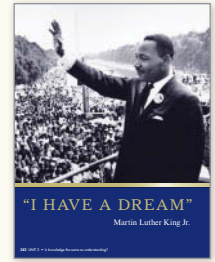
momentous
degenerate

defaulted
creed

hallowed
oppression

CLOSE READING MODEL

The passage below is from Martin Luther King, Jr.’s famous “I Have a Dream” speech. The annotations to the right of the passage show ways in which you can use close reading skills to analyze a persuasive speech and the techniques the speaker uses.



from “I Have a Dream”

I have a dream¹ that one day¹ this nation will rise up and live out the true meaning of its creed: “We hold these truths to be self-evident; that all men are created equal.”²

I have a dream that one day¹ on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at the table of brotherhood.

I have a dream that one day¹ even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.³

I have a dream¹ that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.⁴

I have a dream today.¹

Persuasive Speech

1 King repeats the phrase “I have a dream ...” five times in this section. This repetition structures this part of the speech, giving it rhythm and momentum. With each repetition, the speech gains power.

Evaluate Persuasion

2 King quotes the Declaration of Independence to support his point that all people should be treated equally. King’s choice of this revered document lends weight to his argument because it suggests a promise that was made to all Americans but not kept.

Persuasive Speech

3 King transforms the physical heat of Mississippi into a vivid image of oppression. His use of parallelism (“sweltering with the heat of injustice, sweltering with the heat of oppression”) intensifies the description.

Evaluate Persuasion

4 For most people, the idea that children are being treated unjustly has strong emotional impact. King’s reference to his own “little” children makes his argument personal. In addition, his repetition of the hard “c” sound (*color*; *content*; *character*) makes this passage even more memorable.



“I HAVE A DREAM”

Martin Luther King, Jr.

BACKGROUND Because speeches are written to be spoken aloud, they are a more fluid form of literature than most other nonfiction. A strong speaker will react to unspoken signals from his or her listeners and adjust a speech accordingly. He or she might change words or add whole phrases. This is the case with Dr. Martin Luther King, Jr., one of the greatest speakers of the modern age. The text that appears here represents the speech exactly as it was delivered by Dr. King on the steps of the Lincoln Memorial.

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

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

In a sense we've come to our nation's Capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note¹ to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.

It is obvious today that America has **defaulted** on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check; a check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so we've come to cash this check—a check that will give us upon demand the riches of freedom and the security of justice. We have also come to

1. **promissory** (prəm' i sôr' ē) **note** written promise to pay a specific amount.

◀ Critical Viewing

Which details in this photograph demonstrate the importance of the event at which King gave his speech?

◀ Vocabulary

momentous

(mō men' təs) *adj.*
very important

defaulted (dē fôlt' əd) *v.*

failed to do something or be somewhere when required or expected; failed to make payment when due

Spiral Review

WORD CHOICE What ideas and images do King's words evoke in the paragraph beginning, "But one hundred years later..."?

Persuasive Speech

Explain King's analogy between a financial transaction and the idea of justice.

Comprehension

What injustices are King and his listeners protesting?

Vocabulary ▶

hallowed (hal' ōd)
adj. sacred

Persuasive Speech

What idea does King's repetition of the word "Now" help to emphasize?

▼ **Critical Viewing**

Describe King's expression as he delivers his speech.

this **hallowed** spot to remind America of the fierce urgency of *now*. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism.

Now is the time to make real the promises of Democracy.

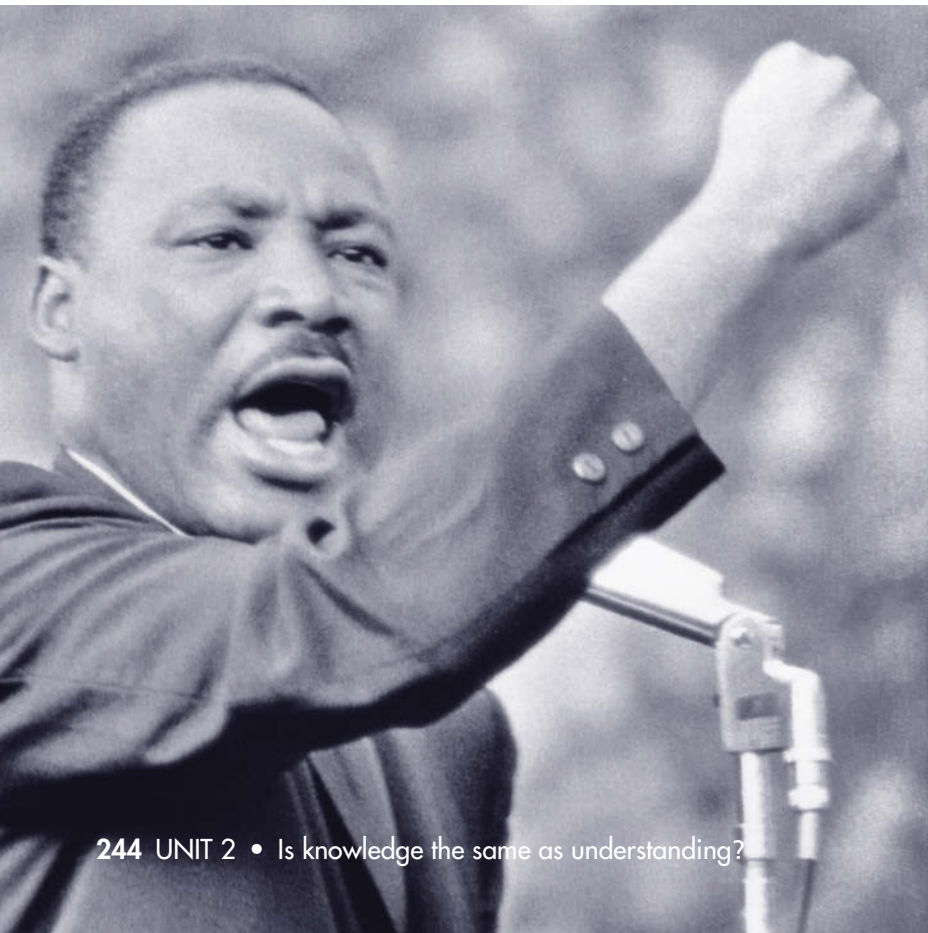
Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice.

Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood.

Now is the time to make justice a reality for all of God's children.

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

But there is something that I must say to my people who stand on the warm threshold which leads into the palace of justice. In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom



Now

is the time to
make justice a
reality for all of
God's children.

by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to **degenerate** into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. And they have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone. ●

And as we walk, we must make the pledge that we shall always march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, “When will you be satisfied?” We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the Negro’s basic mobility is from a smaller ghetto to a larger one. We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

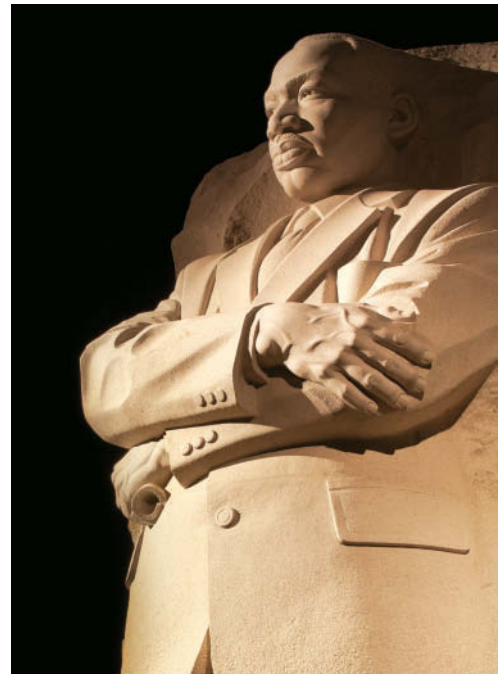
I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

◀ Vocabulary

degenerate (dē jen’
ər āt’) *v.* grow worse

Persuasive Speech

What idea does King restate when he says, “We cannot walk alone”?



The Martin Luther King, Jr., Memorial in Washington, D.C.

Comprehension

According to King, how should his people react to physical force?

Vocabulary ►

creed (krēd) *n.*

statement of belief

oppression

(ə presh' ən) *n.* keeping

others down by the

unjust use of power

Persuasive Speech

Identify the parallel clauses in this passage and explain how they emphasize King's ideas.

Persuasive Techniques

What idea does King reinforce using the rhythm of repetition?

► Critical Viewing

Based on this image, in what ways does King use body language to make his speech more effective?

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

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

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

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

I have a dream today.

I have a dream that one day down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification;² one day right down in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plains, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.³

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

This will be the day, this will be the day, when all of God's children will be able to sing with new meaning:

My country, 'tis of thee,

Sweet land of liberty,

Of thee I sing:

Land where my fathers died,

Land of the pilgrims' pride,

From every mountainside

Let freedom ring.

2. **interposition** (in' tər pə zish' ən) and **nullification** (nul' ə fi kā' shən) disputed doctrine that a state can reject federal laws considered to be violations of its rights. Governor George C. Wallace of Alabama used this doctrine to reject federal civil rights legislation.

3. **every valley . . . all flesh shall see it together** reference to a Biblical passage (Isaiah 40:4–5). King is likening the struggle of African Americans to the struggle of the Israelites.



I HAVE A DREAM that one day this nation will rise up and live out the true meaning of its creed: “We hold these truths to be self-evident: that all men are created equal.”

From every
mountainside,
LET FREEDOM RING.

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!

Let freedom ring from the curvacious slopes of California!

But not only that; let freedom ring from Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

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

Language Study

Vocabulary The words listed below appear in "I Have a Dream." Use one word from the list to complete each analogy that follows. In each, your choice should create a word pair that matches the relationship between the first words given.

momentous defaulted hallowed degenerate oppression

1. stumble: glide :: _____: improve
2. barren: desert :: _____: church
3. dull: interesting :: trivial: _____
4. supportive : harmful :: freedom : _____
5. broken: promise :: _____: agreement

WORD STUDY

The **Latin root -cred-** means "to trust; to believe." In this speech, King refers to America's **creed**, or statement of belief, that all people are created equal.

Word Study

Part A Explain how the **Latin root -cred-** contributes to the meanings of *credit*, *credential*, and *incredible*. Consult a dictionary if necessary.

Part B Use the context of the sentences and what you know about the Latin root *-cred-* to explain your answer to each question.

1. Should a judge in a criminal trial have *credibility*?
2. How would you feel if someone tried to *discredit* you?

Literary Analysis

Key Ideas and Details


1. What central idea does King express in this speech—what does he want his audience to think or to do?
2. **(a)** Which words does King quote from the song "My Country 'Tis of Thee"? **(b) Interpret:** What message does King convey through these words? Explain.
3. **Evaluate Persuasion (a)** Which parts of the United States does King mention in his speech? **(b)** How does the mention of these places help to support King's central idea and purpose? Explain your reasoning.
4. **Evaluate Persuasion** What evidence in the speech supports the idea that African Americans were not treated equally in the United States? Cite specific examples from the text.

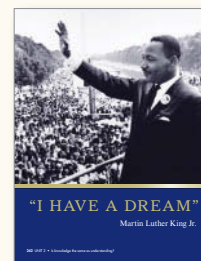
Craft and Structure

5. **Persuasive Speech (a)** Identify a passage in which King uses emotionally charged language. **(b)** How does this language contribute to the power of the speech? Explain.
6. **Persuasive Speech (a)** Use a chart like the one shown to list at least one example of each rhetorical device as King uses it in this speech. **(b)** Describe the effect of each device.

Integration of Knowledge and Ideas

7. **(a) Hypothesize:** Why do you think "I Have a Dream" has lived on as one of the best-known speeches in modern history? **(b) Make a Judgment:** Do you think it deserves this standing? Support your evaluation with evidence from the text.
8. **(a) Connect:** King begins this speech, "Five score years ago," and refers to a great American. To what famous document and great American is King alluding? **(b) Synthesize:** How does this reference suit both the location and the occasion of King's speech? Cite evidence from the text to support your answer.

9.  **Is knowledge the same as understanding? (a)** Cite facts and information from the speech that increase your understanding of America in the early 1960s. **(b)** How do the details King shares help you understand the importance of his dream? Explain.



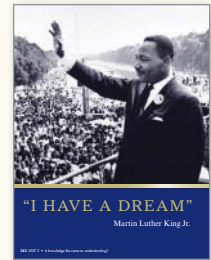
Example	Effect
Repetition:	
Restatement:	
Parallelism:	
Analogy:	

ACADEMIC VOCABULARY

As you write and speak about "I Have a Dream," use the words related to knowledge and understanding that you explored on page 189 of this book.

Conventions: Independent and Dependent Clauses

A **clause** is a group of words that contains a subject and a verb. A clause can be an **independent clause** or a **dependent clause**.



An **independent clause** can stand by itself as a complete sentence. It may be used by itself, be connected to another independent clause, or be connected to a dependent clause. A **dependent clause** cannot stand by itself. It needs additional information to make sense. Dependent clauses usually begin with subordinating conjunctions, such as *when*, *if*, *after*, and *because*, or relative pronouns, such as *who*, *which*, and *that*. They can function as noun, adjective, or adverbial clauses. [Clauses can be combined in a variety of ways to make compound, complex, and compound-complex sentences. For more about sentence types and ways to punctuate them, see pages 238, 796, 826, 847, and R31.]

Independent Clause	Dependent Clause
Martin Luther King, Jr., dreamed	that all people would have equal rights.
The audience listened to the man	who stood before them.
They clapped loudly	when King finished speaking.

Practice A

Identify each of the following items as either an independent or a dependent clause. Then, add to each dependent clause to make it a complete sentence.

- when King spoke
- after King was finished
- King spoke out about civil rights
- he would not be satisfied until he got justice

Reading Application Find one example of an independent clause and one example of a dependent clause in Dr. King's speech.

Practice B

Combine each of the following pairs of sentences into one sentence by changing one independent clause into a dependent clause.

- King wanted people to take action. He did not want them to be violent.
- African Americans were not truly free. They did not have equal rights.
- King spoke. Everyone listened.
- King spoke to the people. The people were inspired.

Writing Application Write two sentences about Dr. King's speech that are made up of only independent clauses. Then, write two sentences that include at least one dependent clause.

Writing to Sources

Argument In his “I Have a Dream” speech, Dr. King uses persuasive techniques that inspire listeners. Write a **proposal** to a local, state, or national official or to a government agency about the idea of creating “I Have a Dream Day” to be celebrated on the day the speech was given.

- First, list reasons why you think “I Have a Dream Day” should be celebrated. Consider the positive effects it could have on your school, community, or the nation.
- Choose an official or specific government agency to address.
- Introduce your proposal with an attention-grabbing paragraph that clearly states your topic. Write with a formal, serious tone appropriate to your audience and purpose.
- Develop your argument with evidence and examples from King’s speech. As you write, consider and address possible counterarguments—the reasons people might have for opposing your ideas.
- Use a variety of rhetorical devices, such as parallelism and repetition.
- End with a concluding statement or appeal that follows from the arguments you presented.

Make sure your argument is organized logically and that your use of rhetorical devices is effective. Revise to clarify relationships among your ideas.

Grammar Application As you draft, make sure that all dependent clauses are attached to independent clauses.

Speaking and Listening

Presentation of Ideas Compose a **radio news report** that provides on-the-spot coverage of the “I Have a Dream” speech. Include excerpts from the speech, a description of the crowd’s reaction, and appropriate background information. If possible, watch a video of the speech before you begin. Follow these steps to complete the assignment:

- Analyze the rhetorical devices and features that make King’s speech memorable.
- Consider how King’s language and delivery affect the mood and tone of the speech, and imagine how the audience would respond. Quote examples from the speech.
- Add information about the civil rights movement for an audience who may not be familiar with the purpose of the speech.
- Deliver your report to the class. If possible, record it for later evaluation.

Comparing Texts



Is knowledge the same as understanding?

Explore the Big Question as you read these two selections. Take notes about the information that the two works present. Then, compare and contrast what each work suggests about the relationship between knowledge and true understanding.

READING TO COMPARE THEMES OR CENTRAL IDEAS

Authors Arthur C. Clarke and Rachel Carson use different genres to address similar topics. As you read each work, consider the message it conveys about humans' effect on our environment. After you have read both works, compare the central ideas they express.



“If I Forget Thee, Oh Earth...”

Arthur C. Clarke (1917–2008)
Born in England, Arthur C. Clarke was both a writer and a scientist. He wrote his first stories during his teens, and he later published more than fifty works of fiction and nonfiction. Although best known for his science fiction, Clarke was a serious scientist as well. In 1945, he published a technical article called “Extra-Terrestrial Relays” in which he established the principles of the satellite communications system we have today.



from *Silent Spring*

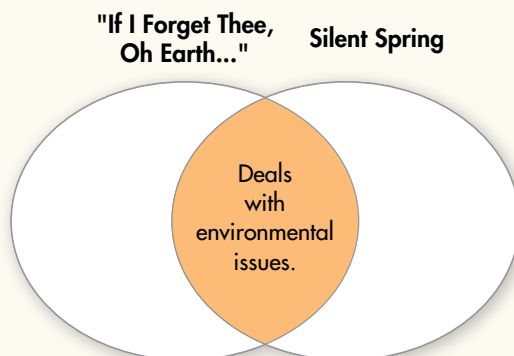
Rachel Carson (1907–1964)
Even as a child, Rachel Carson wanted to be a writer. Once in college, she renewed an interest in nature and majored in marine biology. She later earned a master's degree in zoology. Carson had long been worried about the overuse of pesticides and wanted to raise awareness about this problem. Her book, *Silent Spring*, became one of the most influential environmental texts ever written.

Comparing Themes

Theme is the message or insight about life that is conveyed in a short story, a play, or another literary work. Sometimes the theme is explicit, or stated directly. More often, it is implicit, or expressed indirectly, through the words and actions of the characters and the events of a story. The way in which a theme is developed depends in part on the **genre**, or form, of the work.

- **Informational Texts:** In works of persuasive or expository nonfiction, such as essays or articles, the meaning or insight is usually referred to as the **central idea**. The author generally states the central idea directly. A thesis statement expressing that idea may appear at the beginning of the work. Key ideas and supporting details presented throughout the work develop the central idea in a systematic way.
- **Literature:** In fiction, many nonfiction narratives, drama, and poetry, the theme is often implicit, or not directly stated. Readers figure it out by considering story events, the words and actions of characters, and patterns of related images and ideas. As readers make connections among various literary elements, the thematic message emerges.

Works of nonfiction and fiction can address the same subjects and express similar themes and central ideas. For example, the following selections share a similar basic topic: the effects of human behavior on the environment. However, "If I Forget Thee, Oh Earth . . ." is a short story, and the excerpt from *Silent Spring* is nonfiction. Because they represent two different genres, the two works develop meaning in different ways. As you read, use a Venn diagram like the one shown to analyze the insights the two works express and to compare the ways in which they convey those ideas.





from *Silent Spring*

RACHEL CARSON

Central Idea

Which details in this paragraph paint a picture of the beauty and energy of nature? Explain.

There was once a town in the heart of America where all life seemed to live in harmony with its surroundings. The town lay in the midst of a checkerboard of prosperous farms, with fields of grain and hillsides of orchards where, in spring, white clouds of bloom drifted above the green fields. In autumn, oak and maple and birch set up a blaze of color that flamed and flickered across a backdrop of pines. Then foxes barked in the hills and deer silently crossed the fields, half hidden in the mists of the fall mornings.

Along the roads, laurel, viburnum and alder, great ferns and wildflowers delighted the traveler's eye through much of the year. Even in winter the roadsides were places of beauty, where countless birds came to feed on the berries and on the seed heads of the dried weeds rising above the snow. The countryside was, in fact, famous for the abundance and variety of its bird life, and when the flood of migrants was pouring through in spring and fall people traveled from great distances to observe them. Others came to fish the streams, which flowed clear and cold out of the hills and contained shady pools where trout lay. So it had been from the days many years ago when the first settlers raised their houses, sank their wells, and built their barns.

Then a strange **blight** crept over the area and everything began to change. Some evil spell had settled on the community: mysterious **maladies** swept the flocks of chickens; the cattle and sheep sickened and died. Everywhere was a shadow of death. The farmers spoke of much illness among their families. In the town the doctors had become more and more puzzled by new kinds of sickness appearing among their patients. There had been several sudden and unexplained deaths, not only among adults but even among children, who would be stricken suddenly while at play and die within a few hours.

There was a strange stillness. The birds, for example—where had they gone? Many people spoke of them, puzzled and disturbed. The feeding stations in the backyards were deserted. The few birds seen anywhere were **moribund**; they trembled violently and could not fly. It was a spring without voices. On the mornings that had once throbbed with the dawn chorus of robins, catbirds, doves, jays, wrens, and scores of other bird voices there was now no sound; only silence lay over the fields and woods and marsh.

On the farms the hens brooded, but no chicks hatched. The farmers complained that they were unable to raise any pigs—the litters were small and the young survived only a few days. The apple trees were coming into bloom but no bees droned among the blossoms, so there was no pollination and there would be no fruit.

The roadsides, once so attractive, were now lined with browned and withered vegetation as though swept by fire. These, too, were silent, deserted by all living things. Even the streams were now lifeless. Anglers¹ no longer visited them, for all the fish had died.

In the gutters under the eaves and between the shingles of the roofs, a white granular powder still showed a few patches; some

◀ Vocabulary

blight (blīt) *n.* something that destroys or prevents growth

maladies (mal' ə dēz) *n.* diseases

◀ Vocabulary

moribund (môr' i bund') *adj.* slowly dying

Central Idea

How might your reaction to this sudden change suggest the author's message?

1. **anglers** (an' glərz) *n.* people who fish with a line and hook.



weeks before it had fallen like snow upon the roofs and the lawns, the fields and streams.

No witchcraft, no enemy action had silenced the rebirth of new life in this stricken world. The people had done it themselves.

This town does not actually exist, but it might easily have a thousand counterparts in America or elsewhere in the world. I know of no community that has experienced all the misfortunes I describe. Yet every one of these disasters has actually happened somewhere, and many real communities have already suffered a substantial number of them. A grim specter has crept upon us almost unnoticed, and this imagined tragedy may easily become a stark reality we all shall know.

Central Idea

Is the central idea stated directly here or is it implied? Explain.

◀ Critical Viewing

What details in this picture indicate that a “strange blight” may have affected this area?

Critical Thinking

- 1. Key Ideas and Details:** (a) What is the condition of life at the beginning of this excerpt? (b) **Compare and Contrast:** How does the condition of life change as the narrative continues?
- 2. Key Ideas and Details:** (a) What happens to the farm animals and the vegetation? (b) **Infer:** What causes this sudden change?
- 3. Craft and Structure:** (a) What information about the town does Carson reveal at the end of the excerpt? (b) **Speculate:** Do you think her point would be more effective if the town was real? Explain, citing details from the text.
- 4. Integration of Knowledge and Ideas:** (a) According to Carson, who caused the environmental problems? (b) **Speculate:** What suggestions do you think Carson would make to people today? Explain.
- 5. Integration of Knowledge and Ideas:** Do you think most Americans’ knowledge of environmental issues has changed since Carson first wrote *Silent Spring*? Has their understanding changed? Why or why not? [*Connect to the Big Question: Is knowledge the same as understanding?*]

“If I Forget Thee, Oh Earth...”



Arthur C. Clarke

Theme

What information about Marvin's environment appears in this description of the Farmlands?

Vocabulary ►

purged (pʉrjd)
v. cleansed

When Marvin was ten years old, his father took him through the long, echoing corridors that led up through Administration and Power, until at last they came to the uppermost levels of all and were among the swiftly growing vegetation of the Farmlands. Marvin liked it here: it was fun watching the great, slender plants creeping with almost visible eagerness toward the sunlight as it filtered down through the plastic domes to meet them. The smell of life was everywhere, awakening inexpressible longings in his heart: no longer was he breathing the dry, cool air of the residential levels, **purged** of all smells but the faint tang of ozone.¹ He wished he could stay here for a little while, but Father would not let him. They went onward until they had reached the entrance to the Observatory, which he had never visited: but they did not stop, and Marvin knew

1. **ozone** (ō' zōn') *n.* form of oxygen with a sharp odor.

with a sense of rising excitement that there could be only one goal left. For the first time in his life, he was going Outside.

There were a dozen of the surface vehicles, with their wide balloon tires and pressurized cabins, in the great servicing chamber. His father must have been expected, for they were led at once to the little scout car waiting by the huge circular door of the airlock. Tense with expectancy, Marvin settled himself down in the cramped cabin while his father started the motor and checked the controls. The inner door of the lock slid open and then closed behind them: he heard the roar of the great air pumps fade slowly away as the pressure dropped to zero. Then the “Vacuum” sign flashed on, the outer door parted, and before Marvin lay the land which he had never yet entered.

He had seen it in photographs, of course: he had watched it imaged on television screens a hundred times. But now it was lying all around him, burning beneath the fierce sun that crawled so slowly across the jet-black sky. He stared into the west, away from the blinding splendor of the sun—and there were the stars, as he had been told but had never quite believed. He gazed at them for a long time, marveling that anything could be so bright and yet so tiny. They were intense unscintillating points, and suddenly he remembered a rhyme he had once read in one of his father’s books:

**Twinkle, twinkle, little star,
How I wonder what you are.**

Well, *he* knew what the stars were. Whoever asked that question must have been very stupid. And what did they mean by “twinkle”? You could see at a glance that all the stars shone with the same steady, unwavering light. He abandoned the puzzle and turned his attention to the landscape around him.

They were racing across a level plain at almost a hundred miles an hour, the great balloon tires sending up little spurts of dust behind them. There was no sign of the Colony: in the few minutes while he had been gazing at the stars, its domes and radio towers had fallen below the horizon. Yet there were other indications of man’s presence, for about a mile ahead Marvin could see the curiously shaped structures clustering round the head of a mine. Now and then a puff of vapor would emerge from a squat smokestack and would instantly disperse.

They were past the mine in a moment: Father was driving with a reckless and exhilarating skill as if—it was a strange thought to come into a child’s mind—he were trying to escape from something. In a few minutes they had reached the edge of the plateau on which the Colony had been built. The ground fell sharply away beneath them in a dizzying slope whose lower stretches were lost in shadow.

Theme

What do the words “burning beneath the fierce sun” suggest about what Marvin is observing?

Comprehension

What astronomical bodies does Marvin see for the first time?

LITERATURE IN CONTEXT

Science Connection

International Space Station

In Arthur C. Clarke's story, a lunar colony is all that remains of humanity. At the time Clarke wrote the story, the idea of a space colony may have seemed implausible. However, today it is a reality in the form of the International Space Station (ISS), now orbiting more than 200 miles above Earth. Sixteen nations contributed scientific and technical resources to build the ISS, which began construction in 1998. The first astronaut crew arrived at the station in November of 2000. Since then, more than 200 people have lived and worked there, conducting experiments and research, and providing insight into the ways people can adjust to life in outer space.

Connect to the Literature

How do you think the astronauts' feelings about living in outer space compare to Marvin's feelings?



Ahead, as far as the eye could reach, was a jumbled wasteland of craters, mountain ranges, and ravines. The crests of the mountains, catching the low sun, burned like islands of fire in a sea of darkness: and above them the stars still shone as steadfastly as ever.

There could be no way forward—yet there was. Marvin clenched his fists as the car edged over the slope and started the long descent. Then he saw the barely visible track leading down the mountainside, and relaxed a little. Other men, it seemed, had gone this way before.

Night fell with a shocking abruptness as they crossed the shadow line and the sun dropped below the crest of the plateau. The twin searchlights sprang into life, casting blue-white bands on the rocks ahead, so that there was scarcely need to check their speed. For hours they drove through valleys and past the foot of mountains whose peaks seemed to comb the stars, and sometimes they emerged for a moment into the sunlight as they climbed over higher ground.

And now on the right was a wrinkled, dusty plain, and on the left, its ramparts and terraces rising mile after mile into the sky, was a wall of mountains that marched into the distance until its peaks sank from sight below the rim of the world. There was no sign that men had ever explored this land, but once they passed the skeleton of a crashed rocket, and beside it a stone cairn² surmounted by a metal cross.

It seemed to Marvin that the mountains stretched on forever: but at last, many hours later, the range ended in a towering, precipitous headland³ that rose steeply from a cluster of little hills. They drove down into a shallow valley that curved in a great arc toward the far side of the mountains: and as they did so, Marvin slowly realized that something very strange was happening in the land ahead.

The sun was now low behind the hills on the right: the valley before them should be in total darkness. Yet it was awash with a cold white radiance that came spilling over the crags beneath which they were driving. Then, suddenly, they were out in the open plain, and the source of the light lay before them in all its glory.

2. **cairn** (kern) *n.* a cone-shaped pile of stones built as a monument.

3. **precipitous headland** (prē sip' ə təs hed' land') *n.* steep cliff that juts out over water.

It was very quiet in the little cabin now that the motors had stopped. The only sound was the faint whisper of the oxygen feed and an occasional metallic crepitation as the outer walls of the vehicle radiated away their heat. For no warmth at all came from the great silver crescent that floated low above the far horizon and flooded all this land with pearly light. It was so brilliant that minutes passed before Marvin could accept its challenge and look steadfastly into its glare, but at last he could discern the outlines of continents, the hazy border of the atmosphere, and the white islands of cloud. And even at this distance, he could see the glitter of sunlight on the polar ice.

It was beautiful, and it called to his heart across the abyss of space. There in that shining crescent were all the wonders that he had never known—the hues of sunset skies, the moaning of the sea on pebbled shores, the patter of falling rain, the unhurried benison of snow. These and a thousand others should have been his rightful heritage, but he knew them only from the books and ancient records, and the thought filled him with the anguish of exile.

Why could they not return? It seemed so peaceful beneath those lines of marching cloud. Then Marvin, his eyes no longer blinded by the glare, saw that the portion of the disk that should have been in darkness was gleaming faintly with an evil phosphorescence⁴ and he remembered. He was looking upon the funeral pyre of a world—upon the radioactive aftermath of Armageddon.⁵ Across a quarter of a million miles of space, the glow of dying atoms was still visible, a **perennial** reminder of the ruinous past. It would be centuries yet before that deadly glow died from the rocks and life could return again to fill that silent, empty world.

And now Father began to speak, telling Marvin the story which until this moment had meant no more to him than the fairy tales he had once been told. There were many things he could not understand: it was impossible for him to picture the glowing, multicolored pattern of life on the planet he had never seen. Nor could he comprehend the forces that had destroyed it in the end, leaving the Colony, preserved by its isolation, as the sole survivor. Yet he could share the agony of those final days, when the Colony had learned at last that never again would the supply ships come flaming down through the stars with gifts from home. One by one the radio stations had ceased to call: on the shadowed globe the lights of the cities had dimmed and died, and they were alone at last, as no men had ever been alone before, carrying in their hands the future of the race.



Theme

Which details in these paragraphs provide an insight into what Marvin and others in his colony have lost?

◀ Vocabulary

perennial (pə ren' ē əl)
adj. happening over and over; perpetual

Comprehension

What does Marvin notice in a portion of the disk?

4. **phosphorescence** (fäs' fə res' əns) *n.* emission of light resulting from exposure to radiation.

5. **Armageddon** (är' mə ged' 'n) *n.* in the Bible, the place where the final battle between good and evil is to be fought.

Then had followed the years of despair, and the long-drawn battle for survival in their fierce and hostile world. That battle had been won, though barely: this little oasis of life was safe against the worst that Nature could do. But unless there was a goal, a future toward which it could work, the Colony would lose the will to live, and neither machines nor skill nor science could save it then.

So, at last, Marvin understood the purpose of this pilgrimage. He would never walk beside the rivers of that lost and legendary world, or listen to the thunder raging above its softly rounded hills. Yet one day—how far ahead?—his children’s children would return to claim their heritage. The winds and the rains would scour the poisons from the burning lands and carry them to the sea, and in the depths of the sea they would waste their venom until they could harm no living things. Then the great ships that were still waiting here on the silent, dusty plains could lift once more into space, along the road that led to home.

That was the dream: and one day, Marvin knew with a sudden flash of insight, he would pass it on to his own son, here at this same spot with the mountains behind him and the silver light from the sky streaming into his face.

He did not look back as they began the homeward journey. He could not bear to see the cold glory of the crescent Earth fade from the rocks around him, as he went to rejoin his people in their long exile.

Theme

What message about the future is conveyed through the details in this paragraph?

Critical Thinking

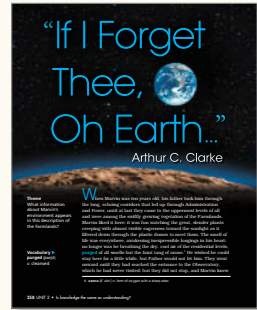
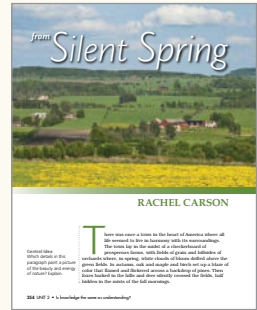
- 1. Key Ideas and Details:** (a) At the end of the story, what does Marvin realize? (b) **Draw Conclusions:** What was the purpose of Marvin’s trip with his father?
- 2. Craft and Structure:** (a) What evidence from the text indicates that the story is set on the moon? (b) **Analyze:** How does the choice of setting make the story more realistic? Explain, citing details from the text.
- 3. Integration of Knowledge and Ideas:** (a) How did Earth come to be destroyed? (b) **Speculate:** What suggestions do you think Clarke might have offered today to prevent a situation like this from occurring in the future? Cite details from the story to support your response.
- 4. Integration of Knowledge and Ideas:** How does Marvin’s knowledge about Earth change after his trip with his father? Does he gain true understanding of what happened in the past? Explain, citing details from the story. *[Connect to the Big Question: Is knowledge the same as understanding?]*

Comparing Themes

1. Key Ideas and Details Use a chart like the one shown to analyze the theme expressed in “If I Forget Thee, Oh Earth . . .” and the central idea expressed in the excerpt from *Silent Spring*. First, list important details from each selection and what you think the details mean. Use this information to suggest the theme or central idea of the selection.

Details from “If I Forget Thee, Oh Earth...”	What They Mean	Theme
Details from <i>Silent Spring</i>	What They Mean	Central Idea

2. Craft and Structure (a) Using details from the chart, explain how the theme and central idea in the two selections are similar. **(b)** How is the meaning or insight expressed differently in each one?



Timed Writing

Explanatory Text: Essay

Write an essay in which you compare your reactions to “If I Forget Thee, Oh Earth . . .” and the excerpt from *Silent Spring*. In your response, explain how each work explores a theme and a central idea, and consider how the genre of each selection affects the reader’s understanding and experience. **(25 minutes)**

5-Minute Planner

1. Read the prompt carefully and completely.
2. Jot down your answers to these questions to help organize your thoughts:
 - Do you feel more affected by the experiences of the character Marvin or by the words of Rachel Carson, the author of *Silent Spring*?
 - Which genre do you find more effective in shaping meaning and expressing ideas—fiction or nonfiction? Why?
 - Why do you think an author would choose one genre over another when conveying an important insight or idea?
3. Decide on a structure for your essay. Plan the points you will cover in each paragraph.
4. Reread the prompt and then draft your essay.

USE ACADEMIC VOCABULARY

As you write, use academic language, including the following words or their related forms:

- argument**
- circumstance**
- determine**
- interpretation**

For more information about academic vocabulary, see page xlvi.

Etymology: Word Origins and Modern Meanings

The words that make up the English language come from a variety of sources. A word's **origin**, or source, is shown in its etymology. A word's **etymology** identifies the language in which the word first appeared and tells how its spelling and meaning have changed over time. The following excerpt from a dictionary entry shows the etymology of the word *make*.

Sample Dictionary Entry

Middle English (Most dictionaries provide a separate key to abbreviations.)

The Middle English source word

make (māk) *vt.* [ME *maken* < OE *macian*, akin to Ger *machen* < IE base **mag-*, to knead, press, stretch > MASON, Gr *magis*, kneaded mass, paste, dough, *mageus*, kneader]

This symbol means "derived from."

Many English words are derived from Greek, Roman, and Norse mythology. Having some knowledge of myths from these cultures can help you to understand the origins and meanings of new words. This chart shows some examples.

Word	Definition	Origin
narcissistic	showing excessive self-love	reference to Narcissus, a young man in Greek mythology who falls in love with his own reflection
mercurial	lively and quick-witted	reference to Mercury, a god in Roman mythology who is swift and clever
Wednesday	the fourth day of the week	Old Norse word <i>Othinsdagr</i> , which means "Odin's day," a reference to the chief god in Norse mythology

Practice A

Look up each word in a print, digital, or online dictionary. Identify the original Greek, Latin, or Old Norse source word and its meaning.

- skill
- salute
- antique
- crisis
- ship
- north

Practice B

Find each underlined word, or its base form, in a print, digital, or online dictionary that provides word etymologies. Write the word's definition, and then use its etymology to explain how the original source word relates to the word's use in the sentence.

1. When the ambulance sounded its siren, cars moved out of its way.
2. She seemed to be in a hypnotic state.
3. A witness came forward and told what she saw.
4. When the mouse saw the cat, he made a quick escape.
5. The club's slogan is "Do your best!"
6. We had to pay a fee before entering the park.
7. I regret that I will be unable to attend the event.
8. The Sampsons have a robot that cleans the bottom of their pool.
9. He apologized for spilling the milk.

Activity Prepare a note card like the one shown for each of these words: *derive*, *choice*, *tantalize*, *window*, and *curfew*. Look up each word in a dictionary and record some details about the word's origin, including notes about how older words from other languages influenced its meaning. Then, write the word's modern meaning. Finally, write a sentence using the word.

Word:
Word's origin:
Modern word's meaning:
Sentence:

Comprehension and Collaboration

Work with two other classmates to research the figures from Greek and Roman mythology listed below. Then, use a dictionary to find an English word that is based on the figure's name. Finally, write a few sentences that explain how the word's meaning relates to the figure.

- Mars
- Vulcan
- Jove

Speaking and Listening

Delivering a Persuasive Speech

The ability to speak persuasively is a valuable life skill. The following speaking strategies can help you refine your persuasive speaking skills.

Learn the Skills

Organize your evidence. Once you have determined your position on an issue or idea, gather and arrange your evidence into an introduction, body, and conclusion. Decide which method of organization will lend power to your speech. For example, you may want to begin with less-important points and lead up to your strongest argument.

Know your audience. Understanding your audience will help you present your ideas effectively.

- Adjust **word choice, evidence, and rhetoric** to the interests, backgrounds, and knowledge levels of your listeners.
- **Anticipate questions and counterarguments.** You can often disarm skeptical listeners by discussing and refuting their ideas. Introduce opposing positions and demonstrate why their reasoning is faulty or they are otherwise not persuasive.
- **Respond to the interests of your listeners** by showing how they are affected by the issue and could benefit from your proposals.

Use varied appeals. Appeal to listeners' logic by constructing a reasoned argument. Appeal to their emotions by discussing the impact of your ideas on real people. Support your position by including an appeal to authority or evidence from an expert.

Use rhetorical devices. Strengthen your appeals to logic and emotion by using rhetorical devices.

- **Parallel structures**—the deliberate repetition of words, sentences, and phrases using the same grammatical forms—help to make your ideas clear and memorable.
- **Rhetorical questions**—questions with obvious answers that support your points—capture the attention of an audience.

Use your voice and gestures effectively. Demonstrate confidence in your ideas through your posture, bearing, and facial expression.

- Make eye contact with all your listeners, not just one or two people.
- Vary the volume, tone, and pacing of your voice to emphasize key points and to keep your audience engaged.
- Use hand gestures to support what you are saying.

INCORPORATE DIGITAL MEDIA

Consider enhancing your presentation by using digital media. Visuals, such as computer-generated charts or graphs, or audio and video clips can emphasize your points and add interest to your speech.

Practice the Skills

Presentation of Knowledge and Ideas Use what you have learned in this workshop to complete the following activity.

ACTIVITY: Deliver a Persuasive Speech

Develop a persuasive speech in which you take a stand on a current issue. Persuade your audience to agree with your views. Then, poll your classmates to see if your speech has altered their perspectives. Consider these questions as you prepare your speech.

- Which organization of ideas best serves my topic and argument?
- What facts and expert opinions support my claim?
- What counterarguments and questions should I anticipate and address?
- What is the knowledge level and background of my audience?
- What rhetorical devices will strengthen my appeals to logic and emotion?

Use a Presentation Checklist like the one shown below to help you evaluate your classmates' presentations.

Presentation Checklist

Persuasive Speech Content

Rate the speaker's content on a scale of 1 (very poor) to 5 (very good) for each of these items. Explain your ratings.

- | | |
|----------------------------------------------------------|--------------|
| • presented ideas clearly and in a logical order | Rating: ____ |
| • included well-chosen facts and expert opinions | Rating: ____ |
| • anticipated and addressed counterarguments and claims | Rating: ____ |
| • met the knowledge level and background of the audience | Rating: ____ |
| • used rhetorical devices effectively | Rating: ____ |
| • avoided fallacious or faulty reasoning | Rating: ____ |

Persuasive Speech Delivery

Rate the speaker's delivery on a scale of 1 (very poor) to 5 (very good) for each of these items. Explain your ratings.

- | | | | |
|---------------------------|--------------|------------------------|--------------|
| • appropriate language | Rating: ____ | • eye contact | Rating: ____ |
| • effective speaking rate | Rating: ____ | • appropriate volume | Rating: ____ |
| • enunciation | Rating: ____ | • appropriate gestures | Rating: ____ |
| • conventions of language | Rating: ____ | | |

Comprehension and Collaboration With classmates, discuss how you evaluated each speaker. As a group, come to an agreement about the qualities that make a persuasive speech effective and why.

Write an Explanatory Text

Cause-and-Effect Essay

Defining the Form Whether the subject is human nature, historical trends, or weather patterns, cause-and-effect reasoning explains why things happen. A **cause-and-effect essay** examines the relationship between or among two or more events, explaining how one leads to another. You may use elements of this type of writing in many types of assignments, including science reports, history papers, and character studies.

Assignment Write a cause-and-effect essay to explain an event or a condition in a subject area that interests you, such as business, the arts, technology, history, sports, or music. Include these elements:

- ✓ a clear *identification of a cause-and-effect relationship*
- ✓ an *analysis of specific aspects of the cause or causes* that produce the effects
- ✓ *facts, details, examples, and reasons* that support your assertions and anticipate readers' questions
- ✓ a *logical organization* clarified by smooth transitions
- ✓ an appropriately *formal style* and *objective tone*
- ✓ error-free grammar, including correct *subject-verb agreement*

To preview the criteria on which your cause-and-effect essay may be judged, see the rubric on page 275.

FOCUS ON RESEARCH

When you write a cause-and-effect essay, you might perform research to

- find historical or scientific examples of similar cause-and-effect relationships.
- find data or statistics.
- locate expert testimony or quotations that relate to your topic.

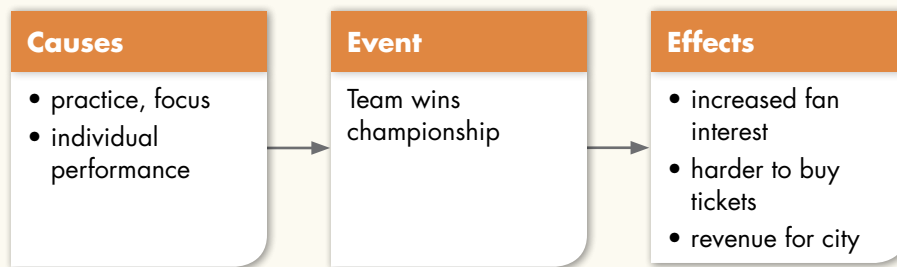
Be sure to note all resources you use in your research, and credit those sources in your final drafts. See the Citing Sources pages in the Introductory Unit of this textbook for additional guidance.

READING-WRITING CONNECTION

To get a feel for cause-and-effect essays, read the excerpt from *Silent Spring* by Rachel Carson on page 254.

Prewriting/Planning Strategies

Examine current events. Scan newspapers or magazines for headlines that interest you. Use a three-column chart to speculate about possible causes and effects: In the middle column, write the event; in the left column, write the possible causes; in the right column, note possible effects. Notice how the event listed in the chart below (team wins championship) is an effect of the causes listed in the left column (practice, focus, and individual performance) as well as a cause of the effects listed in the right column (increased fan interest, harder to buy tickets, and revenue for city).



List and freewrite. Jot down any interesting events that come to mind from the worlds of business, science, technology, the arts, nature, politics, popular culture, or sports. Then, circle the item that most intrigues you. Freewrite for three minutes about that topic. As you write, note factors that contributed to the event (causes) and circumstances that happened as a result (effects). You can develop your topic from ideas you uncover in your freewriting.

Categorize to narrow your topic. You may find that your topic is too broad to manage in the scope of a single essay. If so, break your subject into smaller categories. For example, if your topic is a record-breaking sports event, you might create categories such as “key player,” “great coach,” and “new equipment.” Choose a more focused topic that interests you from your list of categories.

Chart causes and effects. Using an index card or a self-sticking note, write the central event or circumstance that is your subject. Explore the causes that produced the event and the effects the event produced. Write those factors on separate cards or notes. Write key details related to each cause and effect on the cards or notes. Then, arrange the cards or notes in a logical sequence.

Drafting Strategies

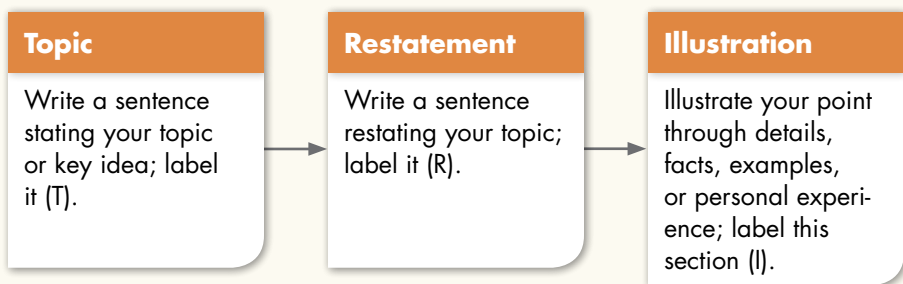
Choose a structure. In your opening paragraph, introduce your topic and show why it is important. Here are two possibilities for organizing the body paragraphs of your essay:

- **Chronological order** is particularly valuable when describing a sequence of causes and effects. You can start with the cause and then continue by describing its effects. You can also start with the effect and then list its causes one at a time. Keep in mind, however, that a time-order relationship is not in itself proof of cause and effect.
- **Order of importance** organization can be structured in two ways. You can begin with your most important point and follow it with less important points—this approach grabs a reader’s attention. Alternatively, you can begin with your least important point and build toward your most important point, which creates drama.

Use logical evidence and an objective tone. As you build support for your ideas, avoid opinions and trivial details. Rely instead on facts, statistics, and persuasive examples. Strengthen your ideas even more by using a formal writing style and an objective, serious tone.

- **Unsupported Assertion:** Members of the royal family probably liked the color purple more than any other color.
- **Convincing Support:** According to a primary-source historical document, members of the royal family believed the color purple symbolized power and prosperity.

Use the TRI method to develop paragraphs. Follow these steps:



You can use the TRI pattern to shift the sequence to suit the information you present and add variety to your writing.

Example: Originally, the color purple was associated with royalty. **(T)** Only kings, queens, and members of the nobility wore purple-colored clothing. **(R)** In England, Queen Elizabeth I actually made a law prohibiting anyone except herself and her relatives from wearing purple. **(I)**

Setting Your Tone

A writer's **tone** is his or her attitude toward the audience or subject. In academic settings like school, the tone of an explanatory essay should be formal. Since the purpose of this kind of essay is to inform readers about a subject, it is important that the tone convey a sense of seriousness and authority.

Identifying Audience If you were explaining cause and effect to a close friend, you might use slang, abbreviations, and a loose structure. Your friend would pick up on the casual tone and likely respond in a similar manner. However, when you are writing an essay, your audience is not a personal friend. You are presenting ideas to a reader who is seeking information. Your tone needs to be appropriately thoughtful and calm. This does not mean you should sound stiff, false, or like someone you are not, but it does mean you should use a tone that reflects a serious purpose.

Maintaining Consistency Use these steps to create and maintain a formal tone:

- Avoid slang and contractions.
- Be aware of your word choices. Replace casual language with formal expressions.
- Generally, avoid the use of idioms, which tend to be less formal in tone.
- Refer to places, people, institutions, or formal concepts by their proper names.

These two passages explain the same information, but they are quite different in tone.

Casual Tone	Formal Tone
Did you see the game when the team won the championship? It was totally awesome! They must've practiced a lot. Now they're getting a massive trophy from the guy himself!	The high school basketball team won the state championship game on Friday night by a score of 87 to 64. The coach attributed the win to an increased practice schedule and greater focus by the players. Governor Talbot will present the championship trophy to the team at a ceremony on Monday that will be attended by local press.

Revising Strategies

Clarify cause-and-effect relationships. Review your entire draft, focusing on the causes and effects you have presented. With two highlighters, use one color to mark phrases that show causes and the other to mark effects. Add details to strengthen connections, insert transitional words to make links clear, and eliminate causes or effects that do not support your main point. Provide a clear concluding statement that follows logically from the information that preceded it and that supports your main idea.

Model: Revising to Clarify Cause and Effect

Our class scored in the top five percent on standardized tests. We took some practice tests. Mostly we focused on learning to read and to understand what we read. We were able to do well on the test.

Our class scored in the top five percent on standardized tests, but, more often, because we could read well, we read and to understand what we read. We were able to do well on the test.

This writer adds transitional words and phrases to clarify the cause-and-effect relationships.

Combine short sentences. If you find too many short sentences, look for places to combine them. Try the following strategies:

- Use a semicolon to connect two short, related independent clauses.
- Use a coordinating conjunction (*and, but, or, nor, for, so, yet*) to combine ideas of equal importance.
- Use a subordinate clause—one that starts with a subordinating conjunction (for example, *after, although, despite, if, or whenever*) to show that one idea is dependent on the other.
- Use a semicolon and a conjunctive adverb (for example, *consequently, furthermore, otherwise, or therefore*) to show comparison or contrast between ideas. A comma always follows the conjunctive adverb.

Example Short Sentences: It was pouring rain. We ran to the house.

Combined Using a Semicolon: It was pouring rain; we ran to the house.

Combined Using a Coordinating Conjunction: It was pouring rain, so we ran to the house.

Combined Using a Subordinate Clause: It was pouring rain as we ran to the house.

Combined Using a Semicolon and Conjunctive Adverb: It was pouring rain; therefore, we ran to the house.

Peer Review

Ask a partner to read your draft and give you feedback about the clarity of the cause-and-effect relationships you present. If necessary, modify sentences, transitions, or paragraphs to improve the logical flow of your ideas.

Revising to Correct Faulty Subject-Verb Agreement

In order to be correct, a subject and verb must agree in number.

Identifying Errors in Subject-Verb Agreement Agreement errors often occur with compound subjects—subjects joined by *and*, *or*, or *nor*—and with indefinite pronouns as subjects. Below, subjects are underlined and verbs are italicized.

Compound Subject Joined by *And*:

The coach and the captain *is going* are going to attend.

Compound Subject Joined by *Or* or *Nor*:

Either Jason or his brother *are bringing* is bringing the snacks.

Indefinite Pronoun as Subject:

Everybody who supports our ideas *are helping* is helping.

If a plural subject is joined to a singular subject by *or* or *nor*, the verb should agree with the subject that is closer to it.

Correct: Either the coach or the co-captains *are going* to speak.

Correct: Either the co-captains or the coach *is going* to speak.

Fixing Errors To correct faulty subject-verb agreement, follow these steps:

1. **Identify whether the subject in a sentence is singular or plural.**
2. **Select the matching form of the verb:**
 - For compound subjects joined by *and*, use plural verb forms.
 - For singular subjects joined by *or* or *nor*, use singular verb forms.
 - When the subject is an indefinite pronoun, use the appropriate verb form. Use this chart for guidance.

Indefinite Pronouns

Always Singular	anybody, anyone, anything, each, either, everybody, everyone, everything, neither, nobody, no one, nothing, somebody, someone, something
Always Plural	both, few, many, others, several
Singular or Plural	all, any, more, most, none, some

Grammar in Your Writing

Scan several paragraphs in your draft and underline all compound subjects and indefinite pronouns. In each case, make sure that the verb form you have used agrees with the subject.

Climate Effects of the North Atlantic Current

The oceans have been around since the beginning of time, yet we know relatively little about them. They are constantly moving and changing, turning up water that has been down in the depths for hundreds of years. One of these currents is the North Atlantic, also known as the Great Ocean Conveyor Belt.

The level of impact the current has on climate and the causes that change it are widely debated. The presumption held by most scientists is that we are currently experiencing global warming. Other theories state that global warming may influence the North Atlantic Current. This, consequently, may cause the exact opposite of warming—an ice age.

Models have shown that any change in speed or location of the current may well cause a rapid climate shift of great magnitude (Burroughs 17). This shift would be caused by two key changes: a decrease in salinity and an increase in the temperature of water in the North Atlantic Current. These factors would, in turn, cause the current to slow down or shut down, sending the Northern Hemisphere into an ice age.

The North Atlantic Current is a complicated system that runs for thousands of miles and combines water from all oceans. It moves heat from the tropics to the northern Atlantic. Robert Kunzig, the author of *The Restless Sea: Exploring the World Beneath the Waves*, said that oceanographers call this the “global journey” of the Thermohaline Circulation, which is run by heat and salt (268). It is called a conveyor belt because warm water moves north on surface currents and then back south in deep cold-water currents, folding over itself like a conveyor belt. The heat has a drastic effect on the climate for the Northern Hemisphere. Without it, the average temperature would be much lower.

The mechanisms by which the current works are very simple. As the water moves north, it cools down. In addition, its salinity rises because winds that blow east to west across the equator transport moisture from the Atlantic to the Pacific, leaving the Atlantic more saline. The water that feeds the Atlantic from the Mediterranean is also salty because it is nearly landlocked and moisture evaporates from the Mediterranean, leaving it saltier (Mayewski 105). As the temperature decreases and salinity increases, the water becomes denser, causing it to sink. As it sinks, it spreads out deep in the ocean basin where it is pulled back toward the equator, thus creating the conveyor-like characteristics....

Direct statements of fact form the basis of the essay.

Glen builds interest by acknowledging that there are differing opinions on the topic.

The coordinating conjunction *consequently* is particularly useful in a cause-and-effect essay.

The writer takes the knowledge level of his audience into account and provides explanations of scientific concepts. He supports his ideas with research.

Glen uses chronological order to explain the way the ocean currents work.

Editing and Proofreading

Check your draft for errors in spelling, grammar, and punctuation.

Focus on spelling. Double-check your spelling of words like *unnecessary* and *dissatisfied* in which a prefix is added to a base word that begins with a consonant. In most cases, the spelling of the base word does not change.

Focus on sentence clarity. Ensure that your sentences are clear by checking that the subjects agree with the verbs. In addition, read each sentence to be sure that each one expresses a complete thought.

Publishing and Presenting

Consider one of the following ways to share your work with others:

Present your essay. Use photographs, charts, and diagrams to help you explain the topic of your article. Include definitions of any challenging or specialized vocabulary your listeners will need to know in order to understand the information. Ask friends in the audience to provide feedback notes on your presentation.

Submit your essay for publication. If your essay focuses on a matter of local interest, send it to your school or community newspaper.

Reflecting on Your Writing

Writer's Journal Jot down your answer to this question:

How did writing about the topic help you better understand it?

Spiral Review

Earlier in this unit, you learned about **colons, semicolons, and ellipsis points** (p. 238) and **dependent and independent clauses** (p. 250). Check your essay to make sure you have used punctuation marks correctly and that all dependent clauses are linked to independent clauses.

Self-Assessment Rubric

Use the following criteria to evaluate the effectiveness of your essay.

Criteria	Rating Scale
PURPOSE/FOCUS Introduces a specific topic; provides a concluding section that follows from and supports the information or explanation presented	not very very 1 2 3 4
ORGANIZATION Organizes complex ideas, concepts, and information to make important connections and distinctions; uses appropriate and varied transitions to link the major sections, create cohesion, and clarify relationships among ideas	1 2 3 4
DEVELOPMENT OF IDEAS/ELABORATION Develops the topic with well-chosen, relevant and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic	1 2 3 4
LANGUAGE Uses precise language and domain-specific vocabulary to manage the complexity of the topic; establishes and maintains a formal style and an objective tone	1 2 3 4
CONVENTIONS Attends to the norms and conventions of the discipline	1 2 3 4

SELECTED RESPONSE

I. Reading Literature/Informational Text

Directions: Read the excerpt from *State of the Union Address (1941)* by President Franklin D. Roosevelt. Then, answer each question that follows.

For there is nothing mysterious about the foundations of a healthy and strong democracy. The basic things expected by our people of their political and economic systems are simple. They are:

Equality of opportunity for youth and for others.

5 Jobs for those who can work.

Security for those who need it.

The ending of special privilege for the few.

The preservation of civil liberties for all.

The enjoyment of the fruits of scientific progress in a wider and constantly
10 rising standard of living.

These are the simple, basic things that must never be lost sight of in the turmoil and unbelievable complexity of our modern world. The inner and abiding strength of our economic and political systems is dependent upon the degree to which they fulfill these expectations.

15 Many subjects connected with our social economy call for immediate improvement. As examples:

We should bring more citizens under the coverage of old-age pensions and unemployment insurance.

We should widen the opportunities for adequate medical care.

20 We should plan a better system by which persons deserving or needing gainful employment may obtain it.

I have called for personal sacrifice. I am assured of the willingness of almost all Americans to respond to that call.

1. What is a **central idea** expressed in the excerpt?
 - A. People’s expectations of their political system must be lowered.
 - B. Scientific progress is the most important factor in a strong democracy.
 - C. Our modern world is too complex for simple, basic ideals.
 - D. Some aspects of the social economy need immediate attention.
2. Which lines from the excerpt present the best example of **parallelism**?
 - A. lines 1–3
 - B. lines 11–14
 - C. lines 4–10
 - D. lines 15–16
3. **Part A** Which answer choice best indicates the general **purpose** of this speech?
 - A. to persuade
 - B. to reflect
 - C. to entertain
 - D. to describe

Part B Which passage from the excerpt most clearly reflects the general purpose of the speech?

 - A. “These are the simple, basic things...”
 - B. “I am assured of the willingness of almost all Americans...”
 - C. “For there is nothing mysterious...”
 - D. “Many subjects connected with our social economy call for immediate improvement.”
4. Which **rhetorical device** is used in lines 17–21?
 - A. analogy
 - B. repetition
 - C. restatement
 - D. rhetorical question
5. What is the meaning of the underlined word *democracy* as it is used in the passage?
 - A. political party
 - B. group of nations
 - C. government by the people
 - D. country of origin
6. Which passage from the excerpt is most clearly an **appeal to emotion**?
 - A. “The basic things expected by our people of their political and economic systems are simple.”
 - B. “We should plan a better system...”
 - C. “I have called for personal sacrifice.”
 - D. “Many subjects connected with our social economy call for immediate improvement.”
7. Which word best describes the **tone** of this speech?
 - A. lighthearted
 - B. serious
 - C. informal
 - D. uncertain



Timed Writing

8. In an essay, describe President Roosevelt’s **diction** and **syntax** as it appears in this excerpt. Explain how these elements of the **author’s style** help to advance his purpose in this speech. Use textual evidence to support your ideas.

GO ON 

II. Reading Informational Text

Directions: Read the article. Then, answer each question that follows.

Dog Training: Dominance vs. Leadership

The traditional method for training dogs—dominance-based training—requires a human being to establish physical control over a dog in order to modify its behavior. The trainer handles the dog, rolling him or her over to force submission, and the dog is given few rewards. This method of training is based on the theory that dogs are similar to wolves, who establish dominance through physical confrontation.

Another approach—leadership training—employs gentler methods for teaching dogs acceptable behavior. One program of this type is called “Nothing In Life Is Free” (NILIF). The NILIF protocol requires a dog to perform a command before being rewarded with something he or she wants, such as food, attention, or a walk. For example, if a dog wants to go outside, he or she must first sit. The NILIF trainer waits until the dog performs the desired behavior, and only then provides rewards. The dog quickly learns to perform as commanded in order to get desirable things or experiences.

Traditional dominance-based training can result in a submissive dog, but can also create a relationship of fear between dog and human. Also, it can sometimes result in a more aggressive dog. With leadership training, no fear or aggression is involved. Thus, this method tends to create a stronger bond between pet and owner. Many trainers in the Association of Pet Dog Trainers prefer leadership-training methods.

- Part A** According to the article, what is one problem with dominance training?
 - Dominance training may result in a more aggressive dog.
 - Dominance training proved ineffective in taming wolves.
 - Dominance training takes too much time.
 - Dominance training involves too many rewards.
- What organizational structure does the author use in the last paragraph of the article?
 - chronological order
 - comparison-and-contrast organization
 - cause-and-effect organization
 - spatial order
- What is the best definition for the underlined word *protocol*?
 - network or grid
 - procedure or system
 - skill or talent
 - authority or control

III. Writing and Language Conventions

Directions: Read the passage. Then, answer each question that follows.

(1) Katrina wrote her cellular phone service provider a letter.

(2) Read her letter below.

(3) Dear Sir or Madam:

(4) I am writing to request a termination of the one-year cellular phone contract I signed three months ago. (5) The service has been sporadic. (6) I am unable to send or receive calls from my home or neighborhood. (7) In addition, when I make calls outside this area, the likelihood of the call being dropped is very high. (8) I am angry. (9) I am upset.

(10) I realize that there is normally a termination fee however, I was assured when the contract was signed that I would have no service problems in my area. (11) As a result of my difficulty, I would like the termination fee waived and want to receive a partial refund on the bills I have paid.

(12) I need that cash! (13) Please notify me of your plan.

(14) Sincerely,

(15) *Katrina Vasquez*

(16) Katrina Vasquez

- Which word in sentence 1 is a **direct object**?
 - Katrina
 - phone service
 - provider
 - letter
- If Katrina decides to include a quotation from the contract in her letter, which introduction to her quotation uses the correct **punctuation mark**?
 - The contract states the following,
 - The contract states the following;
 - The contract states the following:
 - The contract states the following...
- Which of the following structures is the result of combining sentences 8 and 9 below?

I am angry and upset.

 - a compound verb
 - a compound object
 - a compound predicate adjective
 - a compound predicate nominative
- Which sentence contains a **dependent clause**?
 - sentence 1
 - sentence 5
 - sentence 6
 - sentence 7
- Which revision to the beginning of sentence 10 corrects the missing or incorrect **punctuation mark**?
 - I realize that there is normally a termination fee: however,
 - I realize that there is normally a termination fee; however,
 - I realize that: there is normally a termination fee however
 - I realize that there is normally a termination fee ... however



CONSTRUCTED RESPONSE

Directions: Follow the instructions to complete the tasks below as required by your teacher.

As you work on each task, incorporate both general academic vocabulary and literary terms you learned in Parts 1 and 2 of this unit.

Writing

TASK 1 Informational Text

Determine an Author's Purpose and Point of View

Write an essay in which you identify the author's purpose and point of view in a work from Part 2 of this unit.

- Identify the selection you will use as the focus for your essay. State the work's topic and explain the author's general and specific purposes for writing.
- Describe the author's point of view on the topic. Explain how that perspective influences his or her choices of supporting information and details.
- Evaluate the author's use of any rhetorical devices, such as parallel construction, repetition, and figurative language, to advance his or her point of view. Include examples from the text to support your evaluation.

TASK 2 Informational Text

Analyze the Development of Central Ideas

Write an essay in which you compare and contrast the development of the central ideas of two texts from Part 2 of this unit.

- Write a brief summary of each text. Clearly state the central idea each text expresses.
- Describe how each author introduces his or her central idea and explain the strategies he or she uses to develop that idea.
- Discuss specific details that contribute to the development of each central idea. Explain what each detail adds.

- Point out the similarities and differences in the techniques each author uses to develop his or her main idea. If possible, make connections between the techniques the author uses and the types of writing each text exemplifies.

TASK 3 Informational Text

Analyze Characteristics of Expository and Persuasive Texts

Write an essay in which you analyze in detail how expository and persuasive texts are alike and different.

Part A

- Select one expository text and one persuasive text from Part 2 of this unit.
- As you review each text, make notes about the author's purpose for writing. In addition, note key aspects of his or her style as well as the organizational structure he or she uses and the types of supporting details he or she includes.
- Answer the following questions: What is the most significant difference between the two texts? What qualities do the two texts share?

Part B

- Use your notes and answers to the questions in Part A to write an analytic essay in which you compare and contrast the two texts. Based on this analysis, draw conclusions about the ways in which expository and persuasive texts are both similar and different.
- Use examples from the texts you chose to illustrate and support your analysis and conclusions.

Speaking and Listening

TASK 4 Informational Text

Determine the Central Idea

Write and deliver an oral report in which you determine the central idea in a nonfiction work from Part 2 of this unit.

- Identify the work you will discuss, explain who wrote it, and briefly summarize it.
- State your interpretation of the work's central idea.
- Show how you arrived at your interpretation by explaining how the author introduces and develops the key idea. Cite specific details from the work that support your interpretation.
- Present your information clearly, logically, and concisely. Aid your listeners' understanding by giving them an annotated copy of the work, a list of key supporting details you will discuss, or other helpful information.
- Use the conventions of standard English when presenting your report.

TASK 5 Informational Text

Analyze Diction, Syntax, Meaning, and Tone

Write and deliver a visual presentation in which you analyze the impact of diction and syntax on the tone of a nonfiction work from Part 2 of this unit.

- Choose a work that exhibits interesting diction and syntax. Identify at least two examples of diction and two examples of syntax from that text.
- For each example of diction and syntax you chose, write a paragraph in which you analyze why the author chose to use that particular word, phrase, or arrangement of words. Explain how those choices affect the meaning and tone of the work as a whole.
- Find or create visuals, such as photographs, drawings, charts, or graphs, that illustrate your ideas.
- Organize your written materials and visuals into a presentation that sets out a clear line of reasoning.
- Share your presentation with the class, transitioning logically between reading from your text and showing the visuals.

Research

TASK 6 Informational Text



Is knowledge the same as understanding?

In Part 2 of this unit, you have read texts that explore different ways of knowing and understanding the world. Now you will conduct a short research project about the ways in which people learn or gain knowledge. Choose a topic that is focused enough for a short research project. For example, you might research how a particular musician learns a new piece, an athlete learns a new move, or a child learns a new word. Use both the texts you have read and the research you have conducted to reflect on and write about this unit's Big Question. Review the following guidelines before you begin your research:

- Use reliable print or digital sources.
- Take notes as you analyze the texts you find through research.
- Cite your sources accurately.

When you have completed your research, write an essay in response to the Big Question. Discuss how your initial ideas have changed or been reinforced. Support your response with examples from both a text you have read in Part 2 of this unit and those you discovered through research.



"Brother, can you spare a **dime**?"

—Yip Harburg and Jay Gorney

PART 3

TEXT SET DEVELOPING INSIGHT

THE GREAT DEPRESSION

The Great Depression was a dramatic and painful time in American history. The stock market crash, bank failures, massive unemployment, and devastating drought created a perfect storm of economic failure. The readings in this section provide different kinds of information about the era. Some focus on facts and data while others provide personal accounts of life during those years. As you read each selection, consider what it suggests about the Big Question for this unit: **Is knowledge the same as understanding?** Think about how each text adds to your knowledge of the Great Depression. By gaining this knowledge, do you also gain understanding of what it was like to live through that time in history?

- ◀ **CRITICAL VIEWING** This sentence comes from a famous song written during the Great Depression. How might this lyric connect to the experiences of the people in the photo?

READINGS IN PART 3



SPEECH

First Inaugural Address

Franklin Delano Roosevelt
(p. 284)



EXPOSITORY ESSAY *from Nothing to Fear: Lessons in Leadership from FDR*

Alan Axelrod (p. 294)



HISTORY

from Americans in the Great Depression

Eric Rauchway (p. 298)



JOURNALISM

Women on the Breadlines

Meridel LeSueur (p. 308)



PHOTOGRAPH

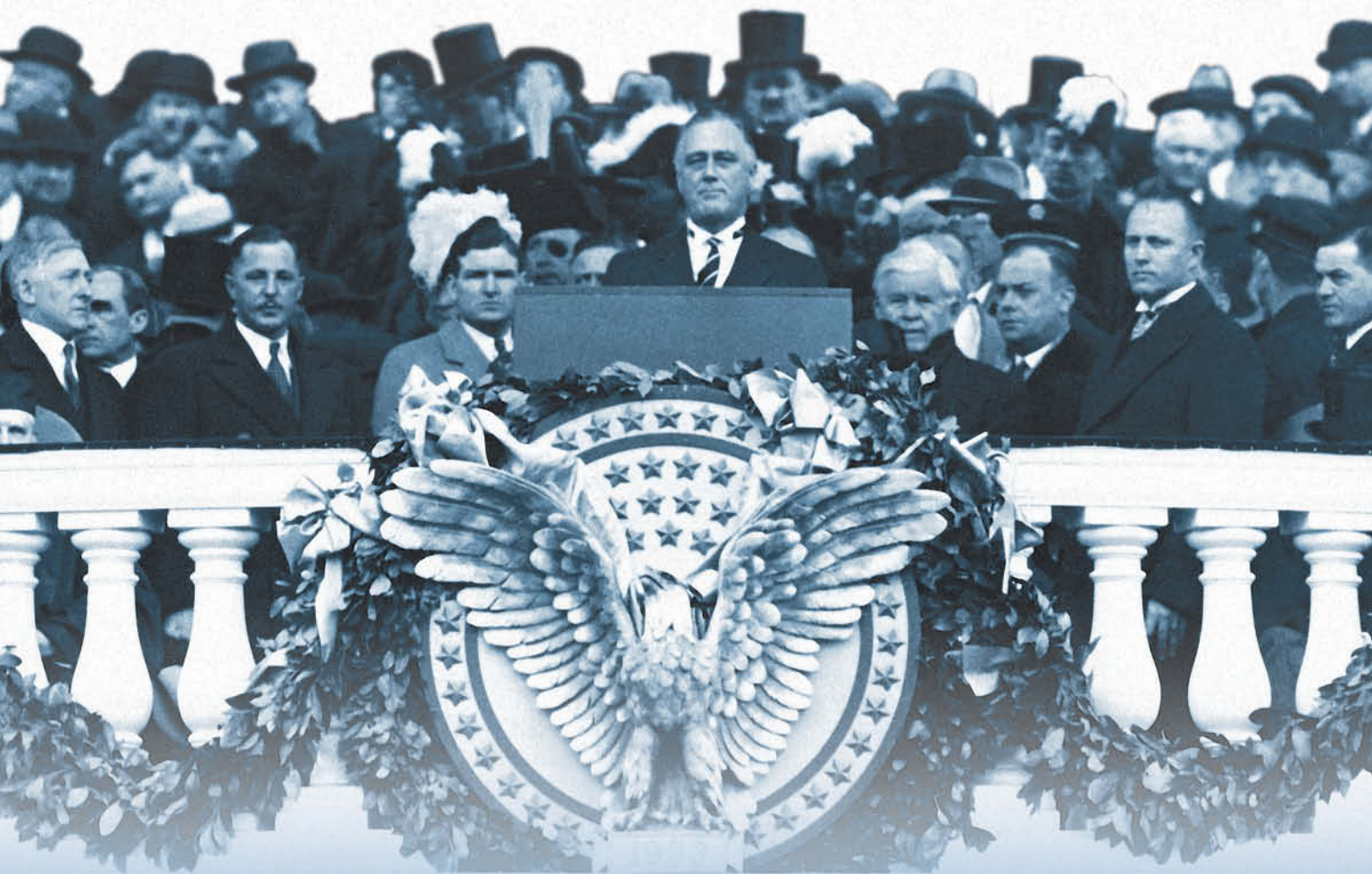
Bread Line, New York City, 1932

H. W. Fechner (p. 318)

CLOSE READING TOOL



Use the **Close Reading Tool** to practice the strategies you learn in this unit.



First Inaugural Address

Franklin Delano Roosevelt

P

resident Hoover, Mr. Chief Justice, my friends:

This is a day of national consecration,¹ and I am certain that my fellow-Americans expect that on my induction into the Presidency I will address them with a **candor** and a decision which the present situation of our nation impels.

This is pre-eminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great nation will endure as it has endured, will revive and will prosper.

So first of all let me assert my firm belief that the only thing we have to fear is fear itself—nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance.

In every dark hour of our national life a leadership of frankness and vigor has met with that understanding and support of the people themselves which is essential to victory. I am convinced that you will again give that support to leadership in these critical days.

In such a spirit on my part and on yours we face our common difficulties. They concern, thank God, only material things. Values have shrunk to fantastic levels; taxes have risen; our ability to pay has fallen, government of all kinds is faced by serious curtailment of income; the means of exchange are frozen in the currents of trade; the withered leaves of industrial enterprise lie on every side; farmers find no markets for their produce; the savings of many years in thousands of families are gone.

More important, a host of unemployed citizens face the grim problem of existence, and an equally great number toil with little return. Only a foolish optimist can deny the dark realities of the moment.

Yet our distress comes from no failure of substance. We are stricken by no plague of locusts.² Compared with the perils which our forefathers conquered because they believed and were not afraid, we have still much to be thankful for. Nature still offers her bounty and human efforts have multiplied it. Plenty is at our doorstep, but a generous use of it languishes in the very sight of the supply.

Primarily, this is because the rulers of the exchange of mankind's

◀ **candor**

(kən' dər) *n.* sharp honesty or frankness in expressing oneself

1. **consecration** (kən' si krā' shən) *n.* dedication to something sacred.

2. **plague of locusts** According to Exodus 10:3–20, the plague of locusts was one of ten plagues inflicted by God on the Egyptians as punishment for enslaving the Israelites.

◀ President Franklin D. Roosevelt delivering his first inaugural address, 1933

goods have failed through their own stubbornness and their own incompetence, have admitted that failure and abdicated. Practices of the unscrupulous money changers stand indicted in the court of public opinion, rejected by the hearts and minds of men.

True, they have tried, but their efforts have been cast in the pattern of an outworn tradition. Faced by failure of credit, they have proposed only the lending of more money.

Stripped of the lure of profit by which to induce our people to follow their false leadership, they have resorted to exhortations, pleading tearfully for restored confidence. They know only the rules of a generation of self-seekers.

They have no vision, and when there is no vision the people perish.

The money changers have fled from their high seats in the temple³ of our civilization. We may now restore that temple to the ancient truths.

The measure of the restoration lies in the extent to which we apply social values more noble than mere monetary profit.

Happiness lies not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative effort.

The joy and moral stimulation of work no longer must be forgotten in the mad chase of evanescent profits. These dark days will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves and to our fellow-men.

Recognition of the falsity of material wealth as the standard of success goes hand in hand with the abandonment of the false belief that public office and high political position are to be valued only by the standards of pride of place and personal profit; and there must be an end to a conduct in banking and in business which too often has given to a sacred trust the likeness of callous and selfish wrongdoing.

Small wonder that confidence languishes, for it thrives only on honesty, on honor, on the sacredness of obligations, on faithful protection, on unselfish performance. Without them it cannot live.

Restoration calls, however, not for changes in ethics alone. This nation asks for action, and action now.

Our greatest primary task is to put people to work. This is no unsolvable problem if we face it wisely and courageously. . . .

I favor as a practical policy the putting of first things first. I shall spare no effort to restore world trade by international economic readjustment, but the emergency at home cannot wait on that accomplishment.

3. **money changers . . . temple** allusion to Matthew 21:12–13, in which Jesus overturns the money changers' tables at the temple in Jerusalem. The president is comparing those ancient money changers to modern bankers who took great risks with depositors' money and who charged excessive interest rates for loans.

The basic thought that guides these specific means of national recovery is not narrowly nationalistic.

It is the insistence, as a first consideration, upon the interdependence of the various elements in, and parts of, the United States—a recognition of the old and permanently important manifestation of the American spirit of the pioneer.

It is the way to recovery. It is the immediate way. It is the strongest assurance that the recovery will endure.

In the field of world policy I would dedicate this nation to the policy of the good neighbor—the neighbor who resolutely respects himself and, because he does so, respects the rights of others—the neighbor who respects his obligations and respects the sanctity of his agreements in and with a world of neighbors.

If I read the temper of our people correctly, we now realize as we have never before, our interdependence on each other; that we cannot merely take, but we must give as well; that if we are to go forward we must move as a trained and loyal army willing to sacrifice for the good of a common discipline, because, without such discipline, no progress is made, no leadership becomes effective.

We are, I know, ready and willing to submit our lives and property to such discipline because it makes possible a leadership which aims at a larger good.

These dark days will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves and to our fellow-men.

Bread line on a city street during the Depression



This I propose to offer, pledging that the larger purposes will bind upon us all as a sacred obligation with a unity of duty hitherto evoked only in time of armed strife.

With this pledge taken, I assume unhesitatingly the leadership of this great army of our people, dedicated to a disciplined attack upon our common problems.

feasible ▶

(fēˈ zə bəl) *adj.*

capable of being done or carried out; practicable; possible

Action in this image and to this end is **feasible** under the forms of government which we have inherited from our ancestors.

Our Constitution is so simple and practical that it is possible always to meet extraordinary needs by changes in emphasis and arrangement without loss of essential form.

That is why our constitutional system has proved itself the most superbly enduring political mechanism the modern world has produced. It has met every stress of vast expansion of territory, of foreign wars, of bitter internal strife, of world relations. . . .

I am prepared under my constitutional duty to recommend the measures that a stricken nation in the midst of a stricken world may require.

These measures, or such other measures as the Congress may build out of its experience and wisdom, I shall seek, within my constitutional authority, to bring to speedy adoption.

Presidential candidate Franklin Delano Roosevelt as his motorcade arrives in Atlanta, 1932



But in the event that the Congress shall fail to take one of these two courses, and in the event that the national emergency is still critical, I shall not evade the clear course of duty that will then confront me.

I shall ask the Congress for the one remaining instrument to meet the crisis—broad executive power to wage a war against the emergency as great as the power that would be given me if we were in fact invaded by a foreign foe.

For the trust reposed in me I will return the courage and the devotion that befit the time. I can do no less.

We face the **arduous** days that lie before us in the warm courage of national unity; with the clear consciousness of seeking old and precious moral values; with the clean satisfaction that comes from the stern performance of duty by old and young alike.

We aim at the assurance of a rounded and permanent national life.

We do not distrust the future of essential democracy. The people of the United States have not failed. In their need they have registered a mandate that they want direct, vigorous action.

They have asked for discipline and direction under leadership. They have made me the present instrument of their wishes. In the spirit of the gift I take it.

In this dedication of a nation we humbly ask the blessing of God. May He protect each and every one of us. May He guide me in the days to come.

◀ **arduous**
(är' jōō əs) *adj.*
difficult; laborious

ABOUT THE AUTHOR

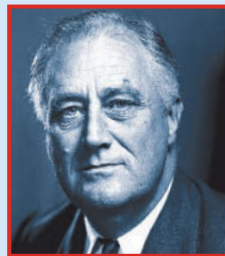
Franklin Delano Roosevelt

(1882–1945)

Franklin Delano Roosevelt had a relatively easy life until he was stricken with polio at age 39. Ironically, Roosevelt realized his potential as a leader only after falling victim to this illness. He was twice elected governor of New York; then, in 1932, he defeated President Herbert Hoover to become the nation's thirty-second president. Roosevelt won an unprecedented four terms as president.

On March 4, 1933, newly elected President Franklin Delano Roosevelt delivered his inaugural address to a nation close to despair. The Great Depression had weighed down American life for more than three years. Americans sat by their radios to hear the new president's address, a speech he had written himself.

Franklin Roosevelt led the nation through two great challenges: the Great Depression and World War II. The war was almost over when the president died in 1945.



Close Reading Activities

READ

Comprehension

Reread all or part of the text to help you answer the following questions.

1. What are the occasion and purpose of this speech?
2. According to Roosevelt, what are the “common difficulties” he and his audience face?
3. On whom does Roosevelt place the largest blame for the Great Depression?
4. What does Roosevelt say is the “greatest primary task” facing the nation?
5. According to Roosevelt, how should Congress respond to the crisis?

Research: Clarify Details This speech may include references that are unfamiliar to you. Choose at least one unfamiliar detail, and briefly research it. Then, explain how the information you learned from research sheds light on an aspect of the speech.

Summarize Write an objective summary of the speech. Remember that an objective summary is free from opinion and evaluation.

Language Study

Selection Vocabulary The following passages appear in “First Inaugural Address.” Define each boldface word. Then, use the word in a sentence of your own.

- I am certain that my fellow-Americans expect that on my induction into the Presidency I will address them with a **candor** and a decision which the present situation of our nation impels.
- Action in this image and to this end is **feasible** under the forms of government which we have inherited from our ancestors.
- We face the **arduous** days that lie before us in the warm courage of national unity...

Diction and Style Study the excerpt from the speech that appears below. Then, answer the questions.

Values have shrunken to fantastic levels; taxes have risen; our ability to pay has fallen, government of all kinds is faced by serious curtailment of income....

1. (a) What does *fantastic* mean in this passage?
(b) How does this meaning relate to the idea of fantasy or imagination?

2. (a) Identify a synonym Roosevelt could have used in place of *fantastic*. (b) What aspects of America’s economic problems does the word *fantastic* emphasize that the synonym does not?

Conventions Read this passage from the speech. Identify the predicate nominatives. Then, explain how the author’s use of predicate nominatives helps create parallelism and strengthens the message of the text.

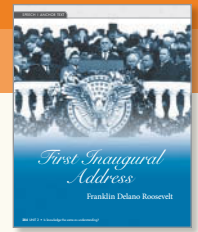
It is the way to recovery. It is the immediate way. It is the strongest assurance that the recovery will endure.

Academic Vocabulary

The following words appear in blue in the instructions and questions on the facing page.

trace **signaled** **accentuate**

Categorize the words by deciding whether you know each one well, know it a little bit, or do not know it at all. Then, use a dictionary to look up the definitions of the words you are unsure of or do not know at all.



Literary Analysis

Reread the identified passages. Then, respond to the questions that follow.

Focus Passage 1 (pp. 285–286)

Yet our distress . . . the ancient truths.

Key Ideas and Details

1. According to Roosevelt, why should Americans be “thankful” even in the midst of their troubles?
2. **(a) Interpret:** Who are the “rulers of the exchange of mankind’s goods”? **(b) Analyze:** According to Roosevelt, how have these people failed the country?

Craft and Structure

3. **(a) Trace** references to the “unscrupulous money changers” through the passage. **(b) Connect:** To what Biblical event do these references allude? **(c) Analyze:** What comparison is Roosevelt making through this allusion? Explain.
4. **(a) Interpret:** The president refers to the “temple” of civilization. What tone, or attitude toward his topic, is **signaled** by this term? **(b) Analyze:** Cite two other examples of Roosevelt’s diction that contribute to that tone. Explain your choices.

Integration of Knowledge and Ideas

5. **Connect:** What does Roosevelt believe about the role of leaders in society? Explain, citing details from the text.

Focus Passage 2 (p. 286)

Happiness lies not . . . it cannot live.

Key Ideas and Details

1. **(a)** According to Roosevelt, what is the source of happiness? **(b) Interpret:** For Roosevelt, what lesson must Americans learn from the “dark days” of the Depression? Explain.

Craft and Structure

2. **(a) Distinguish:** Identify phrases in the passage in which *d*, *s*, *p*, or *b* sounds repeat at the beginnings of nearby words. **(b) Interpret:** In what ways might this use of alliteration affect how readers hear and remember the passage? Explain.
3. **(a)** Which words does Roosevelt repeat in the focus passage, either in whole or in a related form? **(b) Analyze:** What key ideas do these words **accentuate**? Explain.

Integration of Knowledge and Ideas

4. **(a) Summarize:** What is Roosevelt’s message about the importance of wealth over other values? **(b) Analyze:** Why might such a message be particularly powerful at this point in history?

Persuasive Appeals

There are three types of **persuasive appeal**: *ethos*, or the appeal to the speaker’s expertise and credibility; *logos*, or the appeal to reason and logic; and *pathos*, or the appeal to emotion.

1. **(a)** In the beginning of the speech, what does the president say about how he will speak to the people? **(b)** Explain how this is an appeal to *ethos*, or to the president’s authority and trustworthiness.
2. **(a)** What information does Roosevelt provide about the “common difficulties” the nation faces? **(b)** Explain how this list of realities is an appeal to *logos*—to listeners’ ability to think and reason.
3. **The Great Depression:** **(a)** Cite two examples of Roosevelt’s use of *pathos*. **(b)** For each example, explain what the emotional message is and why it would appeal to audiences in the midst of the Great Depression.

DISCUSS

From Text to Topic **Debate**

Debate the following passage with your classmates. Clearly state your ideas and support them with evidence from the text.

But in the event that the Congress shall fail to take one of these two courses, and in the event that the national emergency is still critical, I shall not evade the clear course of duty that will then confront me.

I shall ask the Congress for the one remaining instrument to meet the crisis—broad executive power to wage a war against the emergency as great as the power that would be given me if we were in fact invaded by a foreign foe.

QUESTIONS FOR DISCUSSION

1. What is Roosevelt's tone in this passage?
2. What image of a leader does Roosevelt project in this passage?
3. Do you think listeners at the time found the message of a "war" on the emergency to be comforting or disturbing? Explain.

WRITE

Writing to Sources **Argument**

Assignment

Write a **persuasive essay** in which you analyze and evaluate Roosevelt's use of charged, or emotionally loaded, language in this speech. Cite at least two examples of his use of charged words and discuss the appropriateness of such language given the occasion and purpose of the speech.

Prewriting and Planning Reread the speech, looking for passages in which Roosevelt uses words designed to stir listeners' emotions. Record your notes.

Drafting Select an organizational structure for your essay. Most persuasive writing follows order of importance organization. State your claim in a thesis statement, and then organize your ideas in the order that best supports that claim.

- **Most to Least Important** Present your most convincing support first to capture the audience's attention.
- **Least to Most Important** Begin with your least important point and build your argument, unleashing the most convincing support at the end.

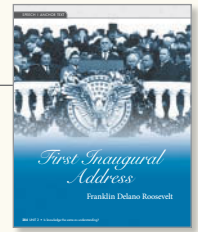
In your draft, cite specific examples from the speech to support your points.

Revising Rearrange sentences or paragraphs as needed to strengthen the logical flow of your essay. Delete any sentences that do not contribute to your main idea. Also, be sure that you have included sufficient and convincing support in the form of evidence from the text.

Editing and Proofreading Check your spelling and punctuation as you prepare the final draft. In particular, use colons, semicolons, and ellipses correctly, especially when quoting from the text.

CONVENTIONS

A passage that supports your argument may include more information than is necessary to your purpose. Identify the relevant portions of the passage and use ellipsis points to indicate text you have eliminated.



RESEARCH

Research Investigate the Topic

Bankers and the Great Depression In his first inaugural address, Roosevelt names the actions of bankers, or in his words “money changers,” as a primary cause of the Great Depression. He accuses the entire banking industry of unscrupulous behavior, incompetence, greed, and a focus on profits that ignored all other values.

Assignment

Conduct research to determine the role that the banking industry played in causing the Great Depression. Consult historical documents, such as newspaper articles covering the stock market crash of 1929, as well as modern analyses of the banks’ role in that event. Take clear notes and carefully identify your sources for citation. Share your findings in an **oral presentation**.

PREPARATION FOR ESSAY

You may use the knowledge you gain during this research assignment to support your claims in an essay you will write at the end of this section.

Gather Sources Locate authoritative sources. Secondary sources, such as history books and modern analyses, provide insight into the cause-and-effect relationship of events. You may also use primary sources, such as interviews with bankers of the era or historical documents from Wall Street. Look for reliable sources that feature credible authors and sound information.

Take Notes Use an organized note-taking strategy for each source you consult.

- If you take notes electronically, use the copy and paste functions of your word-processing program to capture Web addresses and publication information from online sources. Doing so will help you avoid errors.
- When you copy direct quotations from print sources, be sure to record the page number on which you found the quotation. You will need it for your in-text citation.
- Save time by writing down only the basics. Make quick notes about the most pertinent ideas and then revisit sources to check the details.

Synthesize Multiple Sources Use your notes to organize your research into a cohesive presentation. Use what you learned from primary and secondary sources to draw conclusions about the role the banking industry played in the Great Depression. Construct a thorough outline for your presentation and include a Works Cited list. See the Citing Sources pages in the Introductory Unit of this textbook for additional guidance.

Organize and Present Ideas Practice delivering your presentation, maintaining eye contact with your audience, and pacing your speech. Anticipate questions your audience might have and prepare answers, with reliable citations, to address them.



President Franklin Delano Roosevelt at his desk in the Oval Office

provocative ▶
(prə vək'ə tiv) *adj.*
exciting; stimulating

obscures ▶
(əb skyoorz') *v.*
conceals; hides

from

Nothing to Fear: Lessons in Leadership from FDR

Alan Axelrod

"This great nation will endure as it has endured, will revive and will prosper. So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself—nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance."

— Franklin Delano Roosevelt;
First Inaugural Address, March 4, 1933

In *Defending Your Life*, a charmingly **provocative** 1991 movie written and directed by its star, Albert Brooks, we discover that the only truly unforgivable sin in life is fear. Killed in a head-on crash with a bus, yuppie Brooks finds himself transported to Judgment City, where he must "defend his life" before a pair of judges who will decide whether he is to be returned to Earth for another crack at life or be permitted to progress to the next plane of existence. His attorney (for the benevolent managers of the universe provide defense assistance) explains to him the nature of fear, which is, he says, a "fog" that **obscures** everything and that makes intelligent, productive action impossible.

It is a stimulating thought—that fear is not so much the sensation accompanying the realization of danger, but a fog, an obscurer of truth, an interference with how we may productively engage reality. Certainly this is the way FDR saw it. In 1921 polio threatened first to kill him and then paralyzed him, subjected him to a life of relentless pain, and nearly ended his career in public service. He could then and there have given in to the fog of fear, but he chose not to. He chose instead to understand polio, to see clearly the extent of his disability, and then to assess—also clearly—his options for overcoming that disability. He did not blink at the odds. He looked at them, contemplated them, assessed them, and then acted on them.

Now, more than a decade later, assuming the office of president of the United States, he began by asking the American people to sweep

aside the fog of fear, “nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance.” He didn’t ask them to stop being afraid, but to stop letting fear obscure their vision of reality. He asked the people to confront what they feared, so that they could see clearly what needed to be done and thereby overcome (and the word is significant) the terror that *paralyzes*.

In the second paragraph of his inaugural speech, FDR lifted the fog of fear. What did he reveal to his audience, the American people?

Values have shrunk to fantastic levels; taxes have risen; our ability to pay has fallen; government of all kinds is faced by serious curtailment of income; the means of exchange are frozen in the currents of trade; the withered leaves of industrial enterprise lie on every side; farmers find no markets for their produce; the savings of many years in thousands of families are gone.

There is no sugarcoating of reality here! The fog has lifted, the scene is sharply etched and downright frightening: “a host of unemployed citizens face the grim problem of existence, and an equally great number toil with little return. Only a foolish optimist can deny the dark realities of the moment.”

FDR did not blink at reality and he did not allow his audience to do so either. He embarked on this catalog of economic disasters by defining them as “our common difficulties,” which “concern, thank God, only material things.”

The fog was lifted and the president’s listeners could see the reality they already knew, a reality of poverty and despair, to be sure; yet with the fog of fear lifted, they could see it in a new light: Our common difficulties “concern, thank God, only material things.”

Not one to blink at disaster, FDR also saw a way out of it:

Yet our distress comes from no failure of substance. We are stricken by no plague of locusts. Compared with the perils which our forefathers conquered because they believed and were not afraid, we have still much to be thankful for. Nature still offers her bounty and human efforts have multiplied it. Plenty is at our doorstep. . .

Lift the fog of fear and you could see that the Great Depression was not of natural, supernatural, or **inevitable** origin. It was not a plague of biblical proportion. Our kind has conquered worse in the past.

◀ **inevitable**
(in ev’i tə bəl) *adj.* certain to happen; incapable of being avoided

Close Reading Activities

READ

Comprehension

Reread all or part of the text to help you answer the following questions.

1. What event in FDR's life does Axelrod use as an example of the president's facing down fear?
2. According to the author, how does FDR's first inaugural address ease people's fears?
3. In Axelrod's view, what does the easing of fear allow FDR's listeners to perceive?

Research: Clarify Details This essay may include references that are unfamiliar to you. Choose at least one unfamiliar detail and briefly research it. Then, explain how the information you learned from research sheds light on an aspect of the essay.

Summarize Write an objective summary of the essay. Remember that an objective summary is free from opinion and evaluation.

Language Study

Selection Vocabulary The following passages appear in the essay. Define each boldfaced word. Then, use all three terms in a paragraph.

- His attorney... explains to him the nature of fear, which is... a "fog" that **obscures** everything...

- In *Defending Your Life*, a charmingly **provocative** 1991 movie...
- Lift the fog of fear and you could see that the Great Depression was not of natural, supernatural, or **inevitable** origin.

Literary Analysis

Reread the identified passage. Then, respond to the questions that follow.

Focus Passage (p. 294)

It is a stimulating thought... acted on them.

Key Ideas and Details

1. **Interpret:** According to Axelrod, what relationship exists between fear and truth? Explain.

Craft and Structure

2. **(a) Distinguish:** What words and phrases does Axelrod use to describe fear? **(b) Interpret:** How

does this description support the author's idea that fear is not a "sensation" but a natural force?

3. **(a) Distinguish:** Which words in the passage relate to the idea of seeing or clear judgment? **(b) Analyze:** How do these context clues clarify the meaning of the idiom "to blink at"?

Integration of Knowledge and Ideas

4. In the last sentence of the focus passage, Axelrod lists steps in FDR's reaction to illness. How do these steps support Axelrod's point about FDR's leadership during the Depression? Explain.

Metaphor

A **metaphor** is a comparison between two unlike things. Nonfiction authors may use metaphors to make abstract ideas more real and understandable for readers. Reread the essay, and take notes on the author's use of metaphors.

1. What metaphor does Axelrod repeat to characterize fear and its effects on people?

2. How does this metaphor connect to Axelrod's discussion of FDR's ability to confront "reality"?

3. **The Great Depression:** In what ways does Axelrod's use of metaphor support his judgment that FDR was a **visionary** leader? Explain.



DISCUSS • RESEARCH • WRITE

From Text to Topic **Group Discussion**

Discuss the following passage with a group of classmates. Take notes during the discussion. Contribute your own ideas, and support them with examples from the text.

He didn't ask them to stop being afraid, but to stop letting fear obscure their vision of reality. He asked the people to confront what they feared, so that they could see clearly what needed to be done and thereby overcome (and the word is significant) the terror that *paralyzes*.

QUESTIONS FOR DISCUSSION

1. What does Axelrod find remarkable about FDR's leadership?
2. Why would attitude adjustments like those Axelrod describes be important in a time of national crisis?

Research **Investigate the Topic**

Action During a Crisis At the end of this essay, Alan Axelrod **asserts** that President Roosevelt saw a way to lead the nation out of the Great Depression.

Assignment

Conduct research to learn about the steps President Roosevelt took to address the causes of economic failure and to provide relief to a suffering nation. Consult a variety of sources, including Web sites run by reliable news organizations. Record your notes carefully, making sure to identify all source information for citation. Share your findings in a **research report**.

PREPARATION FOR ESSAY

You may use the results of this research project in an essay you will write at the end of this section.

Writing to Sources **Argument**

In the excerpt from *Nothing to Fear*, Alan Axelrod analyzes and provides an interpretation of part of FDR's first inaugural address.

Assignment

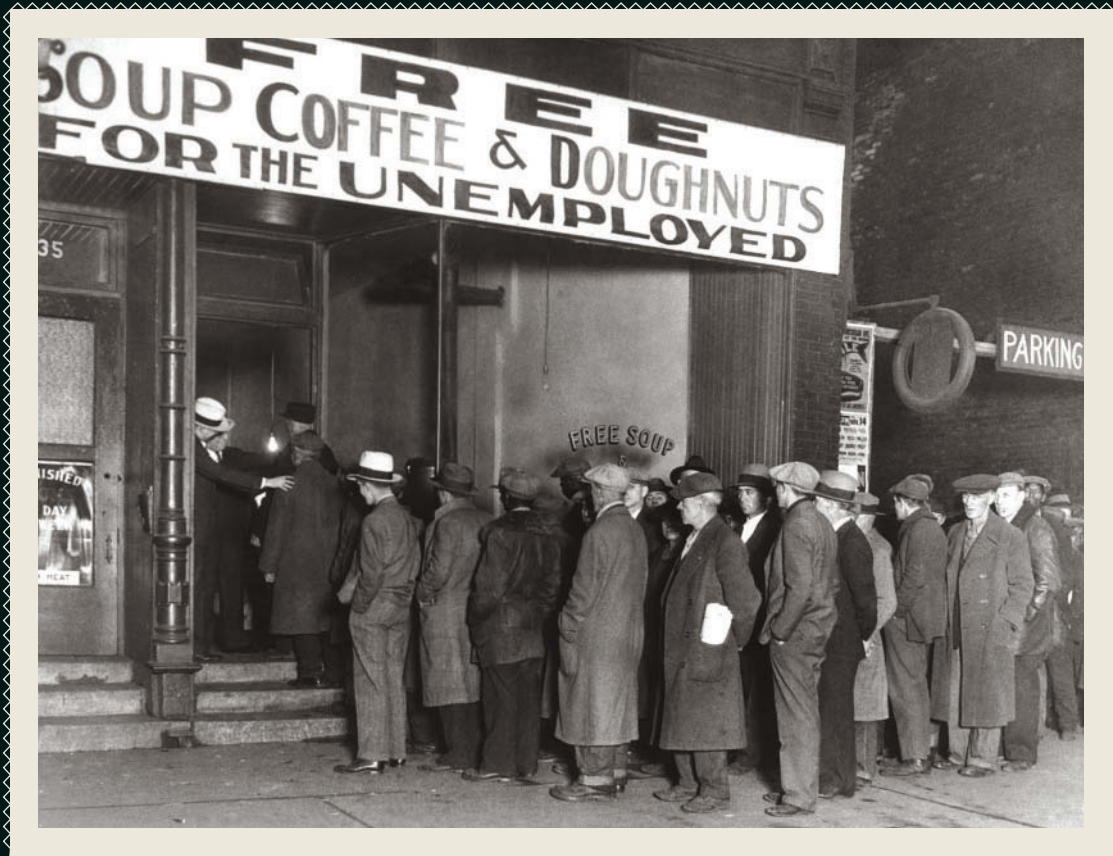
Write an **argumentative essay** in which you evaluate Axelrod's interpretation of FDR's speech. Follow these steps:

- Make notes about Axelrod's claims and the evidence he uses to support them. Consider whether each piece of evidence is relevant and whether the evidence as a whole provides sufficient support for his position.
- Use your notes to help you sum up your **critique** in a thesis statement. Structure your essay around this statement.
- Review and evaluate your argument, adding and changing support in areas where you feel your position is not sufficiently defended.
- Review your writing for errors in grammar, usage, and mechanics. Eliminate any sentences that do not directly relate to your argument.

ACADEMIC VOCABULARY

Academic terms appear in blue on these pages. If these words are not familiar to you, use a dictionary to find their definitions. Then, use them as you speak and write about the text.

from **AMERICANS IN THE
GREAT DEPRESSION**



Unemployed men line up at a soup kitchen opened by notorious gangster Al Capone in Chicago (1931).

*from The Great Depression and the New Deal:
A Very Short Introduction*

Eric Rauchway

The United States endured depressions before the 1930s, but the Great Depression, in its breadth and duration, and in the immediacy of its chronicling, produced also a great compression.

The newly interconnected country (Americans in their twenties could remember when there were still western territories, rather than fully fledged states) now had radio and newsreels throughout its towns to show itself how its people suffered. As the Depression lasted, it put the middle class more and more into the circumstances of the poor and encouraged empathy across class lines. . . .

Americans in need asked for help reluctantly, and when circumstances forced them to seek help, they went to those closest to them. But in the Depression, each of their customary sources of support failed them, one by one. As a New York City official explained in 1932, “when the breadwinner is out of a job he usually exhausts his savings if he has any. . . . He borrows from his friends and from relatives until they can stand the burden no longer. He gets credit from the corner grocery store and the butcher shop, and the landlord forgoes collecting the rent until interest and taxes have to be paid and something has to be done. All of these resources are finally exhausted over a period of time, and it becomes necessary for these people, who have never before been in want, to ask for assistance.”

Historically, American cities had through their own treasuries provided relief to their poor, but soon even cities could not help their citizens. In 1932, a Detroit official put it this way:

Many essential public services have been reduced beyond the minimum point absolutely essential to the health and safety of the city. . . . The salaries of city employees have been twice reduced . . . and hundreds of faithful employees . . . have been furloughed. Thus has the city borrowed from its own future welfare to keep its unemployed on the barest subsistence levels. . . . A wage work plan which had supported 11,000 families collapsed last month because the city was unable to find funds to pay these unemployed—men who wished to earn their own support. For the coming year, Detroit can see no possibility of preventing wide-spread hunger and slow starvation through its own unaided resources.

“A man is not a man without work,” one of the unemployed told an interviewer.

Sometimes municipal funds might find their way to the needy through nontraditional routes: in New York, where the Health Department found that one in five of the city’s schoolchildren suffered from malnutrition, public school teachers, threatened with pay cuts, paid into a fund from their own pockets for the relief of their pupils. As civic organizations and governments crumbled under the weight, often so did families. “A man is not a man without work,” one of the unemployed told an interviewer. Those men who felt differently—who made for themselves a place in the world outside the workplace, who as husbands and fathers and friends and hobbyists knew what was worthwhile to strive for—shouldered the burden of crisis more easily. But they were in the minority. As one sociologist wrote, “The average American has the feeling that work . . . is the only dignified way of life. . . . While theoretically, economic activities are supposed to be the means to the good life, as a matter of fact it is not the end, but the means themselves, that have the greater prestige.”

More often than not, men took this sense of duty to heart. They knew how closely their children watched them, how much hung on their ability to get even a little work, how much joy it could bring to a house, or at least how much sorrow it could hold off. As one man who had been a boy during the Depression remembered,

A lot of fathers—mine, among them—had a habit of taking off. They’d go to . . . look for work. . . . This left the family at home, waiting and hoping that the old man would find something. And there was always the Saturday night ordeal as to whether or not the old man would get home with his paycheck. . . . Heaven would break out once in a while, and the old man would get a week’s work . . . that smell of fresh sawdust on the carpenter’s overalls, and the fact that Dad was home, and there was a week’s wages. . . . That’s the good you remember. And then there was always the bad part. That’s when you’d see your father coming home with the toolbox on his shoulder. Or carrying it. That meant the job was over.

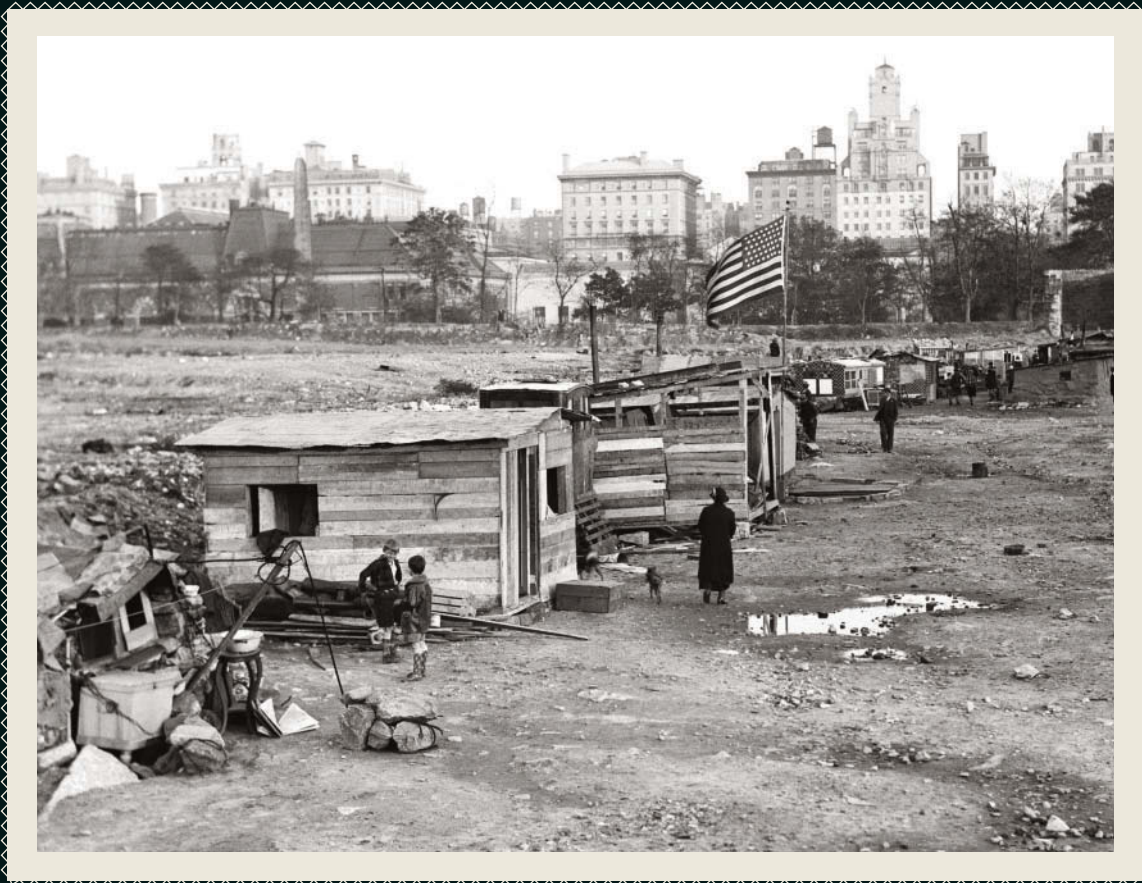
Sometimes men who left to look for work never came back, finding homes in doorways or subways or the communities of shacks on the edges of cities or landfills that, soon enough, Americans learned to call “Hooverilles¹.” Children who were old enough and independent

1. **Hooverilles** named after President Herbert Hoover, shantytowns of temporary shelters that impoverished people built during the Great Depression.

might themselves leave, foraging on the road instead of relying on overburdened parents. Usually such tramps were young men prepared to fend for themselves, racing to catch boxcars and steal rides. Sometimes the railroad detectives turned a blind eye to their unscheduled human cargo, sometimes not. Sometimes other travelers helped, sometimes they did not. In all, maybe two million Americans made their homes on the road in the years after the Crash.

When employers advertised jobs, they had their pick of workers and could indulge their preferences, or prejudices. Increasingly, they hired or kept on white men with work experience, leaving the young and old, the women, and the African Americans **disproportionately** represented among the unemployed. Before the Crash, as women first entered the workforce in significant numbers, Americans

◀ **disproportionately**
(dis'prō pōr'shē
nēt lē) *adv.* in a
way that is out of
proportion or unfair



A "Hoover Village" built in the old Central Park reservoir (New York City, 1937)

already found it easy to believe that if a woman worked, she was doing it for frivolous spending money—that properly, women would rely on men who, as heads of households, would supply their wives and children with a living. In the labor glut of the Depression, employers—sometimes by policy, sometimes simply by habit—hired fewer married women and more readily dismissed those they already had on the rolls. Yet women increasingly sought work, mainly to keep families afloat, though sometimes to maintain a middle-class life in the face of the Depression. Women faced a harder market than their fathers, husbands, brothers, or sons. And if they had to leave their families, life on the road presented an even greater threat of physical exploitation than it posed to their male relations. Accounts of women out of work and without family tell of them establishing communities to protect themselves, sharing meager resources and small rooms, scheduling shifts for the use of beds and clothes. One politician remarked that the woman worker in America was “the first orphan in the storm.”

If so, the black worker followed close behind her into the rough weather. In the cities of the United States, African Americans lost their jobs more quickly than their white counterparts. In part they suffered a misfortune of historical timing: black Americans, long a rural population, had on average moved to cities less recently and had less opportunity to develop careers as skilled laborers than white Americans. But a comparative lack of skills accounted only partially for the high levels of African American unemployment. Black workers noticed that they were “last hired, first fired,” and that employers deliberately laid off black workers to replace them with white ones. “So general is this practice that one is warranted in suspecting that it has been adopted as a method of relieving unemployment of whites without regard to the consequences upon Negroes,” a National Urban League study concluded in 1931.

These inequities in the job market ensured the Depression-era working class actually in work, or nearest to it, looked much more white, much more male, and overall much more uniform than the working classes of earlier eras. The laborers who held jobs had much visibly in common with one another, and the issues of cultural conflict that so consumed Americans of earlier eras diminished. The object of Americans’ **solicitude** became the imperiled white, male head-of-household, whose hardship they could understand as the nation’s concern.

These nationwide hardships crossed the lines between urban and rural populations to an unprecedented degree. Unemployment, as a cyclical problem, had plagued cities as long as there had been cities,

solicitude ►
(sə lis’i tōōd’) *n.*
state of being
concerned; anxiety



A family preparing to leave Florida during the Great Depression

and Americans had a folk tradition of returning to the countryside when the cities went into a slump. Farm jobs traditionally enjoyed a resistance to the problems that plagued cities, and in the Depression many Americans did seek out the security of a subsistence farm²—in 1932 the farm population rose to the highest point it would reach between the two world wars. But a series of unfortunate events made sure that the countryside suffered the Great Depression as the cities did.

Farm incomes reached their peak around World War I, when the dangers of shipping and general scarcity drove up the price of

2. **subsistence farm** farm that produces very little profit; almost all crops are used to feed those who work the land.

prevalence ▶

(prev'ə ləns) *n.*

state of being prevalent
or happening often

“We made a crop that year,
the owner takin’ all the
crop. This horrible way of
livin’ with almost nothin’.”

agricultural produce. High prices inspired farmers to put more land under the plow. Newly available tractors let them do it quickly. Then in the postwar depression, farm prices fell sharply; even after they rose again in the middle 1920s, the prices of the goods farmers had to buy rose higher still. The fresh **prevalence** of farm machines made it cheaper to produce more agricultural goods on a large scale, and as tractors appeared, mules and men went away. “Tractored out” hands left the countryside to seek opportunity elsewhere. Even the new city prosperity hurt farmers: as urban Americans improved their circumstances, they chose their diets based on taste, rather than

need. Once, a wider waistband had signaled health and success, but now thin was fashionable, and food producers’ income declined. Further, farmers, like other Americans, took on considerable debt in their expansion and mechanization, rendering them vulnerable to shock.

When the Crash shook this system, the fragile supports for farmers collapsed. Farm income tumbled downward. Creditors forced farmers to sell their property to cover delinquent debt payments. Often, and increasingly, farmers and their neighbors tried to thwart attempts to dispossess them. They might band together and buy property at a delinquency auction, then return it for free to the owner, or they might threaten

lawmen who sought forcibly to sell property.

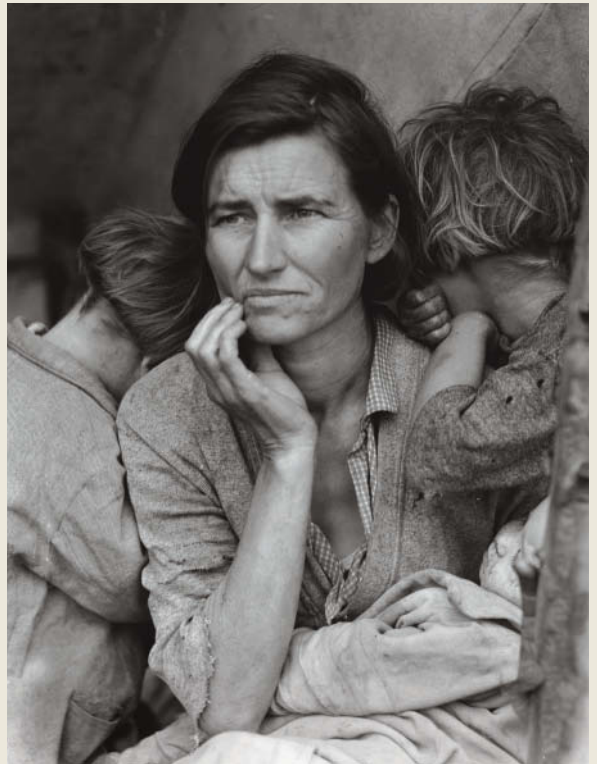
The weather conspired with the man-made calamity. Beginning in 1931, rainfall on the Great Plains lessened until it dropped below the level necessary to sustain crops. Soon the earth would dry and crack so that it could no longer hold itself together, and great winds would simply blow it away.

The South suffered from its continuing peculiarity. Since slavery, its people depended on poorly paid farm jobs to get by. Containing only about a quarter of the nation’s population, the South accounted for more than 40 percent of America’s farmworkers, and they were the worst-paid hands in the country. Often they were tenant farmers who owed their landlords a share of the crop they produced and had little control over their livelihoods. “In 1929, me and my husband were sharecroppers,”³ one woman recalled. “We made a crop that year, the owner takin’ all the crop. This horrible way of livin’ with almost nothin’.”

3. **sharecroppers** farmers who work land owned by another and are given credit for seeds, tools, and housing in return for an agreed upon share of the crop.

As both progress and disaster pushed people off the farms, they left, as able people throughout history have done, seeking better chances. As they did before the Depression, many migrants went West, to California, where the job market might be, and the weather generally was, better. Luckier ones came by car: in 1931, more than 800,000 automobiles entered the Golden State. Less fortunate travelers came by train: in a single month of 1932, the Southern Pacific Railroad company, whose lines ran into and along the length of California, figured it had evicted 80,000 freight-hoppers from the cars it carried. Many of both kinds of migrants wound up encamped throughout California's long valleys, living in tents or small cabins, picking crops for what passed for a living, surviving—or failing to—on beans and rice. Observers figured more than a quarter of the children in such camps suffered from malnutrition, and some of them died of it.

The image of Americans living with almost nothing, driven by drought and storm from their homes, bent under hardship and persevering by will, soon seared itself into the minds of people all over the country. In later years, in reporters' stories and in tales survivors told, in enduring photographs by Walker Evans and Dorothea Lange, and accounts by James Agee and Lorena Hickok, these pictures of poverty in the land of dreamed plenty came to represent the Depression.



This photograph, entitled "Migrant Mother, Nipomo, California" (1936), was taken by Dorothea Lange, one of the most famous photographers of the twentieth century. The image of a desperate mother and children became a symbol for the suffering caused by economic and agricultural disaster during the Great Depression.

Close Reading Activities

READ

Comprehension

Reread all or part of the text to help you answer the following questions.

1. According to Rauchway, what connection did many Depression-era Americans see between work and personal dignity?
2. How did the profile of the American workforce change during the Depression?
3. What happened in 1931 that caused farms throughout the Great Plains to fail?

Research: Clarify Details This text may include references that are unfamiliar to you. Choose at least one unfamiliar detail, and briefly research it. Then, explain how the information you learned from research sheds light on an aspect of the text.

Summarize Write an objective summary of the text. Remember that an objective summary is free from opinion and evaluation.

Language Study

Selection Vocabulary The phrases at right appear in the text. Define each boldface word. Then, use the word in a sentence of your own.

- **disproportionately** represented
- object of Americans' **solicitude**
- The fresh **prevalence** of farm machines

Literary Analysis

Reread the identified passage. Then, respond to the questions that follow.

Focus Passage (p. 304–305)

The South suffered . . . some of them died of it.

Key Ideas and Details

1. **(a)** What are sharecroppers? **(b) Interpret:** How are the “continuing peculiarity” of the South—slavery—and sharecroppers related?
2. **Summarize:** Why did many people leave the farms and head West?

Craft and Structure

3. **Connect:** What ideas does the quotation from the sharecropper **illuminate**?
4. **(a)** Identify the statistics used throughout the passage. **(b) Connect:** Explain what idea the data supports. **(c) Analyze:** How does this use of data add to the scholarly tone of the writing?

Integration of Knowledge and Ideas

5. **Synthesize:** Which details in the focus passage add to the reader’s understanding of the “breadth” of the Depression? Explain.

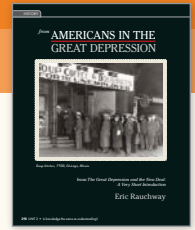
Author’s Perspective

An **author’s perspective** is the way he or she sees a topic. An author’s knowledge, attitudes, and beliefs help to shape his or her perspective on a given subject.

1. **(a)** What types of people does Rauchway primarily discuss in this text? **(b)** What other groups of people might Rauchway have discussed but

did not? **(c)** How do these choices **establish** the author’s perspective? Explain.

2. **The Great Depression:** In what ways does Rauchway’s perspective shape what readers learn about the Depression from this text?



DISCUSS • RESEARCH • WRITE

From Text to Topic **Partner Discussion**

Discuss the following passage with a partner. Take notes during the discussion. Then, summarize your key ideas and share them with the class as a whole.

As one sociologist wrote, “The average American has the feeling that work . . . is the only dignified way of life. . . . While theoretically, economic activities are supposed to be the means to the good life, as a matter of fact it is not the end, but the means themselves, that have the greater prestige.”

Research **Investigate the Topic**

The Dust Bowl The drought of the 1930s, along with the “Great Plow-Up” at the end of the previous decade, contributed even further to the economic catastrophes of the Great Depression.

Assignment

Conduct research to discover how the drought in the Great Plains, which resulted in the Dust Bowl, contributed to the economic **devastation** of the Great Depression. Consider looking at historical almanacs to note the weather differences from year to year during that era. Take clear notes and carefully identify your sources so that you can cite information correctly in your writing. Share your findings in a **short essay**.

QUESTIONS FOR DISCUSSION

1. How did circumstances during the Great Depression make this a particularly difficult—even damaging—attitude?
2. Do you think most Americans still hold this attitude today? Explain.

PREPARATION FOR ESSAY

You may use the results of this research in an essay you will write at the end of this section.

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Writing to Sources **Narrative**

Rauchway describes how different groups of people were affected by the Great Depression, including men, women, African Americans, city dwellers, and farmers.

Assignment

Write a **fictional narrative** in which you tell a story of the Great Depression from the point of view of someone in one of the groups Rauchway discusses. Follow these steps:

- Choose a main character and review the text for details about how a person from this group was affected by the Depression.
- Craft a first-person narrative based on your ideas about the character as well as the factual details Rauchway includes.
- Include dialogue and description. Read your story aloud so you can “hear” the dialogue and make it sound realistic and natural.
- Check your use of capitalization, commas, and quotation marks throughout your narrative, especially with respect to dialogue.



EMPLOYMENT

Women on the Breadlines

Meridel Le Sueur

I am sitting in the city free employment bureau. It's the women's section. We have been sitting here now for four hours. We sit here every day, waiting for a job. There are no jobs. Most of us have had no breakfast. Some have had scant rations for over a year. Hunger makes a human being lapse into a state of lethargy, especially city hunger. Is there any place else in the world where a human being is supposed to go hungry amidst plenty without an outcry, without protest, where only the boldest steal or kill for bread, and the timid crawl the streets, hunger like the beak of a terrible bird at the vitals?

We sit looking at the floor. No one dares think of the coming winter. There are only a few more days of summer. Everyone is anxious to get work to lay up something for that long siege of bitter cold. But there is no work. Sitting in the room we all know it. That is why we don't talk much. We look at the floor dreading to see that knowledge in each other's eyes. There is a kind of humiliation in it. We look away from each other. We look at the floor. It's too terrible to see this animal terror in each other's eyes.

So we sit hour after hour, day after day, waiting for a job to come in. There are many women for a single job. A thin sharp woman sits inside a wire cage looking at a book. For four hours we have watched her looking at that book. She has a hard little eye. In the small bare room there are half a dozen women sitting on the benches waiting. Many come and go. Our faces are all familiar to each other, for we wait here every day.

This is a domestic employment bureau. Most of the women who come here are middle-aged, some have families, some have raised their families and are now alone, some have men who are out of work. Hard times and the man leaves to hunt for work. He doesn't find it. He drifts on. The woman probably doesn't hear from him for a long time. She expects it. She isn't surprised. She struggles alone to feed the many mouths. Sometimes she gets help from the charities. If she's clever she can get herself a good living from the charities, if she's naturally a lick spittle,¹ naturally a little docile and cunning. If she's proud then she starves silently, leaving her children to find work, coming home after a day's searching to wrestle with her house, her children.

1. **lick spittle** (lik' spit' əl) fawning flatterer that inspires contempt.

exodus ►
(eks'ə dəs) *n.*
departure from
an area in large
numbers

**She hadn't had work
for eight months.
"You've got to give
me something," she
kept saying.**

Some such story is written on the faces of all these women. There are young girls too, fresh from the country. Some are made brazen too soon by the city. There is a great **exodus** of girls from the farms into the city now. Thousands of farms have been vacated completely in Minnesota. The girls are trying to get work. The prettier ones can get jobs in the stores when there are any, or waiting on tables, but these jobs are only for the attractive and the adroit. The others, the real peasants, have a more difficult time.

Bernice sits next to me. She is a Polish woman of thirty-five. She has been working in people's kitchens for fifteen years or more. She is large, her great body in mounds, her face brightly scrubbed. She has a peasant mind and finds it hard even yet to understand the maze of the city where trickery is worth more than brawn. Her blue eyes are not clever but slow and trusting. She suffers from loneliness and lack of talk. When you speak to her, her face lifts and brightens as if you had spoken through a great darkness, and she talks magically of little things as if the weather were magic, or tells some crazy tale of her adventures on the city streets, embellishing them in bright colors until they hang heavy and thick like embroidery. She loves the city anyhow. It's exciting to her, like a bazaar. She loves to go shopping and get a bargain, hunting out the places where stale bread and cakes can be had for a few cents. She likes walking the streets looking for men to take her to a picture show. Sometimes she goes to five picture shows in one day, or she sits through one the entire day until she knows all the dialogue by heart.

She came to the city a young girl from a Wisconsin farm. The first thing that happened to her, a charlatan dentist took out all her good shining teeth and the fifty dollars she had saved working in a canning factory. After that she met men in the park who told her how to look out for herself, corrupting her peasant mind, teaching her to mistrust everyone. Sometimes now she forgets to mistrust everyone and gets taken in. They taught her to get what she could for nothing, to count her change, to go back if she found herself cheated, to demand her rights.

She lives alone in little rooms. She bought seven dollars' worth of second-hand furniture eight years ago. She rents a room for perhaps three dollars a month in an attic, sometimes in a cold house. Once the house where she stayed was condemned and everyone else moved out and she lived there all winter alone on the top floor. She spent only twenty-five dollars all winter.

She wants to get married but she sees what happens to her married friends, left with children to support, worn out before their time. So she stays single. She is virtuous. She is slightly deaf from hanging out clothes in winter. She had done people's washing and cooking for fifteen years and in that time saved thirty dollars. Now she hasn't worked steady for a year and she has spent the thirty dollars. She had dreamed of having a little house or a houseboat perhaps with a spot of ground for a few chickens. This dream she will never realize.

She has lost all her furniture now along with the dream. A married friend whose husband is gone gives her a bed for which she pays by doing a great deal of work for the woman. She comes here every day now sitting bewildered, her pudgy hands folded in her lap. She is hungry. Her great flesh has begun to hang in folds. She has been living on crackers. Sometimes a box of crackers lasts a week. She has a friend who's a baker and he sometimes steals the stale loaves and brings them to her.

A girl we have seen every day all summer went crazy yesterday at the YW. She went into hysterics, stamping her feet and screaming.

She hadn't had work for eight months. "You've got to give me something," she kept saying. The woman in charge flew into a rage that probably came from days and days of suffering on her part, because she is unable to give jobs, having none. She flew into a rage at the girl and there they were facing each other in a rage both helpless, helpless. This woman told me once that she could hardly bear the suffering she saw, hardly hear it, that she couldn't eat sometimes and had nightmares at night.

So they stood there, the two women, in a rage, the girl weeping and the woman shouting at her. In the eight months of unemployment she had gotten ragged, and the woman was shouting that she would not send her out like that. "Why don't you shine your shoes?" she kept scolding the girl, and the girl kept sobbing and sobbing because she was starving.

"We can't recommend you like that," the harassed YWCA woman said, knowing she was starving, unable to do anything. And the girls and the women sat docilely, their eyes on the ground, ashamed to look at each other, ashamed of something.

Sitting here waiting for a job, the women have been talking in low voices about the girl Ellen. They talk in low voices with not too much pity for her, unable to see through the mist of their own torment. "What happened to Ellen?" one of them asks. She knows the answer already. We all know it.

A young girl who went around with Ellen tells about seeing her last evening back of a cafe downtown, outside the kitchen door,

kicking, showing her legs so that the cook came out and gave her some food and some men gathered in the alley and threw small coin on the ground for a look at her legs. And the girl says enviously that Ellen had a swell breakfast and treated her to one too, that cost two dollars.

A scrub woman whose hips are bent forward from stooping with hands gnarled like watersoaked branches clicks her tongue in disgust. No one saves their money, she says, a little money and these foolish young things buy a hat, a dollar for breakfast, a bright scarf. And they do. If you've ever been without money, or food, something very strange happens when you get a bit of money, a kind of madness. You don't care. You can't remember that you had no money before, that the money will be gone. You can remember nothing but that there is the money for which you have been suffering. Now here it is. A lust takes hold of you. You see food in the windows. In imagination you eat hugely; you taste a thousand meals. You look in windows. Colors are brighter; you buy something to dress up in. An excitement takes hold of you. You know it is suicide but you can't help it. You must have food, dainty, splendid food, and a bright hat so once again you feel blithe, rid of that ratty gnawing shame.

"I guess she'll go on the street now," a thin woman says faintly, and no one takes the trouble to comment further. Like every commodity now the body is difficult to sell and the girls say you're lucky if you get fifty cents.

It's very difficult and humiliating to sell one's body.

Perhaps it would make it clear if one were to imagine having to go out on the street to sell, say, one's overcoat. Suppose you have to sell your coat so you can have breakfast and a place to sleep, say, for fifty cents. You decide to sell your only coat. You take it off and put it on your arm. The street, that has before been just a street, now becomes a mart, something entirely different. You must approach someone now and admit you are destitute and are now selling your clothes, your most intimate possessions. Everyone will watch you talking to the stranger showing him your overcoat, what a good coat it is. People will stop and watch curiously. You will be quite naked on the street. It is even harder to try to sell one's self, more humiliating. It is even humiliating to try to sell one's labor. When there is no buyer.

The thin woman opens the wire cage. There's a job for a nursemaid, she says. The old gnarled women, like old horses, know that no one will have them walk the streets with the young so they don't move. Ellen's friend gets up and goes to the window. She is unbelievably jaunty. I know she hasn't had work since last January. But she has a flare of life in her that glows like a tiny red flame and some tenacious thing, perhaps only youth, keeps it burning bright.

Her legs are thin but the runs in her old stockings are neatly mended clear down her flat shank. Two bright spots of rouge conceal her pallor. A narrow belt is drawn tightly around her thin waist, her long shoulders stoop and the blades show. She runs wild as a colt hunting pleasure, hunting sustenance.

It's one of the great mysteries of the city where women go when they are out of work and hungry. There are not many women in the bread line. There are no flop houses for women as there are for men, where a bed can be had for a quarter or less. You don't see women lying on the floor at the mission in the free flops. They obviously don't sleep in the jungle or under newspapers in the park. There is no law I suppose against their being in these places but the fact is they rarely are.

Yet there must be as many women out of jobs in cities and suffering extreme poverty as there are men. What happens to them? Where do they go? Try to get into the YW without any money or looking down at heel.² Charities take care of very few and only those that are called "deserving." The lone girl is under suspicion by the women who dispense charity.

I've lived in cities for many months broke, without help, too timid to get in bread lines. I've known many women to live like this until they simply faint on the street from **privations**, without saying a word to anyone. A woman will shut herself up in a room until it is taken away from her, and eat a cracker a day and be as quiet as a mouse so there are no social statistics concerning her.

I don't know why it is, but a woman will do this unless she has dependents, will go for weeks verging on starvation, crawling in some hole, going through the streets ashamed, sitting in libraries, parks, going for days without speaking to a living soul like some exiled beast, keeping the runs mended in her stockings, shut up in terror in her own misery, until she becomes too super-sensitive and timid to even ask for a job.

Bernice says even strange men she has met in the park have sometimes, that is in better days, given her a loan to pay her room rent. She has always paid them back.

In the afternoon the young girls, to forget the hunger and the deathly torture and fear of being jobless, try to pick up a man to take them to a ten-cent show. They never go to more expensive ones, but they can always find a man willing to spend a dime to have the company of a girl for the afternoon.

Sometimes a girl facing the night without shelter will approach a man for lodging. A woman always asks a man for help. Rarely

◀ **privations**
(prī vā'shənz) *n.*
state of being
deprived of what is
needed to survive

2. **down at heel** shabby or poor.

another woman. I have known girls to sleep in men's rooms for the night on a pallet without molestation and be given breakfast in the morning.

It's no wonder these young girls refuse to marry, refuse to rear children. They are like certain savage tribes, who, when they have been conquered, refuse to breed.

Not one of them but looks forward to starvation for the coming winter. We are in a jungle and know it. We are beaten, entrapped. There is no way out. Even if there were a job, even if that thin acrid woman came and gave everyone in the room a job for a few days, a few hours, at thirty cents an hour, this would all be repeated tomorrow, the next day and the next.

Not one of these women but knows that despite years of labor there is only starvation, humiliation in front of them.

Mrs. Gray, sitting across from me, is a living spokesman for the **futility** of labor. She is a warning. Her hands are scarred with labor. Her body is a great puckered scar. She has given birth to six children, buried three, supported them all alive and dead, bearing them, burying them,

feeding them. Bred in hunger they have been spare, susceptible to disease. For seven years she tried to save her boy's arm from amputation, diseased from tuberculosis of the bone. It is almost too suffocating to think of that long close horror of years of child-bearing, child-feeding, rearing, with the bare suffering of providing a meal and shelter.

Now she is fifty. Her children, economically insecure, are drifters. She never hears of them. She doesn't know if they are alive. She doesn't know if she is alive. Such subtleties of suffering are not for her. For her the brutality of hunger and cold. Not until these are done away with can those subtle feelings that make a human being be indulged.

She is lucky to have five dollars ahead of her. That is her security. She has a tumor that she will die of. She is thin as a worn dime with her tumor sticking out of her side. She is brittle and bitter. Her face is not the face of a human being. She has borne more than it is possible for a human being to bear. She is reduced to the least possible denominator of human feelings.

It is terrible to see her little bloodshot eyes like a beaten hound's, fearful in terror.

We cannot meet her eyes. When she looks at any of us we look away. She is like a woman drowning and we turn away. We must

**We cannot meet her eyes.
When she looks at
any of us we look away.**

futility ▶
(fyoo til'ə tē) *n.* quality of having no result or effect; uselessness

ignore those eyes that are surely the eyes of a person drowning, doomed. She doesn't cry out. She goes down decently. And we all look away.

The young ones know though. I don't want to marry. I don't want any children. So they all say. No children. No marriage. They arm themselves alone, keep up alone. The man is helpless now. He cannot provide. If he propagates he cannot take care of his young. The means are not in his hands. So they live alone. Get what fun they can. The life risk is too horrible now. Defeat is too clearly written on it.

So we sit in this room like cattle, waiting for a nonexistent job, willing to work to the farthest atom of energy, unable to work, unable to get food and lodging, unable to bear children—here we must sit in this shame looking at the floor, worse than beasts at a slaughter.

It is appalling to think that these women sitting so listless in the room may work as hard as it is possible for a human being to work, may labor night and day, like Mrs. Gray wash streetcars from midnight to dawn and offices in the early evening, scrub for fourteen and fifteen hours a day, sleep only five hours or so, do this their whole lives, and never earn one day of security, having always before them the pit of the future. The endless labor, the bending back, the water-soaked hands, earning never more than a week's wages, never having in their hands more life than that.

It's not the suffering of birth, death, love that the young reject, but the suffering of endless labor without dream, eating the spare bread in bitterness, being a slave without the security of a slave.

ABOUT THE AUTHOR

Meridel Le Sueur (1900–1996)

Poet, novelist, children's book author, and journalist Meridel Le Sueur was born in Iowa and lived in a variety of Midwestern states during her childhood. In both her life and work, Le Sueur championed the poor in general and women in particular, bringing to light realities that had, for the most part, remained hidden. Her work opened doors for later generations of writers who also focused their attention on less visible members of society. Le Sueur died at the age of 96 in Wisconsin.



Close Reading Activities

READ

Comprehension

Reread all or part of the text to help you answer the following questions.

1. Where is the writer as she shares her observations?
2. Why is the time of year important to Le Sueur and the women she describes?
3. According to the text, what do men and women do differently when they are out of work and hungry?

Research: Clarify Details This selection may include references that are unfamiliar to you. Choose at least one unfamiliar detail and briefly research it. Then, explain how the information you learned from research sheds light on an aspect of the text.

Summarize Write an objective summary of the text. Remember that an objective summary is free from opinion and evaluation.

Language Study

Selection Vocabulary The following passages appear in “Women on the Breadlines.” Create a chart in which you identify the part of speech, one synonym, and one antonym for each boldfaced word.

- There is a great **exodus** of girls from the farms...

- I’ve known many women to live like this until they simply faint on the street from **privations**...
- Mrs. Gray, sitting across from me, is a living spokesman for the **futility** of labor.

Literary Analysis

Reread the identified passage. Then, respond to the questions that follow.

Focus Passage (p. 311)

A girl we . . . ashamed of something.

Key Ideas and Details

1. **(a) Summarize:** What is the fight in this passage about? **(b) Analyze:** What central idea does the author express by portraying this **interaction**?
2. **Analyze Cause and Effect:** What vicious cycle is captured in the description of the girl’s appearance and her jobless situation? Explain.

Craft and Structure

3. **(a)** Identify three words or phrases the author repeats in this passage. **(b) Analyze:** Explain how Le Sueur’s use of repetition helps to portray the intensity of the women’s experience.

Integration of Knowledge and Ideas

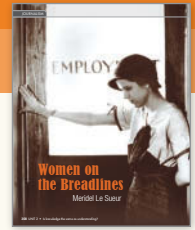
4. **Synthesize:** How does the specific incident described in this passage capture the more general problems women faced during the Depression?

Reportage

Reportage is a type of journalism in which the writer includes him- or herself in the story. Today, this sort of reporting is called **subjective** or new journalism.

1. **(a)** What narrative point of view does Le Sueur use? **(b)** How does the point of view qualify this text as a subjective, rather than an objective, report?

2. What details is Le Sueur able to include as a subjective journalist that she might not include as an objective journalist? Explain.
3. **The Great Depression:** How does Le Sueur’s subjective account capture both factual information and the atmosphere of the Depression?



DISCUSS • RESEARCH • WRITE

From Text to Topic **Group Discussion**

Discuss the following passage with a small group. Take notes during the discussion. Contribute your own ideas, and support them with examples from the text.

Hunger makes a human being lapse into a state of lethargy, especially city hunger. Is there any place else in the world where a human being is supposed to go hungry amidst plenty without an outcry, without protest, where only the boldest steal or kill for bread, and the timid crawl the streets, hunger like the beak of a terrible bird at the vitals?

QUESTIONS FOR DISCUSSION

1. Do you agree that being hungry in a city is, somehow, worse than being hungry in the country?
2. What does Le Sueur's distinction between the "boldest" and the "timid" suggest about human nature in times of crisis?

Research **Investigate the Topic**

The Value of Money In "Women on the Breadlines," Le Sueur names specific dollar amounts for certain items.

Assignment

Conduct research to learn about the value of a dollar during the Depression. Explore what poverty and wealth meant in dollar amounts during that era. In addition to secondary sources, consult historical documents that list prices or salaries. To clarify your understanding, compare the value of a dollar during the Depression to its value today. Use spreadsheet software to organize your notes and citation information. Share your findings in an **informational chart** that combines figures and examples with explanatory text.

PREPARATION FOR ESSAY

You may use the results of this research in an essay you will write at the end of this section.

ACADEMIC VOCABULARY

Academic terms appear in blue on these pages. If these words are not familiar to you, use a dictionary to find their definitions. Then, use them as you speak and write about the text.

Writing to Sources **Explanatory Text**

Meridel Le Sueur reports on the challenges many urban women faced during the Great Depression.

Assignment

Write an **explanatory essay** in which you describe and summarize the plight of urban women during the Depression. Follow these steps:

- Review Le Sueur's text and gather evidence that explains the difficulties many women living in cities faced during the Depression.
- Clearly **articulate** the hardships women endured that, according to Le Sueur, men generally did not. Cite evidence from your notes on the text.
- Review your writing and eliminate extraneous details to strengthen the focus of your work.

Bread Line, New York City, 1932



H.W. Fechner (b. circa 1897–?)

Harold W. Fechner was the staff photographer of the New York Central Railroad from the 1920s through the early 1950s. He also worked for R.I. Nesmith and Associates, a commercial photography firm active during the mid-twentieth century. Fechner shot this image of a bread line at the intersection of Sixth Avenue and 42nd Street in New York City in 1932.

READ • DISCUSS • WRITE

Critical Analysis

Look at the photograph carefully. Notice details about the event it depicts as well as the **composition** to help you answer the following questions.

Key Ideas and Details

- (a) Infer:** At what time of year was this photograph taken? **(b) Support:** Which details in the image support your answer? **(c) Connect:** How might the season affect people living through financial crisis?

Craft and Structure

- Analyze:** How does the photographer's **elevated** perspective affect both the visual organization of the image and the message it conveys?
- Interpret:** Why do you think the photographer chose to frame the shot with the sign figuring so prominently in the foreground?
- Analyze: (a)** How do passersby in the photo seem to be reacting to the people in the line? **(b) Infer:** What do their reactions suggest about their attitudes toward the situation captured in the scene?

Integration of Knowledge and Ideas

- Evaluate:** Is this photograph making a statement or simply presenting a scene in an **objective** way? Explain your position.

ACADEMIC VOCABULARY

Academic terms appear in blue on these pages. If these words are not familiar to you, use a dictionary to find their definitions. Then, use them as you speak and write about the text.

From Text to Topic Class Discussion

Discuss the photograph and its message with classmates. Use the following questions to focus your conversation.

- Based on the information in the sign, what can you infer about the restaurant owners?
- How does this photograph relate to the other texts you have read about the Great Depression in this section? Explain, citing details from the photograph and examples from the verbal texts.

Writing to Sources Informative Text

The Great Depression Write an **explanatory caption** that could accompany this photograph in an exhibit of images from the Great Depression. Explain how this photograph documents one of the major issues people faced during the Depression—hunger. Provide useful background information that will help viewers appreciate the photograph and make clear connections to details in the image itself.

Assessment: Synthesis

Speaking and Listening: Group Discussion

The Great Depression and Knowledge The texts in this section focus on the Great Depression. They provide facts and details that may increase readers' knowledge, as well insights that may help readers understand what it was like to live during that era. This contrast highlights the Big Question addressed in this unit: **Is knowledge the same as understanding?**



▲ Refer to the selections you read in Part 3 as you complete the activities on this assessment.

Assignment

Conduct discussions. With a small group, conduct a discussion about the Great Depression. Refer to the texts in this section, other texts you have read, and research you have conducted to support your ideas. Begin your discussion by addressing the following questions:

- What facts and details do these texts offer about the Great Depression, including its causes and effects?
- How did ordinary people deal with the stresses caused by the Depression?
- How were the experiences of different groups of people similar and different during the Great Depression?
- Does knowledge about the Depression lead to an understanding of the era?
- Which texts in this section best convey an understanding of what life was like during the Depression? Why?

Summarize and present your ideas. After you have fully explored the topic, summarize your discussion and present your findings to the class as a whole.

Criteria for Success

✓ Organizes the group effectively

Appoint a group leader to present the discussion questions and keep the conversation moving. Elect a timekeeper to make sure the discussion is completed within the allotted time.

✓ Conducts a thorough, informed discussion

Cite evidence from selections you have read. Take time to explore all facets of the discussion issues.

✓ Involves all participants in lively discussion

Make sure all group members have an opportunity to contribute to the discussion and invite everyone to respond to ideas and conclusions.

✓ Adheres to the rules of academic discussion

Take turns sharing ideas and avoid interrupting one another. In cases of disagreement, clarify the points of each position and come to a consensus, if only to agree to disagree.

USE NEW VOCABULARY

As you speak and share ideas, work to use the vocabulary words you have learned in this unit. The more you use new words, the more you will “own” them.

Writing: Narrative

The Great Depression and Understanding The ability to understand allows us both to know facts and to internalize what those facts mean. We may know that many people were out of work during the Great Depression, but understanding how they felt and behaved as a result is key to building a deeper connection to history.

Assignment

Write a **reflective essay** in which you discuss a hardship you have either experienced, read about, or observed in today's world. As you draft your essay, refer back to the texts you have read in this section and the research you performed. Make connections between the historical experiences described in the texts and more recent situations you have experienced, read about, or witnessed.

Criteria for Success

Purpose/Focus

✓ **Makes connections between experiences and larger ideas**

Consider how the experiences you discuss are similar to and different from those described in the texts you have read in this section.

✓ **Demonstrates clear perspective**

Show how your understanding of more immediate experiences helps you better understand the historical events you read about and researched.

Organization

✓ **Sequences events logically**

Interweave your descriptions of events with discussion of your thought process and insights. Include an ending in which you reflect on those insights.

Development of Ideas/Elaboration

✓ **Includes vivid details**

Include precise information that will engage readers and enhance their understanding.

✓ **Uses structure effectively**

Establish a clear focus for each section of your essay and use transitional words and phrases to guide readers through your ideas.

Language

✓ **Uses language effectively**

Use focused, direct language to describe complex ideas.

Conventions

✓ **Does not have errors**

Check your narrative to eliminate errors in grammar, spelling, and punctuation.

WRITE TO EXPLORE

Writing about your experiences may lead you to new realizations. Be aware of these and incorporate them into your essay. Including new discoveries will make your writing more compelling.

Writing to Sources: Explanatory Text

The Great Depression The readings in this section present a wealth of knowledge about the Great Depression and enhance readers' understanding of the experiences of the people who lived during that time. They raise questions, such as the following, about the ways in which we as individuals and as a nation deal with hard times:

- How do circumstances such as the Depression affect people's perspective of life?
- What personal qualities are key to coping well with hard times?
- What does an individual's response to difficulties say about his or her character?
- How did our nation's response to the Great Depression help to define our national character?

Focus on the question that intrigues you the most, and then complete the following assignment.

INCORPORATE RESEARCH

Strengthen your analysis by including facts, quotations, and data you gathered while conducting research related to the readings in this section. Make sure to cite your sources correctly.

Assignment

Write an **expository essay** in which you convey information and ideas about the Great Depression and the experiences of people who lived during that time. Develop your topic by analyzing the understanding you gained from two or more readings in this section. Clearly present, develop, and support your ideas with details from the texts.

Prewriting and Planning

Select sources. Review the texts in the section, paying attention to the ones that contributed the most to your understanding of the era. Select at least two that will provide strong material to support your analysis.

Gather information and develop your central idea. Use a chart like the one shown to gather your observations and generate a central idea to explore in your essay.

Focus Question: How did our nation's response to the Great Depression help to define our national character?

Response	Evidence	Notes
Unwilling to give up self-reliance	Americans turned to family and local businesses before seeking help from government. (will cite "Americans in the Great Depression")	Americans have a strong do-it-yourself spirit.
Tried hard to seek employment	Women returned to employment offices on a daily basis in the hopes of getting work. (will cite "Women on the Breadlines")	Americans are very determined.

Example Central Idea: Despite the harsh circumstances of the Depression, Americans were resilient, determined, and self-reliant.

Drafting

Focus your ideas. Present your ideas in a logical sequence. Use details from your chart to support each point you present. Decide which evidence best supports each idea and which ideas are most strongly supported with evidence. Eliminate weaker ideas and less robust evidence.

Develop your topic. Include facts, concrete details, quotations, or other information and examples to support your analysis. Use textual support and include information from the research you conducted throughout this section, if applicable. Cite all sources thoroughly and accurately.

Make connections among ideas. State your central idea in your introduction. Then, present your ideas in a logical sequence. Use transitions to connect paragraphs and to unify your thoughts. End with a strong conclusion that restates your central idea and summarizes your evidence.

Revising and Editing

Evaluate content. Review your draft to ensure that your ideas are logically organized so that readers can follow their progression from the beginning to the end of your essay.

Review language. Examine your draft to make sure you have expressed yourself in a lively yet precise way. Replace vague wording with more specific choices.

CITE RESEARCH CORRECTLY

Use a style guide from a reliable source, such as the one provided by the MLA (Modern Language Association), to check the formatting of your citations.

Self-Evaluation Rubric

Use the following criteria to evaluate the effectiveness of your essay.

Criteria	Rating Scale
PURPOSE/FOCUS Introduces a specific topic; provides a concluding section that follows from and supports the information or explanation presented	<i>not very</i> <i>very</i> 1 2 3 4
ORGANIZATION Organizes complex ideas, concepts, and information to make important connections and distinctions; uses appropriate and varied transitions to link the major sections, create cohesion, and clarify relationships among ideas	1 2 3 4
DEVELOPMENT OF IDEAS/ELABORATION Develops the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic	1 2 3 4
LANGUAGE Uses precise language and domain-specific vocabulary to manage the complexity of the topic; establishes and maintains a formal style and an objective tone	1 2 3 4
CONVENTIONS Attends to the norms and conventions of the discipline	1 2 3 4

Independent Reading

Titles for Extended Reading

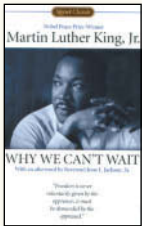
In this unit, you have read texts in a variety of genres. Continue to read on your own. Select works that you enjoy, but challenge yourself to explore new topics, new authors, and works of increasing depth and complexity. The titles suggested below will help you get started.

INFORMATIONAL TEXT

Why We Can't Wait

by Martin Luther King, Jr.
Signet, 2000

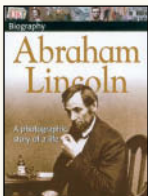
EXEMPLAR TEXT



In the 1950s and 60s, Dr. King captured the mind and conscience of the country with his principled stand for justice. This **nonfiction book** is both a description of the Civil Rights movement and a poetic testament to the wisdom and courage of its author.

Abraham Lincoln—DK Biography

by Tanya Lee Stone
Dorling Kindersley Publishing, 2005



During the perilous days of the Civil War, Abraham Lincoln found himself at the center of events that would transform America as a nation. This biography traces Lincoln's life from his boyhood in rural Illinois to the stormy days of his presidency.

Life by the Numbers

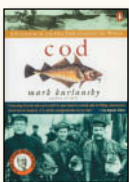
by Keith Devlin
John Wiley & Sons, 1998

EXEMPLAR TEXT

This **nonfiction book** shows readers how math applies to everything: the shape of flowers, the realization of virtual reality, and the physics of sports. The author also provides interesting information about some careers in the field of mathematics.

Cod: A Biography of the Fish That Changed the World

by Mark Kurlansky



This **nonfiction book** shows how the cod, a simple fish, fed whole villages, caused several wars, and spurred European transatlantic exploration. On a darker note, Kurlansky describes the dramatic decline of this important species as a result of overfishing.

LITERATURE

The Killer Angels

by Michael Shaara
Ballantine Books, 1974

EXEMPLAR TEXT

This Pulitzer Prize-winning **novel** tells the story of the Battle of Gettysburg, three of the most crucial days of the Civil War. Several points of view are used to draw a complete picture of the moments before and during the battle.

Words Under the Words: Selected Poems

by Naomi Shihab Nye
Far Corner, 1995



This rich collection of **poetry** reveals how short poems can make big statements about life. Nye explores everything from her Palestinian heritage to the mysterious donor of a music box in poems that burst with imagery and questions and insights about life.

Fahrenheit 451

by Ray Bradbury

EXEMPLAR TEXT



In a desolate future, firemen no longer put out fires—they start them, using books as fuel. This **science-fiction novel** critiques thoughtless conformity, the media, and what the author saw as the abuses of technology.

ONLINE TEXT SET



SPEECH

from State of the Union

Address Franklin Delano Roosevelt

SHORT STORY

The Golden Kite, the Silver

Wind Ray Bradbury

BIOGRAPHY

from A Lincoln Preface Carl Sandburg

Preparing to Read Complex Texts

Attentive Reading As you read literature on your own, bring your imagination and questions to the text. The questions shown below and others that you ask as you read will help you learn and enjoy literature even more.

When reading literary nonfiction, ask yourself...

Comprehension: Key Ideas and Details

- Who is the author? Why did he or she write the work?
- What does the author state about the topic? What information is left unstated?
- Does any one idea strike me as being the most important? Why?
- What is the author's point of view on the topic?
- What details or evidence support the author's ideas?
- What can I learn from this text?

Text Analysis: Craft and Structure

- Does the author order ideas so that I can follow them? If not, what is wrong with the way the text is ordered?
- Does the author capture my interest right from the beginning, or do I have to work to get into the text? Why do I think that is?
- Does the author give me a new way of looking at a topic? If so, how? If not, why?
- Is the author an expert on the topic? How do I know?
- How does the author's use of language create meaning or tone?
- Does the author use strong evidence? Do I find any of the evidence unconvincing? If so, why?

Connections: Integration of Knowledge and Ideas

- Does the work seem authentic and true? Does any aspect of the work seem exaggerated, false, or unsupported?
- Do I agree or disagree with the author's basic premise? Why?
- Have I read other works about this or a related topic? What does this work add to my knowledge of the topic?
- How would I write about a similar topic? Would I follow a similar approach as the author's, or would I handle the topic differently?