



How does communication change us?

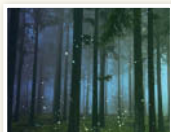
UNIT PATHWAY

PART 1 SETTING EXPECTATIONS

- INTRODUCING THE BIG QUESTION
- CLOSE READING WORKSHOP

PART 2 TEXT ANALYSIS GUIDED EXPLORATION

THE RIGHT WORDS



PART 3 TEXT SET DEVELOPING INSIGHT

THE KENNEDY ASSASSINATION



PART 4 DEMONSTRATING INDEPENDENCE

- INDEPENDENT READING
- ONLINE TEXT SET





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Introducing the Big Question



How does communication change us?

Communication involves an exchange of ideas between people. It takes place when you discuss an issue with a friend or respond to a piece of writing. Communication is the understanding you get when you read a poem. It is the empathy you feel for others after listening to an interview with victims of a natural disaster. All of this communication may change us, but how? Does it make us smarter, wiser, kinder, angrier? Does it make us better people—or just more experienced?



Exploring the Big Question

Collaboration: Group Discussion Begin thinking about the Big Question by listing examples of the many ways in which you communicate. Describe an example from each of the following categories:

- a discussion with a friend or parent
- a movie that moved you emotionally
- a speech or dramatic presentation you gave or heard
- a poem or story you will always remember
- an important conversation you have had
- a commercial or news story that moved you to take action
- a photograph, painting, or song that touched you deeply

Share your list with a small group. Talk about how these significant communications led to change.

Before you begin the discussion, establish rules that will help you communicate effectively as a group. For example, you might set time limits or requirements for each person's participation. Then, as you conduct your discussion, use the words related to communication listed on the page at right.

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 the ideas it communicates.

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.

comprehension (kām' prē hen' shən) *n.* understanding; ability to understand something

discuss (di skus') *v.* talk about with others; consider a topic in writing or in conversation

illuminate (i loo' mən āt) *v.* make clear; explain

informed (in fōrmd') *v.* gave someone information; *adj.* having much knowledge, information, or education

interpretation (in tur' prə tā' shən) *n.* explanation of 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 communication 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.

aware

communication

empathy

exchange

meaning

react

relationship

resolution

respond

understanding

Then, complete the following steps:

1. Write the definitions of the words you know.
2. Consult a dictionary to confirm the word's meaning. Revise your definition if necessary.
3. Use all of the words in a paragraph about how communication changes people. Write in complete sentences, avoiding fragments and run-ons.

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 literature in this unit. After you have reviewed the strategies and models, practice your skills with the Independent Practice selection.

CLOSE READING: POETRY

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

Comprehension: Key Ideas and Details

- Read first to grasp the poem's basic meaning.
 - Use a dictionary or draw inferences from context clues to define unfamiliar words.
 - Notice unfamiliar details that you might wish to research further.
 - Appreciate the beauty or power of images and figurative language.
- Ask yourself questions such as these:**
- Who is the speaker in the poem?
 - What inferences can I draw from the poem?
 - How does the poet's word choice express specific ideas and emotions?

Text Analysis: Craft and Structure

- Consider the poem's form, including how it gives structure to the described events or experiences.
 - Analyze the features that add meaning or emotional qualities to the poem. Notice imagery (word pictures that appeal to the senses), sound devices (such as alliteration and repetition), rhyme, and meter.
 - Take note of the poet's use of figurative language, such as similes, metaphors, and personification, to capture ideas and express shades of meaning.
- Ask yourself questions such as these:**
- Are related or repeated images clues to a poem's deeper meaning?
 - How do sound devices and figurative language emphasize meaning or appeal to readers' emotions?
 - In what way does the poem's structure relate to its meaning?

Connections: Integration of Knowledge and Ideas

- Look for important imagery or patterns of images that seem connected, and then analyze possible deeper meanings. Consider how these images suggest a theme or central insight.
 - Compare and contrast this poem with other poems you have read, either by the same poet or different poets.
- Ask yourself questions such as these:**
- How has this work increased my knowledge of a subject, poet, poetic form, or poetry itself?
 - In what ways is this poem special, unique, or worthy of reading?

Read

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

Reading Model

“Barter”¹ by Sara Teasdale

Life has loveliness to sell,²

All beautiful and splendid things,

Blue waves whitened on a cliff,

Soaring fire that sways and sings,³

5 And children’s faces looking up

Holding wonder like a cup.

Life has loveliness to sell,²

Music like a curve of gold,⁴

Scent of pine trees in the rain,

10 Eyes that love you, arms that hold,⁴

And for your spirit’s still delight,⁴

Holy thoughts that star the night.⁴

Spend all you have for loveliness,⁵

Buy it and never count the cost;⁵

15 For one white singing hour of peace

Count many a year of strife well lost,⁵

And for a breath of ecstasy

Give all you have been, or could be.

Key Ideas and Details

1 To *barter* is to trade items without using money. The title suggests that the poem will be about exchanges that have value unrelated to finances.

Craft and Structure

2 The speaker repeats the line “Life has loveliness to sell” at the beginning of the first two stanzas. This repetition acts like a song’s chorus, giving meaning to the varied details in both stanzas—all are examples of life’s “loveliness.”

Craft and Structure

3 Here, the fire does not just leap or crackle—it “sings.” This is an example of personification, a type of figurative language in which nonhuman things are given human qualities. Through personification, the fire becomes a living being.

Craft and Structure

4 End rhymes help create a strong, songlike rhythm. This lends the poem an atmosphere of joy, which fits its subject matter.

Integration of Knowledge and Ideas

5 The phrases “Spend all you have,” “Buy it,” and “never count the cost” use monetary language to describe nonfinancial exchanges. These phrases connect to the title. They also contribute to the theme that life’s joys—the rewards of a “white singing hour of peace”—are worth the payments of sorrow and “strife.”

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: I think the speaker repeats the phrase “Life has loveliness to sell” to emphasize the idea of “selling” and to connect it to the title, “Barter.” The reader thinks: If life is selling “loveliness,” what does it want in return? Plus this repetition helps Teasdale present the idea in a musical way.

Student 2: Well, the speaker “count[s]” lost years of “strife,” which answers the question about what “life” charges for loveliness. The answer is that you have to have bad times, or “strife”—that’s the payment—in order to get good times.

Student 3: I agree. Rhyme also helps make that answer clear. Each stanza has the same rhyme pattern. End rhyme pairs include “gold” and “hold” and “cost” and “lost.” The words “gold” and “cost” relate to things of value. The rhymes create a song-like effect. Do you think this musical effect was common in Teasdale’s work?

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: *Do Teasdale’s other poems display similar musical qualities?*

Key Words for Internet Search: Sara Teasdale and lyric poetry

Result: Sara Teasdale, Poetry Foundation; Modern Lyric Poet, St. Louis Public Library

What I Learned: Sara Teasdale wrote lyric poems featuring the themes of love, death, beauty, and nature. She was active during the early twentieth century, and her work was very popular during her lifetime. Critics praised Teasdale’s use of musical language. In fact, some of her poems were later set to music.

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 evaluates Teasdale's style and cites evidence to support the main ideas.

Writing Model: Argument

Teasdale's Approach to Theme in "Barter"

Sara Teasdale is known for her musical style. Her poem "Barter" contains musical language, rhyme, and comparisons that express the speaker's beliefs and emotions. Teasdale effectively conveys the theme of hope and optimism through sound devices and figurative language.

Sound devices create musical effects and help develop meaning and tone. In "Barter," the same rhyme scheme appears in each stanza. This rhyme pattern gives the poem a structure and emphasizes connections among the lines. For example, this rhyme in the second stanza, "And for your spirit's still delight, / Holy thoughts that star the night," shows the relationship between spiritual happiness and faith. The line, "Life has loveliness to sell," repeats in the first two stanzas, with the word "loveliness" reappearing in the first line of the third stanza. The repetition adds to the importance of this message: Life's positive experiences come with a cost. The repeated "l" sound of this line also has a musical feeling.

Teasdale's "Barter" does not just use music in its structure but also in its content. Figurative language connects unrelated images in new ways. The fire "sings" is one example of Teasdale's use of figurative language. Another example appears in the second stanza with the simile "Music like a curve of gold." This comparison allows readers to "see" music as something physical. Teasdale convinces her readers that years of strife will lead to "one white singing hour of peace," or happier times. The loveliness of life cannot be enjoyed without experiencing bad times too.

This musical quality is present in much of Teasdale's poetry. One critic during her lifetime wrote: "Miss Teasdale is first, last, and always a singer." One could easily sing "Barter" thanks to the even meter and clear rhyme scheme. Teasdale's poetry offers different perspectives, but her lyrical, musical style remains consistent and compelling.

The writer states the main claim in the first paragraph. This is an effective strategy for a short response to literature.

The writer demonstrates clear understanding of form and other literary elements often used in poetry.

Specific details from the poem clearly support the writer's interpretations.

Information gained from research provides a larger context for the discussion of a single poem and provides a strong conclusion to the essay.

As you read the following poems, apply the close reading strategies you have learned. You may need to read the poems multiple times.



Meet the Author

Bilingual and bicultural Mexican American poet **Pat Mora** was born in 1942. She stresses the importance of family and cultural heritage in her poems, often by including Spanish words and phrases. Her poetry is spare yet rich in imagery and feeling.

CLOSE READING TOOL



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

Uncoiling

by Pat Mora

With thorns, she scratches
on my window, tosses her hair dark with rain,
snares lightning, cholla,¹ hawks, butterfly
swarms in the tangles.

5 She sighs clouds,
head thrown back, eyes closed, roars
and rivers leap,

boulders retreat like crabs
into themselves.

10 She spews gusts and thunder,
spooks pale women who scurry to
lock doors, windows
when her tumbleweed skirt starts its spin.

They sing lace lullabies

15 so their children won't hear
her uncoiling
through her lips, howling
leaves off trees, flesh
off bones, until she becomes

20 sound, spins herself
to sleep, sand stinging her ankles,
whirring into her raw skin like stars.

1. **cholla** (chô' yä) *n.* spiny cactus found in the southwestern United States and Mexico.

A Voice

by Pat Mora

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

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

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

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

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

when my parents didn't understand?"
The family story says your voice is the voice
of an aunt in Mexico, spunky¹ as a peacock.
Family stories sing of what lives in the blood.

1. **spunky** (spun' kē) *adj.* courageous; spirited.

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

you wanted to hide from those strange faces.

30 Their eyes were pinpricks, and you faked
hoarseness. You, who are never at a loss
for words, felt your breath stick in your throat

like an ice cube. "I can't," you whispered.
"I can't." Yet you did. Not that day but years later.

30 You taught the four of us to speak up.
This is America, Mom. The undoable is done

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

Read

Comprehension: Key Ideas and Details

- (a) Infer:** What kind of storm does the speaker describe in “Uncoiling?” Cite details from the poem to support your inference. **(b) Interpret:** Identify three actions that the storm takes. **(c) Analyze:** How do these actions show the storm’s violence?
- (a)** In “A Voice,” what is the speaker’s mother’s attitude toward speaking English? **(b) Support:** What specific language does the speaker use to strengthen this viewpoint? Explain.
- (a)** Citing details from “A Voice,” explain what happens to the speaker’s mother at the state capitol. **(b) Analyze:** According to the speaker, how does the mother turn the pain of that experience into triumph later in life?
- Summarize:** Write a brief, objective summary of each poem. Cite textual details in your summary.

Text Analysis: Craft and Structure

- (a)** In “Uncoiling,” what words and phrases, including examples of figurative language, does Mora use to describe the storm? **(b) Interpret:** What is the effect of these choices? Explain.
- In “Uncoiling,” how do the sounds used in the lines “sound, spins herself / to sleep, sand stinging her ankles” emphasize the actions described?
- (a)** Identify one simile and one metaphor in “A Voice.” **(b) Interpret:** What action does each example describe?
- Interpret:** In “A Voice,” the speaker describes the mother’s voice as being “spunky as a peacock.” What meaning does this comparison suggest?

Connections: Integration of Knowledge and Ideas

Discuss

Conduct a **small-group discussion** about the use of imagery in Mora’s poems. For example, compare and contrast the image of the wind in the last stanza of “A Voice” with the image of the wind in “Uncoiling.” Explain differences in both tone and meaning.

Research

Pat Mora is influenced by the two cultures of her family—American and Mexican. Briefly research Mora’s life and literary career as a Mexican American author. Consider the following types of sources:

- biographies that comment on Mora’s writing
- critical writing that discusses how Mexican culture, language, and settings appear in Mora’s work

Take notes as you perform your research. Then, write an **explanation** of the ways in which “Uncoiling” and “A Voice” express Mora’s cultural influences.

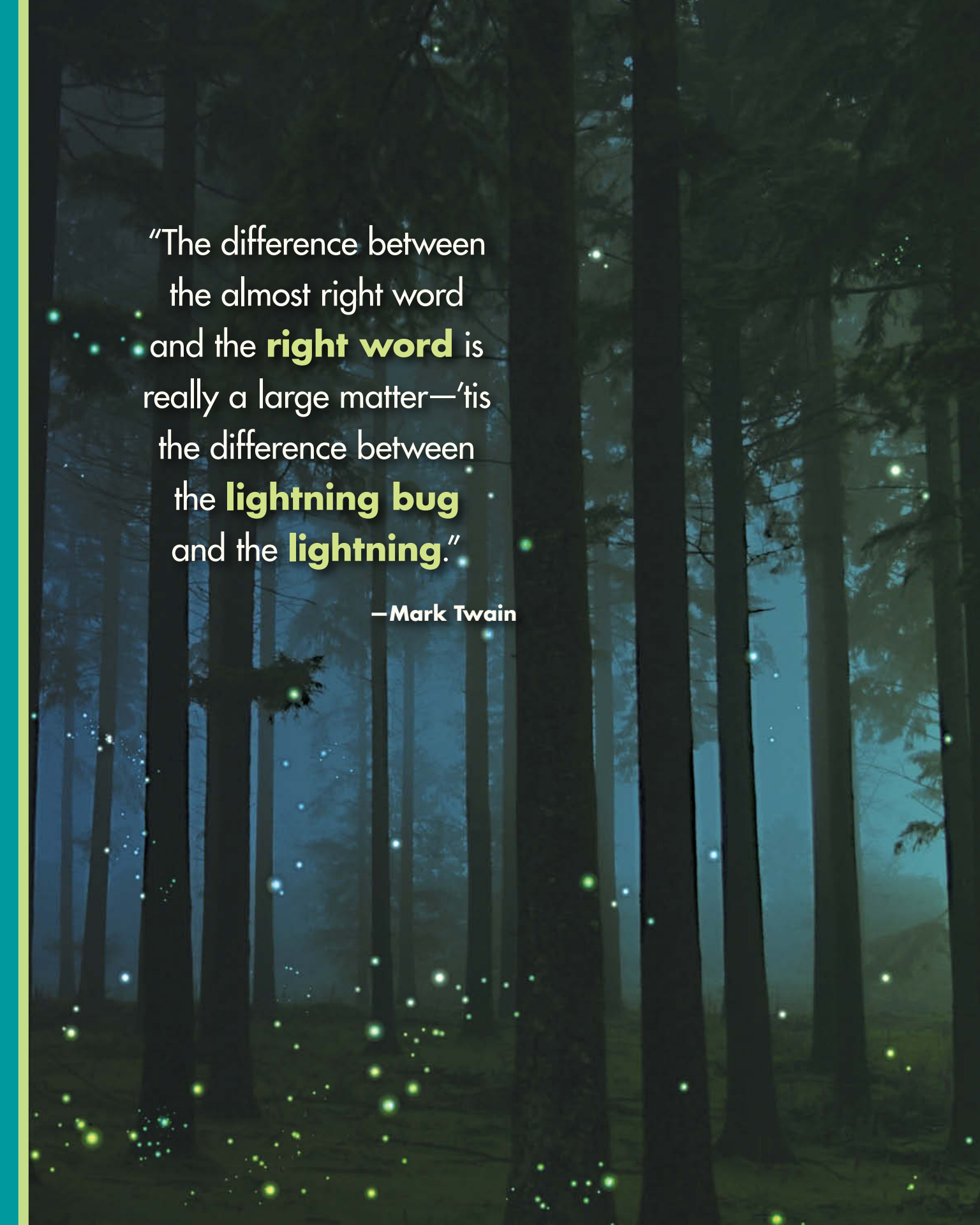
Write

Poets choose words with great care, considering each word’s connotations, or shades of meaning. Pat Mora, for example, uses active verbs and vivid adjectives to describe the land and people of the Southwest United States. Write an **essay** in which you examine the effects of specific word choices in Mora’s poetry. Cite details from both poems to support your analysis.



How does communication change us?

Consider how language, listening, and speaking are portrayed in “A Voice.” How do the choices the mother makes regarding language affect her children? What does the speaker suggest about the power of one’s voice to achieve the “undoable”? Use details from the poem to explain your answer.

A dark forest at night with glowing fireflies. The scene is dimly lit, with the silhouettes of tall trees against a dark blue and black sky. Numerous small, bright green and yellow lights, representing fireflies, are scattered throughout the forest, some near the ground and others higher up. The overall mood is mysterious and magical.

“The difference between
the almost right word
and the **right word** is
really a large matter—’tis
the difference between
the **lightning bug**
and the **lightning**.”

—Mark Twain

PART 2

TEXT ANALYSIS GUIDED EXPLORATION

THE RIGHT WORDS

Literature is the art of language. Functional texts require the use of precise words, but literature requires even more precision—the right words that convey meaning, express emotion, awaken the senses, and lift off the page into the reader’s imagination. As you read the texts in this section, notice words that stand out as being exactly “right” and think about why that is. Then, consider how these finely crafted works relate to the Big Question for this unit: **How does communication change us?**

◀ **CRITICAL VIEWING** In what ways are lightning bugs appropriate to this scene in a way that lightning would not be?

READINGS IN PART 2



POETRY

Poetry Collection 1

Dream Deferred; Dreams; Sonnet on Love XIII; Meciendo/Rocking; “Hope” is the thing with feathers—(p. 347)



POETRY

Poetry Collection 2

The Bells; Analysis of Baseball; Slam, Dunk, & Hook; Jabberwocky (p. 359)



POETRY

EXEMPLAR TEXT

Poetry Collection 3

Fifteen; Casey at the Bat; Twister Hits Houston; The Raven (p. 377)



POETRY

Poetry Collection 4

The Road Not Taken; Macavity: The Mystery Cat; The Seven Ages of Man; We never know how high we are (p. 395)

CLOSE READING TOOL



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

Focus on Craft and Structure

Elements of Poetry

Poetry is **imaginative literature** that uses **precise, musical, and emotionally charged language**.

Poetry is a literary form that combines the precise meanings of words with their emotional associations and musical qualities, such as rhythm and sounds. There are three main types of poetry:

- **Lyric:** a short poem that expresses the thoughts and feelings of a single speaker
- **Narrative:** a poem that tells a story
- **Dramatic:** a poem that presents the speech of one or more speakers in a dramatic situation

Poems of all types are made up of certain elements. When you read poetry, consider the poem's "voice," structure, and sound.

Speaker The speaker in a poem serves the same function as the narrator in a story: to "tell" the poem. In some poems, the speaker is an imagined character. For example, in the poem "The Raven" (page 382), the speaker is not Edgar Allan Poe, the poet, but a character who describes a mysterious bird. Even in poems that are based on the poet's life, the speaker is not the poet. Instead, the speaker is a constructed, imagined voice.

Lines and Stanzas Most poetry is arranged in lines and **stanzas**, or groupings of lines. Stanzas are named after the number of lines they contain. For example, a couplet consists of two lines, a tercet consists of three lines, and a quatrain consists of four lines.

Example: Quatrain

Sweetest love, I do not go,
For weariness of thee,
Nor in hope the world can show
A fitter love for me
(from "Song" by John Donne)

In the quatrain, notice that each line *breaks*, or ends, before a complete thought is expressed.

Rhythm and Meter Language has its own natural rhythms, created by the stressed and unstressed syllables of words. Poets make use of this innate property of language to create **meter**, or rhythmic patterns.

Readers identify the kind of meter used in a poem by counting the number and types of stresses in each line. Stressed syllables are marked with an accent symbol (´), and unstressed syllables are marked with a horseshoe symbol (˘). The stressed and unstressed syllables are then divided into units called **feet**. In the following stanza from "The Eagle" by Alfred, Lord Tennyson, the vertical lines (|) divide each line into four feet.

Example: Meter

Thě wrín | klěd seá | beñeáth | hiñ cráwls,
Hě wáтч | ěs fróm | hiš moúnt | aiñ wálls,
Añd líké | ă thún | děrbólt | hě fálls.

Each foot is made up of one unstressed syllable and one stressed syllable. This type of foot, called an **iamb**, mimics the rise and fall of the "wrinkled sea" described in the poem. Other types of metrical feet are as follows:

- **Trochee:** a stressed syllable followed by an unstressed syllable, as in the word *twinkle*.
- **Spondee:** two stressed syllables in a row, as in the word *schoolyard*
- **Dactyl:** a stressed syllable followed by two unstressed syllables, as in the word *beautiful*
- **Anapest:** two unstressed syllables followed by a stressed syllable, as in the word *comprehend*

Rhyme In addition to meter, poets use other **sound devices**, or techniques that create musical effects. Rhyme is a sound device commonly associated with poetry, although many poems do not rhyme. Types of rhyme include the following:

- **Exact, or true, rhyme:** words that end in both the same vowel and the same consonant sounds
Example: sun and run
- **Slant rhyme:** words that end in similar but not exact sounds
Example: prove and love
- **End rhyme:** rhyming words that fall at the ends of two or more lines
Example: crawls, walls, and falls in the passage from “The Eagle”
- **Internal rhyme:** rhyming words placed within a line
Example: The mouse in the house woke the cat.

Rhyme Scheme A set pattern of rhyme is called a **rhyme scheme**. The rhyme scheme of a poem is identified by assigning a different letter of the alphabet to each rhyme. Notice the rhyme scheme of the following stanza from the poem “I Wandered Lonely as a Cloud” by William Wordsworth.

Example: Rhyme Scheme

| | |
|---|----------|
| For oft, when on my couch I lie | a |
| In vacant or in pensive mood, | b |
| They flash upon that inward eye | a |
| Which is the bliss of solitude; | b |
| And then my heart with pleasure fills, | c |
| And dances with the daffodils. | c |

Rhyme scheme helps shape the structure of a stanza and clarifies the relationships among the lines. In the example, the *abab* pattern creates a close connection among the first four lines, which describe the speaker’s habit of daydreaming about the daffodils. The *cc* rhyme creates a close connection between the last two lines, which sum up the speaker’s feelings during those daydreams.

Other Sound Devices A poet may use a variety of other sound devices to create musical effects. The box below explains sound devices that are often used in poetry.

Types of Sound Devices

Repetition is the use of any language element more than once.

Example: *Above the town, above the lake, and high above the trees.*

Alliteration is the repetition of consonant sounds at the beginning of words.

Example: *The snake sneaked past the snail.*

Assonance is the repetition of vowel sounds followed by different consonants in two or more stressed syllables.

Example: *The green leaves fluttered in the breeze.*

Consonance is the repetition of final consonant sounds in stressed syllables with different vowel sounds.

Example: *The king sang a song.*

Onomatopoeia is the use of words to imitate sounds.

Example: *The bees buzzed, and the brook gurgled.*

Analyzing Poetic Language

Poets use the **connotations** of words and **figurative language** to express ideas precisely and imaginatively.

Poetry relies not only on the sounds and rhythms of language but also on the precise meanings of words. Poets choose each word carefully, considering both its **denotation**, or literal definition, and its **connotation**, or emotional associations.

Denotative and Connotative Meanings

Consider the words *thrifty* and *penny-pinching*. Though both words literally mean “careful in the spending of money,” their connotative meanings are quite different. *Thrifty* is associated with admirable qualities, such as economy, and therefore conveys a positive attitude. *Penny-pinching* is associated with undesirable qualities, such as stinginess, and therefore conveys a negative attitude. These types of nuances help poets express precise meaning, emotion, and attitudes.

Meaning and Tone The connotative meanings of words are especially instrumental in conveying a poem’s **tone**—the poet’s emotional attitude toward his or her subject. The tone of a poem can be formal, informal, lighthearted, solemn, or anything in between.

As you read the following lines from “I Hear America Singing” (page 406), try to identify the tone that the words create.

Example: Tone

I hear America singing, the varied
carols I hear, . . .
at night the party of young fellows,
robust, friendly,
Singing with open mouths their strong
melodious songs.

The positive connotations of the words *singing*, *carols*, *robust*, *friendly*, *strong*, and *melodious* create a tone that might be described as joyous or cheerful.

Imagery Poetic language is also often rich with imagery, or descriptive language that creates word pictures. Through the use of details that appeal to the senses of sight, touch, sound, taste, and smell, poets re-create sensory experiences and emotions in words.

Notice the imagery in the following poem, and analyze the overall impression it creates.

Example: Imagery

On that long summer day,
each breath was a labor.

The air was wet wool,
Heavy and warm.

A thick, yellow haze
hung over the city,
blocking out buildings,
blinding the sun.

Not a sound could be heard.
All was sullen and silent,
save for the whir of
electric fans.

In the first stanza, the description of the heavy, warm air appeals to the sense of touch. In the second stanza, the description of the yellow haze appeals to the sense of sight. In the third stanza, the onomatopoeic word *whir* appeals to the sense of sound. The overall impression is one of exhaustion and heat.

Figurative Language Poetry also often features figurative language, or language that is not meant to be interpreted literally. Most figurative language points out a striking and significant similarity between dissimilar things. Through unexpected comparisons, poets help readers see feelings, experiences, and familiar, everyday objects in a fresh new light.

Types of Figurative Language

A **simile** compares two apparently unlike things using the word *like* or *as*: *Her visit was as welcome as a flower in winter.*

A **metaphor** compares two apparently unlike things without the use of a connecting word: *Her visit was a flower in winter.*

Personification gives human qualities or abilities to nonhuman things: *The alarm clock nagged me to get out of bed.*

As you read the following poem, look for examples of each type of figurative language described above.

Example: Figurative Language

Tall, strong, and silent,
the stalks of corn
guarded the garden
like sentries.

All ears, they listened
for the caws of the crows.

The birds approached,
a hungry, invading force.

In the simile “guarded the garden / like sentries,” the cornstalks are compared to watchful soldiers. In a playful example of personification, the ears in the stalks of corn listen for crows. In the metaphor “The birds approached, / a hungry, invading force,” the crows flying to the garden are compared to an enemy force.

Free and Formal Verse The example poem on this page is **free verse**—a type of poetry that exhibits poetic language but does not follow

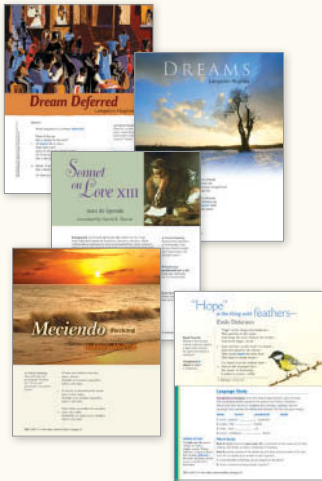
fixed patterns. Free verse may use rhyme, sound devices, varied types of stanzas, and meter but will not do so in a set structure.

By contrast, **formal verse** follows fixed, established patterns. A pattern may require a specific rhyme scheme, meter, line structure, stanza structure, or other element. Throughout history, poets have invented lyric forms. Eventually, some of these forms, including those defined in the chart below, became part of literary tradition.

Types of Formal Poetry

| | |
|-----------------------|---|
| Ballad | a songlike narrative poem, usually written in rhymed stanzas of four to six lines that feature repetition and strong meter |
| Haiku | an unrhymed three-line lyric poem, usually focused on images from nature, in which lines 1 and 3 have five syllables and line 2 has seven syllables |
| English Sonnet | a fourteen-line lyric poem consisting of three quatrains and a couplet, usually rhymed <i>abab cdcd efef gg</i> |
| Ode | a lyric poem on a serious subject, usually written in a precise structure |
| Concrete Poem | a poem with a shape that suggests its subject; the poet arranges letters, words, punctuation, and lines to create a picture |

The process of formal invention in poetry is ongoing. Today, some poets experiment with forms based on mathematical equations, while others write hypertext poetry—poems that use electronic links online and are different for every reader.



How does communication change us?

Explore the Big Question as you read these poems. Take notes about the way in which a poem communicates and how that message affects the reader.

CLOSE READING FOCUS

Key Ideas and Details: **Read Fluently**

Reading fluently means reading continuously while also understanding the text and appreciating the writer's artistry. Many poems have line breaks—the ending points of lines—that are not guided by punctuation. Line breaks are key parts of a poem's structure and contribute to its meaning. However, when reading poetry, it can help to first read in sentences, following the punctuation rather than line breaks. After you acquire a basic understanding of the poem, reread it fluently, following the line breaks as the poet intended.

Craft and Structure: **Figurative Language**

Figurative language is language used imaginatively rather than literally. Figures of speech, literary devices that make unexpected comparisons or play with word meanings, are a form of figurative language. The following are specific types of figures of speech:

- **Simile:** a comparison of two apparently unlike things using *like*, *as*, *than*, or *resembles*: "The morning sun is like a red rubber ball."
- **Metaphor:** a description of one thing as if it were another: "The morning sun is a red rubber ball."
- **Personification:** assignment of human characteristics to a non-human subject: "The sea was angry that day, my friends."
- **Paradox:** a statement, an idea, or a situation that seems contradictory but actually expresses a truth: "The more things change, the more they stay the same."

Imagery, or language that appeals to the senses, often appears in figures of speech (as in the first two examples above).

Vocabulary

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

deferred
fester

barren
paradoxical

abash

CLOSE READING MODEL

The passages below are from Langston Hughes's poem "Dream Deferred" and Jean de Sponde's poem "Sonnet on Love XIII." The annotations to the right of the passages show ways in which you can use close reading skills to read fluently and analyze figurative language.

from "Dream Deferred"

What happens to a dream deferred?

Does it dry up

like a raisin in the sun?¹

Or fester like a sore—

And then run?²

Figurative Language

1 The speaker compares a dream that has been deferred, or delayed, to a raisin—a grape that has shriveled in the sun. Using this simile, the speaker wonders if dreams that are neglected or ignored lose their power.

Figurative Language

2 In another simile, the speaker compares an unfulfilled dream to a sore, or wound. The vivid verb *fester* creates an unpleasant image of rot and infection. Using this simile, the speaker wonders if dreams that are delayed become a kind of illness.

from "Sonnet on Love XIII"

What could be more immovable or stronger?

What becomes more and more secure, the longer
it is battered by inconstancy and the stress

we find in our lives?³ Here is that fine fixed point
from which to move a world that is out of joint,
as he could have done, had he known a love like this.

Read Fluently

3 A single sentence stretches over three lines and two stanzas. In order to read according to punctuation, you would read through the line and stanza breaks, coming to a full stop at the question mark.

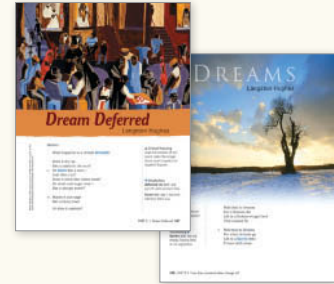
Meet the Poets



“Dream Deferred” • “Dreams”

Langston Hughes (1902–1967)

Born in Joplin, Missouri, Langston Hughes was the first African American to earn a living as a poet and writer. As a young man, he held a variety of jobs—teacher, ranch hand, and farmer, among others. He drew on all of these experiences, but primarily on his perspective as an African American, to create his great body of work.



“Sonnet on Love XIII”

Jean de Sponde (1557–1595)

The French poet Jean de Sponde was a true Renaissance man who served in the court of King Henry IV, dabbled in chemistry, and published scholarly editions of ancient Greek texts. “Sonnet on Love XIII” is part of his finest work, *Sonnets of Love and Death*.



“Meciendo/Rocking”

Gabriela Mistral (1889–1957)

Born in Chile as Lucila Godoy y Alcayaga, this writer formed her pen name from the names of her two favorite poets, the Italian Gabriele D’Annunzio and the French Frederic Mistral. Gabriela Mistral wrote many moving poems about children and motherhood. She was awarded the Nobel Prize in Literature in 1945.



“‘Hope’ is the thing with feathers—”

Emily Dickinson (1830–1886)

Despite her quiet outward behavior, Emily Dickinson’s inner life overflowed with energy. She produced more than 1,700 poems. Dickinson looked deeply into simple subjects—a fly buzzing, a bird on a walk, the changing seasons. She also made profound explorations of love, death, and the relationship between the human and the divine. She remains unquestionably one of America’s finest poets.





Dream Deferred

Langston Hughes

Harlem

What happens to a dream **deferred**?

Does it dry up
like a raisin in the sun?

5 Or **fester** like a sore—
And then run?

Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

10 Maybe it just sags
like a heavy load.

Or does it explode?

▲ Critical Viewing

Does the context of this poem make the image above seem hopeless or hopeful? Explain.

◀ Vocabulary

deferred (dē fərd') *adj.*
put off until a future time

fester (fes' tər) *v.* become
infected; form pus

DREAMS

Langston Hughes



Read Fluently

How many sentences are in the first stanza?

Vocabulary ▶

barren (bar' ən) *adj.*
empty; having little or no vegetation

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

- 5 Hold fast to dreams
For when dreams go
Life is a **barren** field
Frozen with snow.

Sonnet on Love XIII

Jean de Sponde

translated by David R. Slavitt



Background Archimedes (är' kə mē' dēz') (287?–212 B.C.) has been called the founder of theoretical mechanics. He was a Greek mathematician and inventor who once boasted that, given a place to stand in space and a long enough lever, he could move the Earth itself.

“Give me a place to stand,” Archimedes said,
“and I can move the world.” **Paradoxical**, clever,
his remark which first explained the use of the lever
was an academic joke. But if that dead

- 5 sage could return to life, he would find a clear
demonstration of his idea, which is not
pure theory after all. That putative¹ spot
exists in the love I feel for you, my dear.

- What could be more immovable or stronger?
10 What becomes more and more secure, the longer
it is battered by inconstancy and the stress

we find in our lives? Here is that fine fixed point
from which to move a world that is out of joint,
as he could have done, had he known a love like this.

▲ Critical Viewing

Based on this depiction of Archimedes, how do you think he would have responded to de Sponde's poem?

◀ Vocabulary

paradoxical (par' ə dāk' si kəl) *adj.* seemingly full of contradictions

Read Fluently

Where does the sentence that starts in line 10 end?

1. **putative** (pyūōt' ə tiv) *adj.* supposed; known by reputation.



Meciendo (Rocking)

Gabriela Mistral

▲ Critical Viewing

How well does this photograph illustrate the “loving sea” described in the poem? Explain.

- El mar sus millares de olas
mece, divino.
Oyendo a los mares amantes,
mezo a mi niño.
- 5 El viento errabundo en la noche
mece a los trigos.
Oyendo a los vientos amantes,
mezo a mi niño.
- Dios Padre sus miles de mundos
10 mece sin ruido.
Sintiendo su mano en la sombra,
mezo a mi niño.



Rocking

(Meciendo)

Gabriela Mistral

translated by Doris Dana

The sea rocks her thousands of waves.
The sea is divine.
Hearing the loving sea
I rock my son.

- 5 The wind wandering by night
rocks the wheat.
Hearing the loving wind
I rock my son.

- 10 God, the Father, soundlessly rocks
His thousands of worlds.
Feeling His hand in the shadow
I rock my son.

Figurative Language

What human traits does the wind show in the second stanza?

“Hope” is the thing with feathers—

Emily Dickinson

Read Fluently

Where in the second stanza could you replace a dash with a period to signify the end of a sentence?

Vocabulary ▶

abash (ə bash')

v. embarrass

“Hope” is the thing with feathers—
That perches in the soul—
And sings the tune without the words—
And never stops—at all—

5 And sweetest—in the Gale¹—is heard—
And sore must be the storm—
That could **abash** the little Bird
That kept so many warm—

I’ve heard it in the chilliest land—
10 And on the strangest Sea—
Yet, never, in Extremity,
It asked a crumb—of Me.

1. **Gale** (gāl) *n.* strong wind.



Language Study

Vocabulary Analogies show the relationships between pairs of words. The words listed below appear in the poems from Poetry Collection 1. Use a word from the list to complete each analogy, creating a second word pair that matches the relationship between the first two given words.

fester **barren** **paradoxical** **abash**

1. rainy : weather :: _____ : statement
2. empty : full :: _____ : fruitful
3. blaze : burn :: _____ : rot
4. praise : confidence :: _____ : shame

WORD STUDY

The **Latin root -fer-** means “bring” or “carry.” Hughes’s poem “Dream Deferred” is about a dream that has been **deferred**—the dream has been carried away, or put off until a future time.

Word Study

Part A Explain how the **Latin root -fer-** contributes to the meanings of *infer*, *referral*, and *fertile*. Consult a dictionary if necessary.

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

1. If you *transfer* something, do you keep it in one place?
2. Does a *conference* bring people together?

Literary Analysis

Key Ideas and Details

- 1. Contrast:** In “Dream Deferred,” how does the last question differ from the ones the speaker asks earlier? Explain your response.
- 2. (a)** To what two things does the speaker in “Dreams” compare life? **(b) Interpret:** Restate in your own words the advice that the speaker in “Dreams” offers.
- 3. Interpret:** In “Sonnet on Love XIII,” how does the speaker express the power of his love? Explain.
- 4. (a)** In “‘Hope’ is the thing with feathers—,” at what times does hope sing sweetest? **(b) Interpret:** What is the speaker saying about adversity? Explain.
- 5. (a)** In “Meciendo/Rocking,” what natural elements does the speaker describe? **(b) Generalize:** How does the speaker see herself in relation to nature? Use details from the poem to support your answer.
- 6. Read Fluently (a)** Using a graphic organizer like the one shown, rewrite one stanza from Poetry Collection 1 as a prose paragraph. **(b)** Read the stanza and paragraph aloud. Explain how reading in sentences and following the punctuation aids your understanding.

Craft and Structure

- 7. Figurative Language (a)** Identify one simile in “Dream Deferred” and one metaphor in “Dreams.” **(b)** Explain what each figure of speech adds to the meaning of the poem in which it appears.
- 8. Figurative Language (a)** Identify an example of personification in “‘Hope’ is the thing with feathers—.” **(b)** How does this use of figurative language contribute to the poem’s meaning?
- 9. Figurative Language** Identify and explain the paradox “Sonnet on Love XIII” expresses.

Integration of Knowledge and Ideas

- 10. Analyze:** In what ways does each poem create images that help the reader visualize an abstract concept or feeling, such as beauty, hope, love, and longing? Explain, citing details from the poems in your response.

- 11. THE BIG ?** **How does communication change us?** Do the poems in Poetry Collection 1 communicate thoughts, feelings, and ideas in ways that change or challenge readers’ usual perceptions? Cite specific details from the poems to support your answer.



Stanza

Paragraph

ACADEMIC VOCABULARY

As you write and speak about these poems, use the words related to communication that you explored on page 329 of this book.

Conventions: Prepositions and Prepositional Phrases

A **preposition** is a word, such as *in, out, on, with, through, about, or at*, that relates a noun or pronoun that appears with it to another word in the sentence. A **prepositional phrase** is a group of words beginning with a preposition and ending with a noun or pronoun, called the object of the preposition.

A prepositional phrase may function as either an adjective or an adverb, depending on the word it modifies. An adjective phrase modifies a noun or a pronoun by telling *what kind* or *which one*. An adverb phrase modifies a verb, an adjective, or an adverb by pointing out *where, when, in what way, or to what extent*.

Adjective phrase: The players on their team are more experienced.
(modifies the noun *players*)

Adjective phrase: The flowers with yellow petals are my favorites.
(modifies the noun *flowers*)

Adverb phrase: They played with more skill. (modifies the verb *played*)

Adverb phrase: My parents walked through the door at that moment.
(both phrases modify the verb *walked*)



Practice A

Identify the prepositional phrase in each sentence, and tell whether it functions as an adjective or an adverb.

1. Hughes's poem asks questions about dreams.
2. Archimedes stood on a precise spot.
3. The wind blew through the wheat.
4. Mistral's poem about her son is affectionate.
5. Dickinson wrote poetry in solitude.

Reading Application In Poetry Collection 1, find one prepositional phrase that functions as an adjective and one that functions as an adverb.

Practice B

Following the instructions in parentheses, use each prepositional phrase in a sentence of your own.

1. of joyful singing (adjective phrase)
2. in the woods (adverb phrase)
3. under the bridge (adverb phrase)
4. through the hoop (adverb phrase)
5. about the sea (adjective phrase)

Writing Application Following these two model sentences, write four new sentences. Identify which prepositional phrases are used as adjectives and which are used as adverbs.

Do not run with a knife.

This book contains animal illustrations of many kinds.

Writing to Sources

Informative Text Using one of the scenes described in Poetry Collection 1 as a model, write a **description of a scene** in nature. Use the figurative language techniques of the poet you are emulating to develop your own descriptive word picture in a few paragraphs or a poem.

- Choose a scene that you know firsthand or from photographs.
- List details to include in the scene that appeal to one or more of the senses.
- Refer to your list of details and to the poem you chose as a model as you draft your description.
- Finally, write an introductory statement in which you identify the poem you used as a model and explain the reasons for your choice. Note specific elements in the poem that you found effective and explain how you incorporated similar qualities into your writing.

Grammar Application Make sure you use prepositions and prepositional phrases to add descriptive detail.

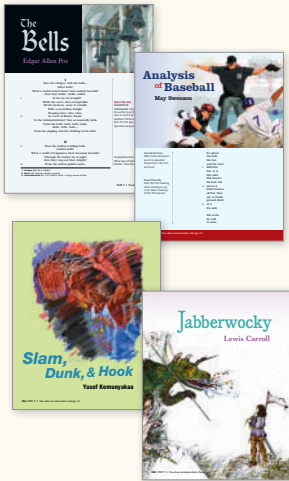
Speaking and Listening

Presentation of Ideas Write a **speech** in which you explain your interpretation of one of the poems in Poetry Collection 1.

- Write an outline for your speech. Begin by jotting down the central point you want to convey and two to three points that support that main idea.
- Engage your audience by choosing interesting details that are appropriate to the purpose of your speech and support your interpretation of the poem.
- Make your ideas memorable by using figurative language.
- Use a variety of sentence types, including long and short sentences and simple and complex sentences.
- As you deliver your speech, make eye contact with your audience and use gestures to emphasize ideas.
- Create a rubric so that classmates can assess your speech. Invite your listeners to give you feedback about your performance.

After you deliver the speech, evaluate the feedback you receive and make notes about how you can improve your delivery of future speeches.

Building Knowledge



How does communication change us?

Explore the Big Question as you read Poetry Collection 2. Note how each poem adds to or changes your understanding of a topic.

CLOSE READING FOCUS

Key Ideas and Details: Read Fluently

Reading fluently means reading smoothly and continuously while also comprehending the text. Because poetry is a condensed literary form that employs figurative language, you may need to read poems several times to fully unlock their layers of meaning. Your focus might change for each reading, as follows:

- First Reading: Read for basic meaning.
- Second Reading: Read to unlock deeper meanings.
- Third Reading: Read to recognize and appreciate the poet's craft.

Craft and Structure: Sound Devices

Poets use **sound devices** to emphasize the sound relationships among words. Sound devices, such as those listed below, also contribute to the meaning and tone of a poem and help bring it to life for readers.

- **Alliteration:** the repetition of initial consonant sounds in stressed syllables: "*The fair breeze blew, the white foam flew...*"
- **Consonance:** the repetition of final consonant sounds in stressed syllables with different vowel sounds, as in *sit* and *cat*
- **Assonance:** the repetition of similar vowel sounds in stressed syllables that end with different consonants, as in *seal* and *meet*
- **Onomatopoeia:** the use of a word whose sound imitates its meaning, such as *pop* or *hiss*

All of these sound devices work to engage the reader's senses and create musical and emotional effects.

Vocabulary

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

voluminously
disgrace

endeavor
metaphysical

palpitating
jibed

monotone

CLOSE READING MODEL

The passages below are from the poems “Slam, Dunk, & Hook” and “Jabberwocky.” The annotations to the right of the passages show ways in which you can use close reading skills to read fluently and analyze sound devices.

from “Slam, Dunk, & Hook”

When Sonny Boy's mama died
 He played nonstop all day, so hard
 Our backboard splintered.¹
 Glistening with sweat, we jibed
 & rolled the ball off our
 Fingertips. Trouble
 Was there slapping a blackjack
 Against an open palm.
 Dribble, drive² to the inside, feint,
 & glide like a sparrow hawk.

Read Fluently

1 With a first reading, you might understand the basic meaning: Sonny Boy's mom died, and he is using basketball to deal with his grief. Another reading might lead you to appreciate the poet's choice of the word *splintered*, which brings to life the intensity of Sonny Boy's pain.

Sound Devices

2 The poet uses alliteration with the words *dribble* and *drive*. The choppy sound of *dr* helps contribute to the hurried, anxious tone of this section of the poem.

from “Jabberwocky”

He took his vorpal sword in hand;
 Long time the manxome³ foe he sought—
 So rested he by the Tumtum tree,
 And stood awhile in thought.

 And, as in uffish³ thought he stood,
 The Jabberwock, with eyes of flame,
 Came whiffing through the tulgey wood,
 And burbled as it came!⁴

Read Fluently

3 The poet's use of invented language makes fluency challenging. You may need to reread these lines several times in order to grasp their basic meaning.

Sound Devices

4 The words *whiffing* and *burbled* are examples of onomatopoeia. They imbue the scene with sound, which helps the reader imagine the chaos of the Jabberwock's arrival.

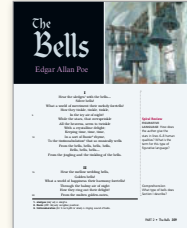
Meet the Poets



“The Bells”

Edgar Allan Poe (1809–1849)

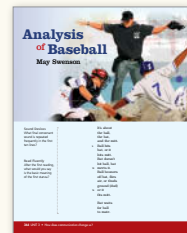
As poems like “The Bells” illustrate, Edgar Allan Poe was a master at using rhythm and sound devices to powerful effect. Many scholars believe that the idea for “The Bells” was suggested to Poe by Marie Louise Shew, a woman with medical training who treated Poe when his health began to fail.



“Analysis of Baseball”

May Swenson (1919–1989)

May Swenson has been called “one of the surest poets, clear-eyed and absolute.” She was born in Logan, Utah, and attended Utah State University. After working for a while as a newspaper reporter, she moved to New York City, where she worked as an editor and as a college lecturer. Her poems were published in such magazines as *The New Yorker*, *Harper’s*, and *The Nation*. Swenson also served as Chancellor of The Academy of American Poets from 1980 to 1989.



“Slam, Dunk, & Hook”

Yusef Komunyakaa (b. 1947)

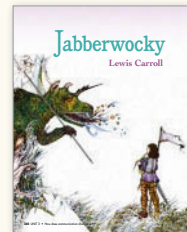
Yusef Komunyakaa grew up in Bogalusa, Louisiana. During the mid-1960s, he served in Vietnam as a reporter and an editor for the military newspaper *The Southern Cross*. Komunyakaa later turned his attention to poetry, winning a Pulitzer Prize for his book *Neon Vernacular: New and Selected Poems* (1993). Komunyakaa has said that he likes “connecting the abstract to the concrete.”



“Jabberwocky”

Lewis Carroll (1832–1898)

Charles Lutwidge Dodgson was a professor of mathematics and a talented early photographer. Today, he is best remembered for two children’s books he wrote under the pen name Lewis Carroll: *Alice’s Adventures in Wonderland* (1865) and its sequel, *Through the Looking Glass* (1871). Huge bestsellers almost from the moment they appeared, the Alice books have been the basis of numerous stage plays and films.



The Bells

Edgar Allan Poe



I

Hear the sledges¹ with the bells—
Silver bells!

What a world of merriment their melody foretells!

How they tinkle, tinkle, tinkle,

5 In the icy air of night!

While the stars, that oversprinkle

All the heavens, seem to twinkle

With a crystalline delight;

Keeping time, time, time,

10 In a sort of Runic² rhyme,

To the tintinnabulation³ that so musically wells

From the bells, bells, bells, bells,

Bells, bells, bells—

From the jingling and the tinkling of the bells.

II

15 Hear the mellow wedding bells,
Golden bells!

What a world of happiness their harmony foretells!

Through the balmy air of night

How they ring out their delight!

20 From the molten golden-notes,

Spiral Review

FIGURATIVE

LANGUAGE

How does the author give the stars in lines 6–8 human qualities? What is the term for this type of figurative language?

Comprehension

What type of bells does Section I describe?

1. **sledges** (slej' əz) *n.* sleighs.

2. **Runic** (rōō' nik) *adj.* songlike; poetical.

3. **tintinnabulation** (tin' ti nā' byōō la' shən) *n.* ringing sound of bells.

Vocabulary ▶

voluminously (və lōōm' ə nəs lē) *adv.* fully; in great volume

Sound Devices

What quality of alarm bells might the alliteration of the *t* sound in line 38 imitate?

Vocabulary ▶

endeavor (en dev' ə) *n.* earnest attempt or effort

palpitating (pəl pət' it) *v.* beating rapidly; throbbing

25 And all in tune,
What a liquid ditty⁴ floats
To the turtle-dove⁵ that listens, while she gloats
On the moon!
Oh, from out the sounding cells,
What a gush of euphony⁶ **voluminously** wells!
How it swells!
How it dwells
On the future! how it tells
30 Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells,
Of the bells, bells, bells, bells
Bells, bells, bells—
35 To the rhyming and the chiming of the bells!

III

Hear the loud alarum⁷ bells!
Brazen⁸ bells!
What a tale of terror now their turbulency tells!
In the startled ear of night
40 How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
45 In a mad expostulation⁹ with the deaf and frantic fire
Leaping higher, higher, higher,
With a desperate desire,
And a resolute **endeavor**
Now—now to sit or never,
50 By the side of the pale-faced moon.
Oh, the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang, and clash, and roar!
55 What a horror they outpour
On the bosom of the **palpitating** air!

4. **ditty** (dit' ē) *n.* short, simple song.
5. **turtle-dove** (turt' 'l duv') The turtle dove is traditionally associated with love.
6. **euphony** (yōō' fə nē) *n.* pleasing sound.
7. **alarum** (ə ler' əm) *n.* used as *adj.* sudden call to arms; alarm.
8. **Brazen** (brā' zən) *adj.* made of brass; having the ringing sound of brass.
9. **expostulation** (ek spās' chə lās' shən) *n.* objection; complaint.



60 Yet the ear it fully knows,
By the twanging
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling,
And the wrangling,
How the danger sinks and swells,
65 By the sinking or the swelling in the anger of the bells—
Of the bells—
Of the bells, bells, bells, bells,
Bells, bells, bells—
In the clamor and the clangor of the bells!

IV

70 Hear the tolling of the bells—
Iron bells!
What a world of solemn thought their monody¹⁰ compels!

10. **monody** (mă' nē dē) *n.* poem of mourning; a steady sound; music in which one instrument or voice is dominant.

Sound Devices

What is the effect of the repetition in lines 67–68?

Comprehension

What kind of story do the alarm bells tell?



75 In the silence of the night,
 How we shiver with affright
 At the melancholy menace of their tone!
 For every sound that floats
 From the rust within their throats
 Is a groan.
 80 And the people—ah, the people—
 They that dwell up in the steeple,
 All alone,
 And who tolling, tolling, tolling,
 In that muffled **monotone**,
 Feel a glory in so rolling
 85 On the human heart a stone—
 They are neither man nor woman—
 They are neither brute nor human—
 They are Ghouls:¹¹
 And their king it is who tolls;
 90 And he rolls, rolls, rolls,
 Rolls
 A pæan from the bells!
 And his merry bosom swells
 With the pæan of the bells!
 95 And he dances and he yells;
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the pæan of the bells—
 Of the bells:
 100 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the throbbing of the bells—
 Of the bells, bells, bells—
 To the sobbing of the bells;
 105 Keeping time, time, time,
 As he knells, knells, knells,
 In a happy Runic rhyme,
 To the rolling of the bells—
 Of the bells, bells, bells—
 110 To the tolling of the bells,
 Of the bells, bells, bells, bells,
 Bells, bells, bells—
 To the moaning and the groaning of the bells.

Sound Devices

What alliteration appears in lines 83–85?

◀ Vocabulary

monotone (män' ə tōn') *n.* uninterrupted repetition of the same tone; utterance of successive syllables or words without change of pitch or key

Read Fluently

Which repeated words in this stanza might sound like the repetitive tolling of bells?

◀ Critical Viewing

Which kind of bells do you think this painting best illustrates? Why?

11. **Ghouls** (gōōlz) *n.* evil spirits that rob graves.

Analysis of Baseball

May Swenson



Sound Devices

What final consonant sound is repeated frequently in the first ten lines?

Read Fluently

After the first reading, what would you say is the basic meaning of the first stanza?

It's about
the ball,
the bat,
and the mitt.
5 Ball hits
bat, or it
hits mitt.
Bat doesn't
hit ball, bat
10 meets it.
Ball bounces
off bat, flies
air, or thuds
ground (dud)
15 or it
fits mitt.

Bat waits
for ball
to mate.



20 Ball hates
to take bat's
bait. Ball
flirts, bat's
late, don't
25 keep the date.
Ball goes in
(thwack) to mitt,
and goes out
(thwack) back
30 to mitt.

Ball fits
mitt, but
not all
the time.
35 Sometimes
ball gets hit
(pow) when bat
meets it,
and sails
40 to a place
where mitt
has to quit
in **disgrace**.
That's about
45 the bases
loaded,
about 40,000
fans exploded.

It's about
50 the ball,
the bat,
the mitt,
the bases
and the fans.
55 It's done
on a diamond,
and for fun.
It's about
home, and it's
60 about run.

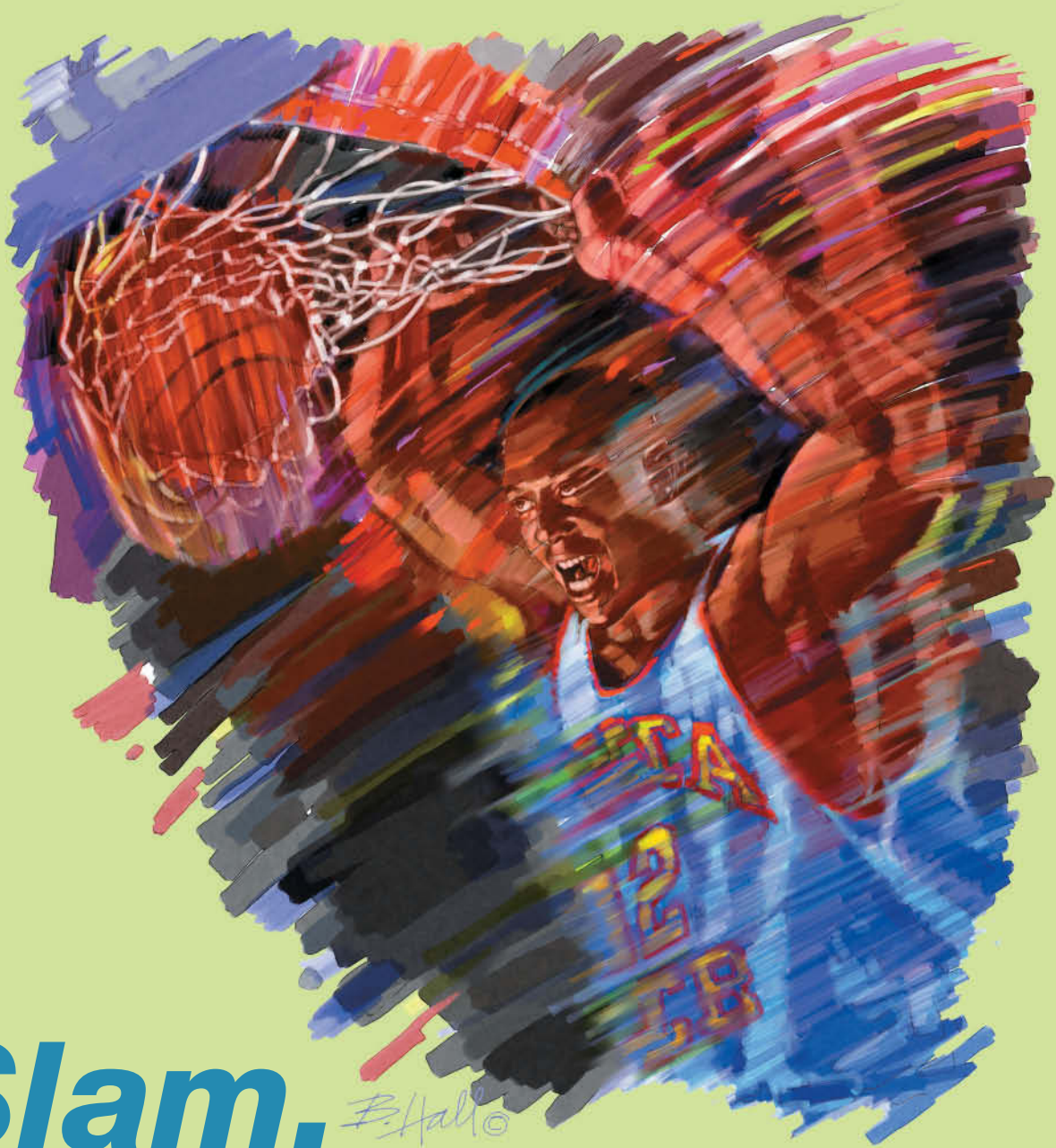
Spiral Review

FIGURATIVE LANGUAGE

What examples of personification can you find in the stanza that runs from lines 17 to 30?

◀ Vocabulary

disgrace (dis grās´) *n.*
loss of respect, honor,
or esteem; shame



Slam, Dunk, & Hook

Yusef Komunyakaa

Fast breaks. Lay ups. With Mercury's¹
 Insignia² on our sneakers,
 We outmaneuvered the footwork
 Of bad angels. Nothing but a hot
 5 Swish of strings like silk
 Ten feet out. In the roundhouse³
 Labyrinth⁴ our bodies
 Created, we could almost
 Last forever, poised in midair
 10 Like storybook sea monsters.
 A high note hung there
 A long second. Off
 The rim. We'd corkscrew
 Up & dunk balls that exploded
 15 The skullcap of hope & good
 Intention. Bug-eyed, lanky,
 All hands & feet . . . sprung rhythm.
 We were **metaphysical** when girls
 Cheered on the sidelines.
 20 Tangled up in a falling,
 Muscles were a bright motor
 Double-flashing to the metal hoop
 Nailed to our oak.
 When Sonny Boy's mama died
 25 He played nonstop all day, so hard
 Our backboard splintered.
 Glistening with sweat, we **jibed**
 & rolled the ball off our
 Fingertips. Trouble
 30 Was there slapping a blackjack
 Against an open palm.
 Dribble, drive to the inside, feint,
 & glide like a sparrow hawk.
 Lay ups. Fast breaks.
 35 We had moves we didn't know
 We had. Our bodies spun
 On swivels of bone & faith,
 Through a lyric slipknot
 Of joy, & we knew we were
 40 Beautiful & dangerous.

-
1. **Mercury's** Mercury was the Roman god of travel, usually depicted with wings on his feet.
 2. **Insignia** (in sig' nē ə) *n.* emblems or badges; logos.
 3. **roundhouse** (round' hōus') *n.* area on the court beneath the basket.
 4. **Labyrinth** (lab' ə rinth') *n.* maze.

◀ Critical Viewing

Which details in this painting relate to lines in "Slam, Dunk, & Hook"?

◀ Vocabulary

metaphysical (met' ə fiz' i kəl) *adj.* spiritual; beyond the physical

jibed (jībd) *v.*
changed direction

Sound Devices

What sound does the poet emphasize with the use of assonance in lines 30 and 31?

Jabberwocky

Lewis Carroll



’Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

5 “Beware the Jabberwock, my son
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!”

He took his vorpal sword in hand;
10 Long time the manxome foe he sought—
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
15 Came whiffling through the tulgey wood,
And burbled as it came!

◀ ▼ Critical Viewing

Which aspects of these illustrations convey the fantastical quality of “Jabberwocky”?

Sound Devices

What sound or noise does the onomatopoeia *burbled* reflect?

LITERATURE IN CONTEXT

Language Connection

Carroll’s Invented Language In the first chapter of *Through the Looking-Glass*, Alice encounters a creature called a Jabberwock. She cannot understand it, so Humpty Dumpty explains some of the words it uses, including these:

brillig: four o’clock in the afternoon, the time when you begin broiling things for dinner

toves: creatures that are something like badgers, something like lizards, and something like corkscrews

gyre: go round and round like a gyroscope

gimble: make holes like a gimlet (a hand tool that bores holes)

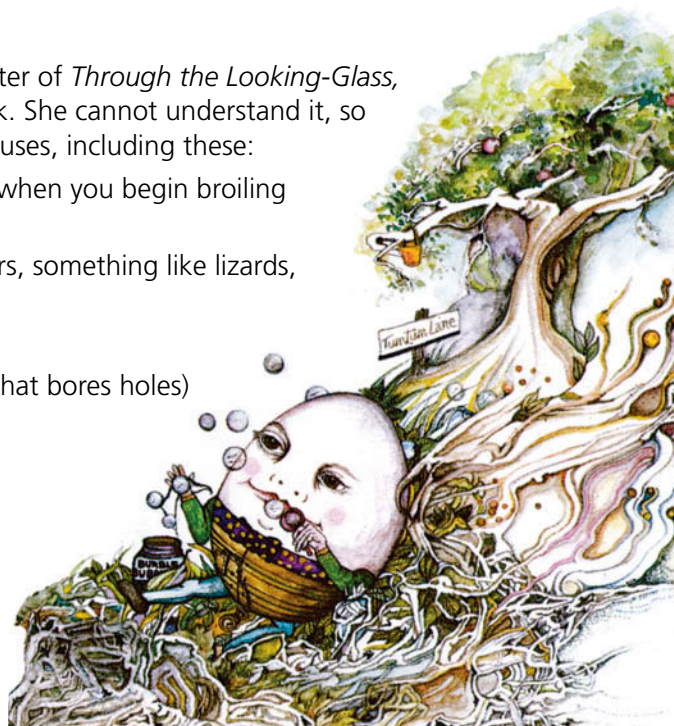
wabe: grass plot around a sundial

mome: having lost the way home

raths: something like green pigs

Connect to the Literature

What challenges do you think Carroll faced in writing a poem with invented language?



One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
20 He went galumphing back.

“And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!”
He chortled in his joy.

25 ‘Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Language Study

Vocabulary The words printed in blue appear in Poetry Collection 2. Using your knowledge of these words, identify the word in each group that does not belong. Then, explain your response.

1. **metaphysical**, transcendent, bodily
2. **jibed**, turn, straight
3. **voluminously**, tiny, huge
4. **palpitating**, pulse, hum
5. **endeavor**, avoid, attempt
6. **disgrace**, pride, honor

WORD STUDY

The Greek prefix **mono-** means “one.” In “The Bells,” the speaker describes the “muffled **monotone**” of certain bells. This describes a kind of ringing that has only one tone, or pitch, and repeats without changing.

Word Study

Part A Explain how the Greek prefix **mono-** contributes to the meanings of *monologue*, *monarch*, and *monopoly*. Consult a dictionary if necessary.

Part B Use the context of the sentences and what you know about the Greek prefix **mono-** to explain your answer to each question.

1. If a painting is *monochromatic*, does it have one color or many?
2. If Joe is *monolingual*, how many languages does he speak?

Literary Analysis

Key Ideas and Details

- (a) Interpret:** Identify the different types of bells the speaker describes in each section of “The Bells.” Cite details from each section that support your answer. **(b) Distinguish:** How does the final section of the poem differ from the preceding ones? Explain.
- Evaluate:** Does the speaker in “Analysis of Baseball” actually analyze the game? Explain, citing details from the poem to support your response.
- (a)** In lines 4–5 of “Slam, Dunk, & Hook,” what sound does the speaker describe? **(b) Infer:** What action causes this sound? Explain.
- (a)** In “Jabberwocky,” what does the hero do after being warned about the Jabberwock? **(b) Evaluate:** Do you think the poem mocks typical portrayals of heroes and heroism? Explain, citing details from the text in your response.
- Reading Fluently** Explain how your understanding of each poem changed as you read it multiple times. Provide specific examples of details you understood or saw differently with each successive reading.

Craft and Structure

- Sound Devices (a)** For each poem in Poetry Collection 2, use a chart like the one shown to identify one example of each sound device listed. **(b)** How does each example add to both the musical quality of the poem and its meaning?
- Sound Devices (a)** Identify an example of onomatopoeia in “The Bells.” **(b)** What sound does the word imitate? **(c)** How does this imitation contribute to the poem’s effect? Explain your answer, citing textual details.

Integration of Knowledge and Ideas

- Take a Position:** The poet T. S. Eliot once said that poetry must be enjoyed before it is understood. Could any of the poems in this collection be used as evidence to support this idea? Explain, citing details from the texts.

- THE BIG ?** **How does communication change us? (a)** Which, if any, of the poems in this collection challenge the reader’s usual way of thinking about a subject? Explain. **(b)** When we think differently about a topic, does that change us in some essential way? Cite details from the poems to support your response.



| Example | Effect |
|---------------|--------|
| Alliteration: | |
| Assonance: | |
| Consonance: | |

ACADEMIC VOCABULARY

As you write and speak about Poetry Collection 2, use the words related to communication that you explored on page 329 of this textbook.

Conventions: Participles and Participial Phrases; Gerunds and Gerund Phrases

A **participle** is a verb form that is used as an adjective. A **gerund** is a verb form that acts as a noun.

A **present participle** ends in *-ing*. The **past participle** of a regular verb ends in *-ed*. A **participial phrase** is a participle and any modifiers, object, or complement; the entire phrase acts as an adjective.

| Present Participle | Past Participle | Participial Phrase |
|----------------------|-----------------------|--|
| <i>growing</i> child | <i>troubled</i> child | <i>Focusing intently</i> , the driver stopped in time. |

A gerund ends in *-ing*. It can function as a subject, an object of a verb or preposition, or a predicate noun. A **gerund phrase** is a gerund and any modifiers, object, or complement; the entire phrase acts as a noun.

| | |
|--------------------------------|---|
| Subject | <i>Remodeling</i> the building's style was a good idea. |
| Direct Object | Michael enjoys <i>painting</i> . |
| Predicate Noun | His favorite sport is <i>fishing</i> . |
| Object of a Preposition | Lucille never gets tired of <i>singing</i> . |
| Gerund Phrase | <i>The loud, shrill howling</i> continued all morning. |

Practice A

Identify the participle or gerund in each sentence.

- The friends enjoyed playing basketball.
- The doomed Jabberwock stepped out of the woods.
- Loud ringing spread throughout the town.
- Smiling, he swung the bat.

Reading Application In Poetry Collection 2, find one line that uses a participle or participial phrase and one that uses a gerund or gerund phrase.

Practice B

Change one of the verbs in each sentence to a participle or a gerund. Then, use that word or phrase to combine the two sentences.

- He wanted to hear the bells. It was his only thought.
- The boy felt great sorrow. He played basketball.
- The man thought of baseball. It was his greatest joy.
- He wanted to kill the Jabberwock. He walked into the clearing.

Writing Application Write two sentences in which you use a gerund or gerund phrase and two in which you use a participle or participial phrase.



Writing to Sources

Argument An **editorial** is a brief nonfiction work that presents and defends the writer’s opinion on an issue. Write an editorial related to one of the poems you read in Poetry Collection 2. For example, a reading of “Slam, Dunk, & Hook” might inspire you to write about the importance of maintaining funding for community sports facilities.

- State the issue and your position clearly.
- Anticipate questions from those who might disagree with you.
- As you build your argument, return to the poem to identify specific ideas or details that support your position.
- Cite words, phrases, or larger sections of the poem to support your reasoning. Smoothly integrate these citations into your argument.

Ask several people to respond to your editorial, including someone who disagrees with you. Revise your work, making sure to refute opposing arguments.

Grammar Application Make sure to use participial and gerund phrases to create variety in your writing.

Speaking and Listening

Comprehension and Collaboration In a group, create an **illustrated presentation** of one of the poems you read. Find or create photographs or artwork and, with the group, debate the merits of each choice.

Negotiate to reach an agreement about which images best capture the content and mood of the poem. Then, choose one member of the group to present a dramatic reading of the poem. Have the speaker rehearse in front of the group, and have the group use the following questions to assess the speaker’s performance:

- Does the speaker maintain eye contact with the audience?
- Does the speaker use gestures that fit the poem and are appropriate for the occasion?
- Does the speaker articulate clearly and modulate his or her voice to capture the audience’s attention?
- Does the speaker’s delivery convey the mood and tone of the poem and match the mood depicted in the images the group selected?

Once you have organized your images and rehearsed the reading, present your work to your class. Use visual aids or electronic media to display the images and enhance your presentation.



How does communication change us?

Explore the Big Question as you read the poems. Think about how the characters in these poems communicate and what they learn as a result.



CLOSE READING FOCUS

Key Ideas and Details: **Paraphrase**

Paraphrasing is restating in your own words what someone else has written or said. A paraphrase retains the meaning of the original but is simpler. Paraphrasing is especially useful in understanding poems that contain **figurative language**—words used imaginatively rather than literally. To paraphrase a narrative poem, picture the action.

- Pay attention to figurative language.
- Use those details to form a mental image of the setting and characters and the characters' actions.
- Be certain you understand what the figurative language suggests about the characters and their behavior.
- Describe your mental images.

Craft and Structure: **Narrative Poetry**

Narrative poetry tells a story. It includes the same elements as narrative prose: conflict; plot; specific settings; a narrator, or speaker; and characters.

Like short stories, narrative poems convey a **mood**, or **atmosphere**—an overall feeling built by the setting, plot, word choices, and images. For example, a fast-paced plot may create an exciting mood.

The speaker's persona, or point of view and character traits, also adds to the meaning, tone, and mood of a narrative poem. For example, the grieving persona of the speaker in "The Raven" is an important ingredient in that poem's effect.

Vocabulary

The following words are critical to understanding the poems that follow. Copy the words into your notebook, and note which ones are nouns. Explain how you know.

pallor
writhing
pondered

preceded
defiance
beguiling

multitude
demure
respite

CLOSE READING MODEL

The passages below are from the poems “Fifteen” and “The Raven.” The annotations to the right of the passages show ways in which you can use close reading skills to paraphrase and analyze a narrative poem.

from “Fifteen”

South of the bridge on Seventeenth
I found back of the willows one summer
day a motorcycle with engine running
as it lay on its side, ticking over
slowly in the high grass. I was fifteen.¹

Narrative Poem

1 The first-person speaker describes the setting and tells us he or she is fifteen years old. The “ticking” motorcycle is an unstable element, a hint of danger introduced into an ordinary day. The story this poem will tell will center on this motorcycle and what it means to the speaker.

from “The Raven”

Once upon a midnight dreary, while I pondered, weak and
weary,
Over many a quaint and curious volume of forgotten lore,²
While I nodded, nearly napping, suddenly there came a
tapping,
As of someone gently rapping, rapping at my chamber
door.
“Tis some visitor,” I muttered, “tapping at my chamber
door—
Only this, and nothing more.”³

Narrative Poem

2 A first-person speaker introduces the setting and situation of this famous work. It is the middle of a “dreary” night, and the speaker, who is “weak and weary,” has stayed up late reading old books. These details establish a mood of darkness, oppression, and depression that will characterize the entire poem.

Paraphrase

3 A reader might paraphrase these lines as follows: *While I sat there, almost asleep, I heard a tapping at the door. I thought a late-night visitor was making the noise, and I ignored it.*

Meet the Poets



“Fifteen”

William Stafford (1914–1993)

William Stafford was raised in Kansas. He did not publish his first book, *West of Your City*, until he was 46. However, he made up for lost time after that, publishing many collections, including *Traveling Through the Dark*. Fellow poet Robert Bly has said that Stafford’s poems are “spoken like a friend over coffee.”



“Casey at the Bat”

Ernest Lawrence Thayer (1863–1940)

It is not surprising that “Casey at the Bat” reads like a sports story in verse. The poet, Ernest Lawrence Thayer, worked for many years as a sports reporter on the staff of newspapers in New York and California. “Casey at the Bat,” which first appeared in the *San Francisco Examiner* in 1888, is one of the most popular narrative poems in American literature. Thayer actually wrote three different versions of the poem; the one that begins on page 379 is his second version.



“Twister Hits Houston”

Sandra Cisneros (b. 1954)

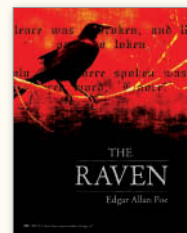
Sandra Cisneros was born in Chicago, but her family moved frequently between Chicago and Mexico City. She began her first novel, *The House on Mango Street*, while she was still a college student. Cisneros has worked with high-school students, serving as poet-in-residence in several schools. She has received many awards for her writing.



“The Raven”

Edgar Allan Poe (1809–1849)

One of the first great American storytellers, Edgar Allan Poe explored dark and bizarre events in his stories and poems. His inspiration may have come from his own life, which was often filled with sadness. Poe found some happiness in his marriage to Virginia Clemm, but after her death, he became depressed and antisocial. Many of his poems and stories focus on an ideal love that is lost.





Fifteen

William Stafford

South of the bridge on Seventeenth
I found back of the willows one summer
day a motorcycle with engine running
as it lay on its side, ticking over
5 slowly in the high grass. I was fifteen.

I admired all that pulsing gleam, the
shiny flanks, the **demure** headlights
fringed where it lay; I led it gently
to the road and stood with that
10 companion, ready and friendly. I was fifteen.

We could find the end of a road, meet
the sky on out Seventeenth. I thought about
hills, and patting the handle got back a
confident opinion. On the bridge we indulged
15 a forward feeling, a tremble. I was fifteen.

Thinking, back farther in the grass I found
the owner, just coming to, where he had flipped
over the rail. He had blood on his hand, was pale—
I helped him walk to his machine. He ran his hand
20 over it, called me a good man, roared away.

I stood there, fifteen.

◀ Vocabulary

demure (di myoor')

adj. modest

Paraphrase

Picture the action in lines 11 and 12, and then restate the phrase “meet the sky” in your own words.



▲ **Critical Viewing**

Compare and contrast the stance and attitude of the batter in this painting with Casey's stance and attitude in the poem.

Casey at the Bat

Ernest Lawrence Thayer

It looked extremely rocky for the Mudville nine that day;
The score stood two to four, with but an inning left to play.
So, when Cooney died at second, and Burrows did the same,
A pallor wreathed the features of the patrons of the game.

5 A straggling few got up to go, leaving there the rest,
With that hope which springs eternal within the human breast.
For they thought: "If only Casey would get a whack at that,"
They'd put even money now, with Casey at the bat.

But Flynn preceded Casey, and likewise so did Blake,
10 And the former was a pudd'n, and the latter was a fake.
So on that stricken multitude a deathlike silence sat;
For there seemed but little chance of Casey's getting to the bat.

But Flynn let drive a "single," to the wonderment of all.
And the much-despised Blakey "tore the cover off the ball."
15 And when the dust had lifted, and they saw what had occurred,
There was Blakey safe at second, and Flynn a-huggin' third.

Then from the gladdened multitude went up a joyous yell—
It rumbled in the mountaintops, it rattled in the dell;
It struck upon the hillside and rebounded on the flat;
20 For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place,
There was pride in Casey's bearing and a smile on Casey's face;
And when responding to the cheers he lightly doffed his hat,
No stranger in the crowd could doubt 'twas Casey at the bat.

◀ Vocabulary

pallor (pal' ə) *n.*
unnatural paleness

preceded (prē sēd' əd) *v.* came before
in time, place, order,
rank, or importance

Narrative Poetry

What is the setting of
this narrative poem?

◀ Vocabulary

multitude (mul' tē tōd') *n.* large
number of people or
things, especially when
gathered together or
considered as a unit

Comprehension

Where are Blakey and
Flynn when Casey comes
to bat?

Vocabulary ►

writhing (*rith' in*) *adj.*
twisting; turning

defiance (*dē fir' əns*) *n.* open, bold
resistance to authority

Spiral Review

DICTION AND

SYNTAX How does word choice and word arrangement in this stanza help convey the feelings of the crowd?

Narrative Poetry

In what way does the poem's mood change in this stanza?

25 Ten thousand eyes were on him as he rubbed his hands with
dirt,
Five thousand tongues applauded when he wiped them on his
shirt;
Then when the **writhing** pitcher ground the ball into his hip,
Defiance glanced in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the
air,
30 And Casey stood a-watching it in haughty grandeur there.
Close by the sturdy batsman the ball unheeded sped;
"That ain't my style," said Casey. "Strike one," the umpire said.

From the benches, black with people, there went up a muffled
roar,
Like the beating of the storm waves on the stern and distant
shore.
35 "Kill him! Kill the umpire!" shouted someone on the stand;
And it's likely they'd have killed him had not Casey raised his
hand.

With a smile of Christian charity great Casey's visage shone;
He stilled the rising tumult, he made the game go on;
He signaled to the pitcher, and once more the spheroid flew;
40 But Casey still ignored it, and the umpire said, "Strike two."

"Fraud!" cried the maddened thousands, and the echo
answered "Fraud!"
But one scornful look from Casey and the audience was awed;
They saw his face grow stern and cold, they saw his muscles
strain,
And they knew that Casey wouldn't let the ball go by again.

45 The sneer is gone from Casey's lips, his teeth are clenched in
hate,
He pounds with cruel vengeance his bat upon the plate:
And now the pitcher holds the ball, and now he lets it go,
And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favored land the sun is shining bright,
50 The band is playing somewhere, and somewhere hearts are
light:
And somewhere men are laughing, and somewhere children
shout,
But there is no joy in Mudville: Mighty Casey has struck out.

Twister Hits Houston

Sandra Cisneros



- Papa was on the front porch.
Mama was in the kitchen.
Mama was trying
to screw a lightbulb into a fixture.
- 5 Papa was watching the rain.
Mama, it's a cyclone for sure,
he shouted to his wife in the kitchen.
Papa who was sitting on his front porch
when the storm hit
- 10 said the twister ripped
the big black oak to splinter,
tossed a green sedan into his garden,
and banged the back door
like a mad cat wanting in.
- 15 Mama who was in the kitchen
said Papa saw everything,
the big oak ripped to kindling,¹
the green sedan land out back,
the back door slam and slam.
- 20 I missed it.
Mama was in the kitchen Papa explained.
Papa was sitting on the front porch.
The light bulb is still sitting
where I left it. Don't matter now.
- 25 Got no electricity anyway.

1. **kindling** (kind' lin) *n.* bits of dry wood used for starting fires.

▲ Critical Viewing

How does the power of the tornado in this photograph add to your understanding of the poem?

Critical Viewing

Paraphrase Restate the description in line 14 of the twister banging the back door.



THE

RAVEN

Edgar Allan Poe

Once upon a midnight dreary, while I **pondered**, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door.
5 “Tis some visitor,” I muttered, “tapping at my chamber door—
Only this, and nothing more.”

Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow—vainly I had tried to borrow
10 From my books surcease¹ of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless *here* for evermore.

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

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

25 Deep into that darkness peering, long I stood there wondering,
fearing,
Doubting, dreaming dreams no mortal ever dared to dream
before;
But the silence was unbroken, and the darkness gave no token,
And the only word there spoken was the whispered word,
“Lenore!”
This I whispered, and an echo murmured back the word,
“Lenore!”
30 Merely this, and nothing more.

Then into the chamber turning, all my soul within me burning,
Soon I heard again a tapping somewhat louder than before.
“Surely,” said I, “surely that is something at my window lattice;
Let me see, then, what thereat² is, and this mystery explore—

◀ Vocabulary

pondered (pän´ dærd) *v.*
thought deeply about

Narrative Poetry

Which details provide information about the setting and the speaker?

Paraphrase

Picture the action the speaker describes, and paraphrase this stanza.

Narrative Poetry

How has the speaker's emotional state changed since the first stanza?

Comprehension

What sorrow is the speaker hoping to ease by reading?

1. **surcease** (sʌr sēs´) *n.* end.
2. **thereat** (ther at´) *adv.* there.

Paraphrase

In your own words, describe how the raven behaved as it entered the chamber.

Vocabulary ►

beguiling (bē gīl' in)
v. tricking; charming

Spiral Review

DICTION AND

SYNTAX Which words in lines 43–48 help create a dark and gloomy tone?

35 Let my heart be still a moment and this mystery explore—
'Tis the wind, and nothing more!”

Open here I flung the shutter, when, with many a flirt³ and
flutter,
In there stepped a stately raven of the saintly days of yore;
Not the least obeisance⁴ made he; not an instant stopped or
stayed he;

40 But, with mien⁵ of lord or lady, perched above my chamber
door—
Perched upon a bust of Pallas just above my chamber door—
Perched, and sat, and nothing more.

Then this ebony bird **beguiling** my sad fancy⁶ into smiling,
By the grave and stern decorum of the countenance⁷ it wore,
45 “Though thy crest be shorn and shaven, thou,” I said, “art sure
no craven,⁸

Ghastly grim and ancient raven wandering from the Nightly
shore—

Tell me what thy lordly name is on the Night's Plutonian⁹
shore!”

Quoth¹⁰ the raven, “Nevermore.”

50 Much I marveled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no sublunary¹¹ being
Ever yet was blessed with seeing bird above his chamber door—
Bird or beast upon the sculptured bust above his chamber door,
With such name as “Nevermore.”

55 But the raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing further then he uttered—not a feather then he fluttered—
Till I scarcely more than muttered, “Other friends have
flown before—

On the morrow *he* will leave me, as my hopes have flown before.”

60 Quoth the raven, “Nevermore.”

Wondering at the stillness broken by reply so aptly spoken,
“Doubtless,” said I, “what it utters is its only stock and store,

3. **flirt** (flurt) *n.* quick, uneven movement.

4. **obeisance** (ō bā' sēns) *n.* bow or another sign of respect.

5. **mien** (mēn) *n.* manner.

6. **fancy** (fan' sē) *n.* imagination.

7. **countenance** (kount' 'n əns) *n.* facial appearance.

8. **craven** (krā' vən) *n.* coward (usually an adjective).

9. **Plutonian** (plōō tō' nē ən) *adj.* like the underworld, ruled by the ancient Roman god Pluto.

10. **Quoth** (kwōth) *v.* said.

11. **sublunary** (sub lōōn' ər ə) *adj.* earthly.

Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster—so, when Hope he would
adjure,¹²
65 Stern Despair returned, instead of the sweet Hope he dared
adjure—
That sad answer, ‘Nevermore.’”

But the raven still beguiling all my sad soul into smiling,
Straight I wheeled a cushioned seat in front of bird, and
bust, and door;
Then upon the velvet sinking, I betook myself to linking
70 Fancy unto fancy, thinking what this ominous bird of yore—
What this grim, ungainly, ghastly, gaunt, and ominous bird
of yore
Meant in croaking “Nevermore.”

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom’s core;
75 This and more I sat divining,¹³ with my head at ease reclining
On the cushion’s velvet lining that the lamplight gloated o’er,
But whose velvet violet lining with the lamplight gloating o’er,
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from
an unseen censer¹⁴
80 Swung by angels whose faint footfalls tinkled on the tufted floor.
“Wretch,” I cried, “thy God hath lent thee—by these angels
he hath sent thee
Respite—respite and Nepenthe¹⁵ from thy memories of Lenore!
Let me quaff this kind Nepenthe and forget this lost Lenore!”
Quoth the raven, “Nevermore.”

85 “Prophet!” said I, “thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here
ashore,
Desolate, yet all undaunted, on this desert land enchanted—
On this home by Horror haunted—tell me truly, I
implore—
Is there—is there balm in Gilead?¹⁶—tell me—tell me, I
implore!”
90 Quoth the raven, “Nevermore.”

12. **adjure** (ə ˈdʒʊər) *v.* appeal to; ask earnestly.

13. **divining** (dɪ ˈvɪn ɪŋ) *v.* guessing.

14. **censer** (sen ˈsər) *n.* container for burning incense.

15. **Nepenthe** (nē pen ˈthē) *n.* drug believed by the ancient Greeks to cause forgetfulness of sorrow.

16. **balm in Gilead** (gɪl ˈē əd) cure for suffering; the Bible refers to a medicinal ointment, or balm, made in a region called Gilead.

Narrative Poetry

What two conflicts or problems does the speaker face in this stanza?

◀ Vocabulary

respite (res ˈpɪt)

n. rest; relief

Comprehension

What one word does the raven repeat?

Narrative Poetry

How does the mood here compare with the mood at the beginning of the poem? Explain.

“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both
adore—
Tell this soul with sorrow laden if, within the distant Aidenn,¹⁷
It shall clasp a sainted maiden whom the angels name Lenore—
95 Clasp a rare and radiant maiden whom the angels name Lenore.”
Quoth the raven, “Nevermore.”

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

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

17. **Aidenn** name meant to suggest Eden, or paradise.

Language Study

Vocabulary The words printed in blue below appear in Poetry Collection 3. Use one word from the list to complete each analogy. Your choice should create a word pair that matches the relationship between the first words given.

pallor **pondered** **multitude** **beguiling**
writhing **respite** **defiance** **demure**

- flapping : bird :: _____ : snake
- blush : red :: _____ : white
- boastful : proud :: _____ : humble
- approval : happy :: _____ : angry
- club : member :: _____ : individual
- kicked : foot :: _____ : mind
- teaching : professor :: _____ : trickster
- exertion : labor :: _____ : relief

WORD STUDY

The **Latin prefix pre-** means “before.” In “Casey at the Bat,” the speaker says that Flynn **preceded** Casey, meaning that Flynn went before Casey.

Word Study

Part A Explain how the **Latin prefix pre-** contributes to the meanings of *predict*, *preview*, and *preface*. Consult a dictionary if necessary.

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

- To *prevent* a fire, when should you take action against it?
- Are there any records of *prehistoric* events?

Literary Analysis

Key Ideas and Details

- (a)** In the third stanza of “Fifteen,” what does the speaker imagine doing with the motorcycle? **(b) Interpret:** What does the motorcycle represent to the speaker? Cite details from the poem in your answer.
- (a) Distinguish:** Which details in “Casey at the Bat” show Casey has the following traits: strength, confidence, and showmanship? Cite at least two details for each trait and explain each choice. **(b) Interpret:** Which details suggest that both Casey and the crowd believe in his inability to fail? **(c) Connect:** How does Casey’s larger-than-life persona lead to the surprise and humor of the poem’s ending? Explain.
- (a)** In the first line of “The Raven,” how does the speaker describe his state of mind? **(b) Deduce:** What is the speaker’s state of mind at the poem’s end? **(c) Analyze Cause and Effect:** What has caused the speaker to change? Cite textual details to support your response.
- Paraphrase (a)** Paraphrase lines 8–14 and lines 15–19 of “Twister Hits Houston.” **(b)** Based on your paraphrase, explain differences and similarities between Papa and Mama’s accounts of the twister.
- Paraphrase (a)** Paraphrase lines 37 through 39 of “The Raven.” **(b)** Explain how picturing the action helps you restate those lines.

Craft and Structure

- Narrative Poetry (a)** Using a chart like the one shown, identify the story elements in each poem from Poetry Collection 3. **(b)** Explain why you think each poet chose to tell his or her story in verse.
- Narrative Poetry** Identify three phrases in “Fifteen” that contribute to the poem’s mood, or atmosphere, of longing. Explain each choice.

Integration of Knowledge and Ideas

- Evaluate:** Is a poem an effective way to tell a story? Use evidence from at least two of the poems in this collection to support your response.

- THE BIG ?** **How does communication change us?** In a small group, discuss the types of communication that occur between characters in these poems. As a result of those communications, which characters gain new insights and which become lost or confused? Support your interpretations with details from the poems.



| |
|----------------------|
| “Fifteen” |
| Setting |
| Characters |
| Plot |
| “Casey...” |
| Setting |
| Characters |
| Plot |
| “Twister ...” |
| Setting |
| Characters |
| Plot |
| “The Raven” |
| Setting |
| Characters |
| Plot |

ACADEMIC VOCABULARY

As you write and speak about Poetry Collection 3 use the words related to communication that you explored on page 329 of this book.

Conventions: Appositive and Absolute Phrases

An **appositive phrase** is a noun or pronoun with modifiers that identifies, renames, or explains a noun or pronoun right next to it. An **absolute phrase** adds information to an entire sentence, and consists of a noun or a pronoun followed by a participle and its object, complement, and/or modifiers.

An appositive phrase is usually set off with commas. An absolute phrase is set off with commas or dashes.

Using appositive and absolute phrases is a good way to make your writing more concise and to add variety to your sentences.



| Less Concise | Revision With Phrases |
|---|--|
| <p>"The Raven" is a poem by Edgar Allan Poe. "The Raven" tells the story of an unwelcome midnight visitor.</p> <p>In "Twister Hits Houston," a couple tell about surviving a tornado. Their voices rise in excitement as they talk.</p> | <p>"The Raven," <i>a poem by Edgar Allan Poe</i>, tells the story of an unwelcome visitor. (using appositive phrase)</p> <p>In "Twister Hits Houston," a couple, <i>their voices rising in excitement</i>, tell about surviving a tornado. (using absolute phrase)</p> |

Practice A

Identify the appositive or absolute phrase in each sentence.

- "Casey at the Bat" takes place in Mudville, a fictional town.
- The narrator of "The Raven"—his heart pounding—opens the door.
- Its hope defeated, the crowd watched the mighty Casey drop his bat.
- Houston, the largest city in Texas, is the setting for Cisneros's poem.

Reading Application Rewrite lines 9 and 10 of "Casey at the Bat" as two sentences. Use an appositive phrase in each sentence.

Practice B

For each item, combine the two sentences using an appositive or absolute phrase.

- The raven perches on a bust of Pallas. Pallas was an ancient Greek goddess.
- Casey wags his bat confidently. Casey sneers at the pitcher.
- The rider of the motorcycle reaches for the handlebars. His hand is bloodied.
- In "Fifteen," the narrator finds a motorcycle lying in the grass. He is fifteen years old.

Writing Application Write two sentences about the effects of the twister described in "Twister Hits Houston." Use an absolute phrase in each one.

Writing to Sources

Informative Text Imagine you have been hired by a movie studio to make a short film based on one of the poems in Poetry Collection 3. Write a **description of the scene** that could be used to develop a script.

- Choose a section of the poem that features particularly interesting figurative language and imagery so the scene will have a strong visual appeal. Explain why you chose this scene, citing specific ways in which the poet uses language.
- Jot down details about the characters, setting, and action of the poem that you will portray on film.
- Explain the mood you want to set, and note how details about characters, setting, and action can evoke this mood.
- Consider the filmmaking techniques that might bring the scene to life. Suggest camera angles, lighting, sound effects, special effects, and music.

Share the poem and your proposed scene with the class, describing the cinematic techniques you would use to bring it to life. Ask for feedback to determine whether your description accurately reflects the story, characters, setting, and mood of the poem.

Grammar Application Use appositive and absolute phrases to make your writing more concise.

Speaking and Listening

Presentation of Ideas With a partner, write and present a **dialogue** between the speaker and the motorcyclist in “Fifteen” or Papa and Mama in “Twister Hits Houston.”

- Decide who will play each character.
- Before writing, review the poem and identify details your dialogue should either adapt or include precisely.
- Analyze the situation in the poem to determine each character’s concerns or interests.
- Use speaking styles that are suitable for each character. You may include humor, idioms, slang, formal language, or poetic images.
- When performing, choose appropriate gestures and posture. Likewise, use appropriate eye contact while both speaking and listening.

As you present your dialogue, listen carefully to what the other character says, interpreting and evaluating his or her intent.



How does communication change us?

Explore the Big Question as you read the poems in Poetry Collection 4. Take notes on which seem to communicate messages for the private self and which seem to communicate ideas for public entertainment.

CLOSE READING FOCUS

Key Ideas and Details: **Paraphrase**

Paraphrasing is restating in your own words what someone else has written or said. A paraphrase should retain the essential meaning and central ideas of the original but should be simpler to read and to understand. One way to simplify the text that you are paraphrasing is to **break down long sentences**. To do so, follow these steps:

- Divide long sentences into parts and paraphrase those parts.
- If a sentence contains multiple subjects or verbs, see if it can be separated into smaller sentences that contain one subject and one verb.
- If a sentence contains colons, semicolons, or dashes, create separate sentences by treating those punctuation marks as periods.

Poets often write sentences that span several lines to give their poems fluidity. By breaking down long sentences and paraphrasing them, you can better understand how the poet gradually develops his or her central idea.

Vocabulary

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

diverged
rifled
treble

bafflement
disclosed
oblivion

depravity
woeful
warp

Craft and Structure: Rhyme and Meter

Rhyme and meter are two literary devices often used in poetry. **Rhyme** is the repetition of sounds at the ends of words. There are several types of rhyme:

- **Exact Rhyme:** the repetition of words that end with the same vowel and consonant sounds, as in *love* and *dove*
- **Slant Rhyme:** the repetition of words that end with similar sounds but do not rhyme perfectly, as in *prove* and *glove*
- **End Rhyme:** the rhyming of words at the ends of lines
- **Internal Rhyme:** the rhyming of words within a line

A **rhyme scheme** is a regular pattern of end rhymes in a poem or stanza, in which a letter is assigned to each set of rhyming sounds. For example, in “Ring Out, Wild Bells,” Alfred, Lord Tennyson uses the rhyme scheme *abba*:

| | |
|--|---|
| Ring out, wild bells, to the wild sky, | a |
| The flying cloud, the frosty light: | b |
| The year is dying in the night; | b |
| Ring out, wild bells, and let him die. | a |

Lewis Carroll opens “Jabberwocky” with the rhyme scheme *abab*:

| | |
|-------------------------------------|---|
| ’Twas brillig, and the slithy toves | a |
| Did gyre and gimble in the wabe; | b |
| All mimsy were the borogroves, | a |
| And the mome raths outgrabe. | b |

Meter is the rhythmical pattern in a line of poetry that results from the arrangement of stressed (ˈ) and unstressed (˘) syllables. The stress goes on the syllable that is accented in natural speech. Reading the line aloud reveals the steady rhythmic pulse of the stressed syllables:

Tĥe flŷiŋġ clóud, tĥe frósty líght
Hálf ă leaġue, hálf ă leaġue, / Hálf ă leaġue oŋwărd

Each meter is named based on its length and rhythmical pattern. A common pattern uses *iamb*s, beats in which the stress is on the second syllable, such as *hĕlló* or *ălóud*. In *iambic pentameter*, each line of a poem contains five iambs.

Nŏr frĭends nŏr fŏes, tŏ mé wĕlcóme yŏu ăre:
Thĭngs păst rĕdrĕss ăre nŏw wĭth mé păst căre.

Craft and Structure: **Rhyme and Meter** *(continued)*

An *iambic dimeter* would consist of two iambs, a *trimeter* would consist of three iambs, a *tetrameter* would consist of four iambs, and so on. See the chart below for examples of these metric groupings.

| Iambic Meter | Example |
|----------------------------------|---|
| Dimeter (2 beats per line) | Añd fór / rēdréss Öf áll / mý páin, |
| Trimeter (3 beats per line) | Ŵe romped / ünfil / thē país Slíd fröm / thē kíтч / eñ shélf; |
| Tetrameter (4 beats per line) | Í thínk / thát Í / sháll né / vēr sée ǎ pó / ěm lové / Íy ás / ǎ trée. |

Not all poems include rhyme, a rhyme scheme, or a regular meter. Nonmetrical poetry, or poems that do not contain a regular pattern of meter, are known as **free verse**.

“Uncoiling” by Pat Mora is written as free verse:

With thorns she scratches
 on my window, tosses her hair dark with rain,
 snares lightning, cholla, hawks, butterfly
 swarms in the tangles.

Poems that do not rhyme but consist of iambic pentameter are known as **blank verse**. William Shakespeare wrote many of his plays in blank verse as in this line from *The Tragedy of Romeo and Juliet*:

Bűt sóft! / Wħat líght / thröugh yón / dĕr wín / dōw bréaks?
 Í ĩs / thĕ eást, / ǎnd JÚl / iĕt ĩs / thĕ sún!

Poets often use one or more rhyming techniques to create musical effects and achieve a sense of unity in their poems.

As you read the poems in this collection, notice their uses of rhyme and meter and the effects these poetic elements create.

- Look for examples of different types of rhyme.
- Determine whether the lines follow a rhyme scheme.
- Notice whether or not the lines follow a regular meter.

CLOSE READING MODEL

The passage below is from Robert Frost’s poem “The Road Not Taken.” The annotations to the right of the passage show ways in which you can use close reading skills to paraphrase poetry and analyze rhyme and meter.

from “The Road Not Taken”

And both that morning equally lay
 In leaves no step had trodden black.¹
 Oh, I kept the first for another day!
 Yet knowing how way leads on to way,
 I doubted if I should ever come back.²

I shall be telling this with a sigh³
 Somewhere ages and ages hence:
 Two roads diverged in a wood, and I—³
 I took the one less traveled by,³
 And that has made all the difference.³

Rhyme and Meter

1 If you read the first two lines aloud, you can hear the meter. The first stress falls on the word *both*. After that, the stresses fall on every other syllable. That tells you Frost used iambs. You can then count the number of iambs to find four in each line. That means this poem is written in iambic tetrameter, a meter Frost often used.

Paraphrase

2 The clause “how way leads on to way” is a lyrical and concise way of saying that once one starts down a path one tends to continue. A paraphrase of both lines might read, “Once I took a particular path, I knew I would not start over.”

Rhyme and Meter

3 In this stanza, Frost uses an *abaab* rhyme scheme. The ends of the first, third, and fourth lines rhyme, and the ends of the third and fifth lines rhyme. In this stanza, all the rhymes are exact.

Meet the Poets



“The Road Not Taken”

Robert Frost (1874–1963)

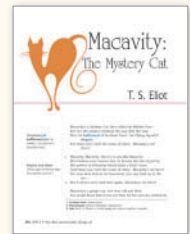
In January 1961, when John F. Kennedy became president of the United States, he called on fellow New Englander Robert Frost to recite two poems at the inauguration. At the time, Frost was America’s most famous living poet. He became famous when *A Boy’s Will* (1913) and *North of Boston* (1914) won wide praise in both the United Kingdom and the United States.



“Macavity: The Mystery Cat”

T. S. Eliot (1888–1965)

A whimsical poem like “Macavity: The Mystery Cat” was a rarity in the writing of Thomas Stearns Eliot. He was better known for serious, philosophical poems. Born in the United States, Eliot settled in the United Kingdom. He became a highly influential poet and won the Nobel Prize in 1948.



“The Seven Ages of Man”

William Shakespeare (1564–1616)

William Shakespeare forged a perfect blend of high drama and exalted language. He wrote more than three dozen plays, and because of the timelessness of his themes and the beauty of his language, lines from his plays are quoted more often than those of any other writer. “The Seven Ages of Man,” from the play *As You Like It*, is considered one of the best monologues ever written.



“We never know how high we are”

Emily Dickinson (1830–1886)

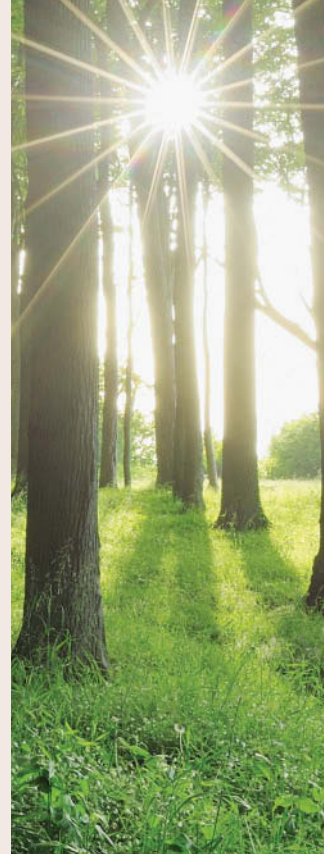
Emily Dickinson’s life in Amherst, Massachusetts, seemed to be quiet and uneventful. Yet, the emotional power of her poems shows extraordinary energy and imagination. She found profound meanings in simple subjects, and her poems still delight readers.





The Road Not Taken

Robert Frost



▲ Analyze Representations

How is the speaker's description of the woods similar to or different from this photograph?

Two roads **diverged** in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
5 To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that, the passing there
10 Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
15 I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
20 And that has made all the difference.

◀ Vocabulary

diverged (dī vərjɪd')
v. branched out in different directions

Paraphrase

In your own words, restate the decision the speaker makes in lines 6–8.

Rhyme and Meter

What is the rhyme scheme of stanza four?



Macavity: The Mystery Cat

T. S. Eliot

Vocabulary ►

bafflement (baf' əl mənt) *n.* puzzlement; bewilderment

Rhyme and Meter

What type of rhyme does this stanza contain?

Macavity's a Mystery Cat: he's called the Hidden Paw—
For he's the master criminal who can defy the Law.
He's the **bafflement** of Scotland Yard,¹ the Flying Squad's²
despair:
For when they reach the scene of crime—*Macavity's not there!*

- 5 Macavity, Macavity, there's no one like Macavity,
He's broken every human law, he breaks the law of gravity.
His powers of levitation would make a fakir³ stare,
And when you reach the scene of crime—*Macavity's not there!*
You may seek him in the basement, you may look up in the
air—
10 But I tell you once and once again, *Macavity's not there!*

Macavity's a ginger cat, he's very tall and thin;
You would know him if you saw him, for his eyes are sunken in.

1. **Scotland Yard** London police.

2. **Flying Squad** criminal-investigation department.

3. **fakir** (fə kir') *n.* Muslim or Hindu beggar who claims to perform miracles.

His brow is deeply lined with thought, his head is highly domed;

His coat is dusty from neglect, his whiskers are uncombed.

15 He sways his head from side to side, with movements like a snake;

And when you think he's half asleep, he's always wide awake.

Macavity, Macavity, there's no one like Macavity,

For he's a fiend in feline shape, a monster of **depravity**.

You may meet him in a by-street, you may see him in the square—

20 But when a crime's discovered, then *Macavity's not there!*

He's outwardly respectable. (They say he cheats at cards.)

And his footprints are not found in any file of Scotland Yard's.

And when the larder's looted, or the jewel-case is **rifled**,

Or when the milk is missing, or another Peke's⁴ been stifled,

25 Or the greenhouse glass is broken, and the trellis past repair—
Ay, there's the wonder of the thing! *Macavity's not there!*

And when the Foreign Office find a Treaty's gone astray,

Or the Admiralty lose some plans and drawings by the way,

There may be a scrap of paper in the hall or on the stair—

30 But it's useless to investigate—*Macavity's not there!*

And when the loss has been **disclosed**, the Secret Service say:
'It *must* have been Macavity!'—but he's a mile away.

You'll be sure to find him resting, or a-licking of his thumbs,

Or engaged in doing complicated long division sums.

35 Macavity, Macavity, there's no one like Macavity,

There never was a Cat of such deceitfulness and suavity.

He always has an alibi, and one or two to spare:

At whatever time the deed took place—MACAVITY WASN'T

THERE!

And they say that all the Cats whose wicked deeds are widely known

40 (I might mention Mungojerrie, I might mention Griddlebone)

Are nothing more than agents for the Cat who all the time

Just controls their operations: the Napoleon of Crime!⁵

4. **Peke** short for Pekingese, a small dog with long, silky hair and a pug nose.

5. **the Napoleon of Crime** criminal mastermind; emperor of crime—just as Napoleon Bonaparte (1769–1821) was a masterful military strategist who had himself crowned emperor.

◀ Vocabulary

depravity (dē prav' ə tē) *n.* crookedness; corruption

rifled (rī' fəld) *v.* ransacked and robbed; searched quickly through a cupboard or drawer

◀ Vocabulary

disclosed (dis klōzd') *v.* revealed; made known

Paraphrase

Break down the sentence in lines 37–38 into three smaller sentences. Restate each sentence in your own words.





The Seven Ages of Man

William Shakespeare

All the world's a stage,
And all the men and women merely players:¹
They have their exits and their entrances;
And one man in his time plays many parts,
5 His acts being seven ages. At first the infant,
Mewling² and puking in the nurse's arms.
And then the whining schoolboy, with his satchel,
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
10 Sighing like furnace, with a **woeful** ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,³
Jealous in honor,⁴ sudden and quick in quarrel,
Seeking the bubble reputation
15 Even in the cannon's mouth. And then the justice,⁵
In fair round belly with good capon⁶ lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;⁷
And so he plays his part. The sixth age shifts
20 Into the lean and slippered pantaloon,⁸
With spectacles on nose and pouch on side,
His youthful hose⁹ well saved, a world too wide
For his shrunk shank;¹⁰ and his big manly voice,
Turning again toward childish **treble**, pipes
25 And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness, and mere **oblivion**,
Sans¹¹ teeth, sans eyes, sans taste, sans everything.

1. **players** actors.
2. **Mewling** (myōōl' in) *v.* whimpering; crying weakly.
3. **pard** (pārd) *n.* leopard or panther.
4. **Jealous in honor** very concerned about his honor.
5. **justice** judge.
6. **capon** (kā' pān') *n.* large chicken.
7. **wise saws and modern instances** sayings, and examples that show the truth of the sayings.
8. **pantaloons** (pan' tə lōōn') *n.* thin, foolish old man who is a character in old comedies.
9. **hose** (hōz) *n.* stockings.
10. **shank** (shank) *n.* leg.
11. **Sans** (sanz) *prep.* without; lacking.

Rhyme and Meter

What is the pattern of stressed and unstressed syllables in lines 2–4?

◀ Vocabulary

woeful (wō' fəl)
adj. full of sorrow

Spiral Review

FIGURATIVE LANGUAGE Why might a person's reputation be like a bubble?

◀ Vocabulary

treble (treb' əl) *n.* high-pitched voice or sound

oblivion (ə bliv' ē ən)
n. forgetfulness; state of being unconscious or unaware

◀ Analyze Representations

Which figures in this painting represent each of the seven ages described in the poem?

We never know how high we are

Emily Dickinson

Vocabulary ►

warp (wōrp) *v.*
twist; distort

We never know how high we are
Till we are asked to rise
And then if we are true to plan
Our statures touch the skies—
The Heroism we recite
Would be a normal thing
Did not ourselves the Cubits¹ **warp**
For fear to be a King—

1. **Cubits** (kyōō' bitz) *n.* ancient measure using the length of the arm from the end of the middle finger to the elbow (about 18–22 inches).

Language Study

Vocabulary The italicized words in the numbered statements below appear in Poetry Collection 4. Decide whether each statement is usually true or usually false. Then, explain your answer.

1. Reporters are taught to *warp* the facts of events they cover.
2. Two people whose opinions *diverged* would be in disagreement.
3. Laws are written to encourage *depravity* in society.
4. A closet is tidier after it has been *rifled*.
5. Information that has been *disclosed* is no longer secret.
6. A *woeful* sight is likely to inspire pity.
7. A *treble* is a deep sound like a foghorn.
8. Sleep is a kind of *oblivion*.

Word Study

Part A Explain how the **Latin suffix -ment** contributes to the meanings of *contentment*, *excitement*, and *abatement*. Consult a dictionary if necessary.

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

1. Would an *amusement* park usually entertain most people?
2. Does an *improvement* make something better or worse?

WORD STUDY

The **Latin suffix -ment** means “act” or “resulting state of.” In “Macavity: The Mystery Cat,” the speaker says Macavity is “the **bafflement** of Scotland Yard.” Bafflement is the state of being baffled, or puzzled. The speaker means that Macavity is the reason the police are puzzled.

Literary Analysis

Key Ideas and Details

- (a)** In “The Road Not Taken,” what does the traveler do when faced with a fork in the road? **(b) Interpret:** Is the speaker happy with this decision? Explain, citing details from the poem.
- Interpret:** What circumstances or experiences in life do the diverging roads in “The Road Not Taken” symbolize? Explain.
- Analyze:** In “The Seven Ages of Man,” what are the seven ages of a human life and what qualities distinguish each age? Use details from the poem in your answer.
- Interpret:** In “Macavity: The Mystery Cat,” what is Macavity’s great talent? Use details from the poem to support your answer.
- (a) Interpret:** According to the speaker of “We never know how high we are,” what happens when people are challenged? **(b) Analyze:** In the speaker’s view, why is “Heroism” not a “normal thing”? Explain.
- Paraphrase (a)** Write a paraphrase of the first stanza of “The Road Not Taken.” **(b)** In what ways does breaking down long sentences help you to write a paraphrase that accurately expresses the poem’s meaning?

Craft and Structure

- Rhyme and Meter** Identify two lines in “The Road Not Taken” that illustrate both **exact rhyme** and **end rhyme**. Explain your choices.
- Rhyme and Meter** Which two words in line 17 of “The Seven Ages of Man” illustrate both **slant rhyme** and **internal rhyme**?
- Rhyme and Meter (a)** Use letters to identify the rhyme scheme in “We never know how high we are.” **(b)** In what way does the shift in rhyme scheme midway through the poem signal a turning point in the poem’s message? Explain.

Integration of Knowledge and Ideas

- Interpret:** Explain how Eliot’s use of repetition and description add to the mood and humor of “Macavity: The Mystery Cat.” Cite examples from the poem in your response.

- THE BIG ?** **How does communication change us?** In what ways do the poems by Frost, Shakespeare, and Dickinson explore ideas about the roles people play and the ways we communicate, both with one another and with ourselves. Are the roles we play throughout our lives true reflections of who we are? Discuss these questions with a small group, using details and examples from the poems.



ACADEMIC VOCABULARY

As you write and speak about Poetry Collection 4, use the words related to communication that you explored on page 329 of this book.

Conventions: Infinitives and Infinitive Phrases

An **infinitive** is a verb form that generally appears with the word *to* and acts as a noun, an adjective, or an adverb.

An **infinitive phrase** is an infinitive with any modifiers, object, or complement, all acting together as a single part of speech. Like infinitives, infinitive phrases can function as nouns, adjectives, or adverbs.



| Infinitive | Infinitive Phrase |
|---|---|
| Used as a Noun <i>To write</i> requires dedication. | Used as a Noun <i>To win a Pulitzer Prize</i> is an honor. |
| Used as an Adjective Emily Dickinson is a good poet <i>to study</i> . | Used as an Adjective Dickinson had a desire <i>to write deceptively simple poetry</i> . |
| Used as an Adverb When Shakespeare sat down <i>to work</i> , he used a quill dipped in ink. | Used as an Adverb Shakespeare wrote his plays <i>to be performed on a stage</i> . |

Infinitives include *to* and a verb, as in *to hear*. These are not to be confused with prepositional phrases that include the preposition *to* and a noun or pronoun, as in *to the house*.

Practice A

Identify the infinitive or infinitive phrase and its function in each sentence.

1. She remained at home *to write poetry*.
2. A hero has the confidence *to be a leader*.
3. The speaker of "The Road Not Taken" chooses *to take the more difficult, less trodden path*.
4. Although they try, the police never manage *to catch Macavity*.

Reading Application Find two infinitives or infinitive phrases in "Macavity: The Mystery Cat" and identify each one's function.

Practice B

Identify the infinitive or infinitive phrase in each sentence. Then, rewrite the sentence using a different infinitive or infinitive phrase.

1. We all have a chance *to rise*.
2. Frost uses roads *to represent choices*.
3. *To pass through seven ages* is everyone's destiny.
4. "The Seven Ages of Man" is not the only speech *to be quoted by other writers*.

Writing Application Write two sentences about a favorite picture or place. Use an infinitive or an infinitive phrase in each one.

Writing to Sources

Poetry Write a **poem** using the same rhyme scheme, meter, and format as one of the poems from Poetry Collection 4.

- Choose a poem and identify its rhyme scheme, using the *ab* letter system.
- Decide on a topic, an event, an experience, or an emotion to use as the subject of your poem.
- Brainstorm for a list of images, precise details, phrases, and vivid words related to your topic.
- Draft your poem, adding rhyme only after you have expressed your ideas and feelings.
- Read your poem aloud to check that your rhyme scheme matches the rhyme scheme of the poem you selected.

Write a brief explanation of why you chose the poem you did as a model, and how your poem reflects that influence. Then, share your poem with a classmate. Ask your classmate to identify the rhyme scheme you have used and discuss how it contributes to the mood of the poem.

Grammar Application When using infinitive phrases, be sure that the verb directly follows the word *to*.

Speaking and Listening

Presentation of Ideas With classmates, hold a **panel discussion** about possible interpretations of a poem by Robert Frost. To prepare, conduct research about the poet's extensive works. Identify both primary and secondary sources about Frost's poetry, and assemble an electronic database of texts by and about Frost, the topics and themes Frost often addresses, the style he most frequently uses, and what critics have written about his work. Write concise notes for use during the discussion. When you are ready to hold your discussion, follow these steps:

- Begin by stating the purpose of the discussion.
- As fellow panelists speak, listen closely. Check your interpretation of their ideas by summarizing their comments before contributing your own.
- Look for connections among the ideas all the panel members present. Use these connections to come to an agreement about Frost's work.

Comparing Texts



How does communication change us?

Explore the Big Question as you read these poems. Take notes on the insight each poem conveys. Then, compare and contrast how that insight affects you as a reader.

READING TO COMPARE POETIC FORMS

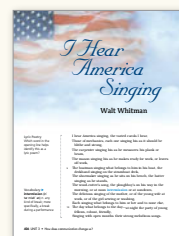
The poets in this collection express ideas, attitudes, and emotions in different types of lyric poems. As you read, consider how the form of each poem affects its meaning and message.



"I Hear America Singing"

Walt Whitman (1819–1892)

American poet Walt Whitman celebrated individual freedom. His first volume of poetry, *Leaves of Grass*, is regarded as one of the most important works in all of American literature.



Three Haiku

Bashō (1644–1694); **Chiyojo** (1703–1775)

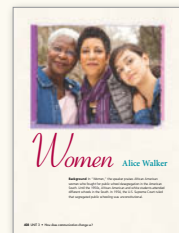
Bashō (pictured at left) raised the haiku from a comic form to a high art. Chiyojo was the wife of a samurai's servant. After her husband died, she became a nun and wrote acclaimed poems.



"Women"

Alice Walker (b. 1944)

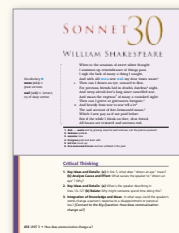
From the age of eight, Alice Walker kept a journal and wrote poems. Her many works include the novel *The Color Purple*, which was made into a movie and a Broadway show.



Sonnet 30

William Shakespeare (1564–1616)

English poet and playwright William Shakespeare is one of the most beloved writers of all time. His many plays are still performed around the world.



Comparing Forms of Lyric Poetry

Lyric poetry has a musical quality that expresses the thoughts and feelings of a speaker. It does not tell a complete story, but it does describe an emotion or a mood, often by using vivid imagery. A lyric poem is relatively short and produces a single effect. Poets can use a variety of **lyric forms** or structures to explore topics and themes, and to create different effects.

- A **sonnet** is a fourteen-line poem that is usually written in iambic pentameter and often rhymes. Two common sonnet types are the Italian, or Petrarchan, and the English, or Shakespearean.
- A **haiku** is a classical Japanese form of poetry. Haiku is an unrhymed verse form arranged into three lines of five, seven, and five syllables. The author of a haiku often uses a striking image from nature to convey a strong emotion.
- A **free verse** poem does not follow a regular pattern of rhythm or rhyme. The poet may use sound and rhythmic devices and even rhyme—but not in a regular pattern.

Each of the following poems depicts one speaker's thoughts. As you read, consider how the poet's choice of a particular lyric form adds to the poem's meaning. Use a chart like the one shown and the other information on this page to analyze how each poem's structure enhances its message.

Shakespearean Sonnet Structure

Formatting: English sonnets are usually presented with no spaces between the stanzas, which are unified by their distinct ideas and rhyme schemes.

Three Quatrains (four-line stanzas): Each quatrain explores a different aspect of the poem's theme.

Final Couplet: The two lines at the end of an English sonnet rhyme and present a concluding comment or twist on the poem's central idea.

Rhyme Scheme: The lines in each quatrain follow a regular pattern of rhyme: *abab cdcd efef gg*.



I Hear America Singing

Walt Whitman

Lyric Poetry

Which word in the opening line helps identify this as a lyric poem?

Vocabulary ►

intermission (in' tər mish' ən) *n.* any kind of break; more specifically, a break during a performance

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be
blithe and strong,
The carpenter singing his as he measures his plank or
beam,
The mason singing his as he makes ready for work, or leaves
off work,
5 The boatman singing what belongs to him in his boat, the
deckhand singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter
singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the
morning, or at noon **intermission** or at sundown,
The delicious singing of the mother, or of the young wife at
work, or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
10 The day what belongs to the day—at night the party of young
fellows, robust, friendly,
Singing with open mouths their strong melodious songs.

Three Haiku

translated by
Daniel C. Buchanan

Temple bells die out.
The fragrant blossoms remain.
A perfect evening!

—Bashō

Dragonfly catcher,
How far have you gone today
In your wandering?

—Chiyojo

Bearing no flowers,
I am free to toss madly
Like the willow tree.

—Chiyojo

Lyric Poetry

What impression does the speaker convey through this comparison to a willow tree?

Critical Thinking

- 1. Key Ideas and Details:** (a) Identify three singers Whitman names.
(b) **Interpret:** What does Whitman mean when he says he hears their songs?
- 2. Integration of Knowledge and Ideas:** How does the language of haiku, works from a non-English-speaking literary tradition, differ from the language in poems you have read from English-speaking literary traditions? Explain, citing specific details.
- 3. Key Ideas and Details:** (a) In Bashō's haiku, what dies out and what remains? (b) **Interpret:** To which senses does Bashō's haiku appeal? (c) **Analyze:** Why are these senses most appropriate in a poem about evening? Cite details from the haiku to support your response.
- 4. Craft and Structure:** Would the first haiku by Chiyojo be as effective if it had been written as a statement rather than as a question? Explain.
- 5. Integration of Knowledge and Ideas:** Which of these poems causes you to see something from a different or more focused point of view? Use details from the poem you select to explain your response. [*Connect to the Big Question: How does communication change us?*]



Women

Alice Walker

Background In “Women,” the speaker praises African American women who fought for public school desegregation in the American South. Until the 1950s, African American students and white students attended separate schools in the South. In 1954, the U.S. Supreme Court ruled that segregated public schooling was unconstitutional.

They were women then
My mama's generation
Husky of voice—**Stout** of
Step
5 With fists as well as
Hands
How they battered down
Doors
And ironed
10 Starched white
Shirts
How they led
Armies
Headragged Generals
15 Across mined
Fields
Booby-trapped
Ditches
To discover books
20 Desks
A place for us
How they knew what we
Must know
Without knowing a page
25 Of it
Themselves.

◀ Vocabulary

stout (stout) *adj.* sturdy

Lyric Poetry

What emotion or feeling does the phrase “Headragged Generals” evoke?

◀ Critical Viewing

Is the photographer's attitude toward these women similar to the one expressed by the speaker?

Critical Thinking

- 1. Craft and Structure:** (a) List three images in the poem that convey the women's determination to help their children. (b) **Assess:** Which image did you find the most powerful? Why?
- 2. Key Ideas and Details:** (a) What do the women want to “discover” and for whom? (b) **Interpret:** In lines 22–26, why is the women's knowledge so remarkable? Explain your response.
- 3. Integration of Knowledge and Ideas:** (a) What message about education do the women communicate with their actions? Use details to support your answer. (b) What impact do you think this message had on their children? Explain your answer. [*Connect to the Big Question: How does communication change us?*]

SONNET 30

WILLIAM SHAKESPEARE

Vocabulary ►

woes (wōz) *n.*
great sorrows

wail (wāī) *n.* lament;
cry of deep sorrow

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old **woes** new **wail** my dear times waste:¹
5 Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless² night,
And weep afresh love's long since cancelled woe,
And moan the expense³ of many a vanished sight:
Then can I grieve at grievances foregone,⁴
10 And heavily from woe to woe tell o'er⁵
The sad account of fore-bemoanèd moan,⁶
Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restored and sorrows end.

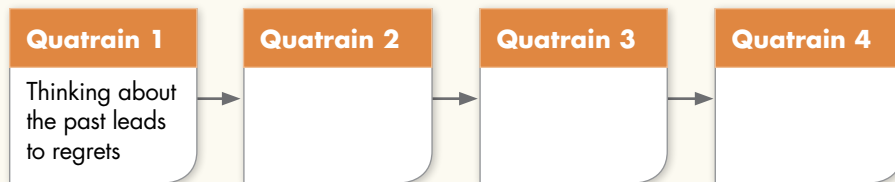
1. **And . . . waste** and by grieving anew for past sorrows, ruin the precious present.
2. **dateless** endless.
3. **expense** loss.
4. **foregone** past and done with.
5. **tell o'er** count up.
6. **fore-bemoanèd moan** sorrows suffered in the past.

Critical Thinking

1. **Key Ideas and Details: (a)** In line 5, what does “drown an eye” mean? **(b) Analyze Cause and Effect:** What causes the speaker to “drown an eye”? Why?
2. **Key Ideas and Details: (a)** What is the speaker describing in lines 10–12? **(b) Relate:** Why might someone spend time doing this?
3. **Integration of Knowledge and Ideas:** In what ways could the speaker's words change a person's response to a disappointment or personal loss? [*Connect to the Big Question: How does communication change us?*]

Comparing Forms of Lyric Poetry

- 1. Craft and Structure** Both “I Hear America Singing” and “Women” are free verse, with a form imposed by the poet. **(a)** Compare the ideas and emotions conveyed in these poems. **(b)** Which poem follows more of a pattern? Explain.
- 2. Craft and Structure** Compare and contrast the subjects and structure of the three **haiku** to the three poems from English-speaking traditions.
- 3. Craft and Structure** In his sonnet, Shakespeare presents an idea or a question in the first quatrain (four lines), explores the idea in the next two quatrains, and reaches a conclusion in the final couplet. Use a chart like the one shown to analyze the content of Sonnet 30.



Timed Writing

Explanatory Text: Essay

In an essay, compare the ways the structures of the different lyric forms affect the meanings of these poems. Choose two poems and structures to discuss. Cite textual evidence to support your response. **(30 minutes)**

5-Minute Planner

1. Read the prompt carefully and completely.
2. Gather your ideas by jotting down answers to these questions:
 - How does the free verse structure of Whitman’s and Walker’s poems contribute to the message of each poem?
 - How does the strict form of the haiku help to capture the feeling of a brief moment in time?
 - How would the meaning of Sonnet 30 be different without the final two lines?
3. Reread the prompt. Then, refer to your notes as you draft your essay.

USE ACADEMIC VOCABULARY

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

articulate
concept
interpretation
unique

For more information about academic vocabulary, see page xlvi.

Words With Multiple Meanings

Many words in English have **multiple meanings**, or definitions that vary greatly. Consider the varied meanings of the word *mine* as it is used in the following sentences.

- This book is *mine*, but you are welcome to borrow it.
(possessive pronoun)
- The coal *mine* has been in operation for many years.
(noun describing a place where coal is dug)
- You can *mine* that report for many good ideas.
(verb meaning “take from”)

When it is not clear how a multiple-meaning word is being used in a sentence, look for **context clues**. Context clues are other words and phrases that appear in the text. These can be used to help you determine the meaning of a word as it is used in a particular way. You may also refer to a dictionary to find the definition that fits the context. Notice the context clues in this sentence:

The three people made a compact to meet again in a year’s time.

“Three people” is a context clue that tells you a small group worked together and “made” the compact. “Meet again” is another context clue that tells you the group planned to do something together in the future.

By checking a dictionary, you will find that *compact* has many different meanings. It can be an adjective that means “packed closely together” or a verb that means “compress.” *Compact* can also be a noun that means “an agreement.” Based on the context clues, you can determine that the relevant definition for the word *compact* in the example sentence is “an agreement between two or more individuals.”

Practice A

Write the meaning of each italicized word in the sentences below. If necessary, consult a dictionary.

1. (a) Spinach is a good source of *iron*.
(b) When using an *iron*, make sure that it is not too hot for the fabric.
2. (a) The truck moved slowly up the steep *grade*.
(b) My teacher had to stay up most of the night to *grade* the essays.
3. (a) The hikers were able to find a *pass* through the mountain.
(b) Were you able to *pass* the entrance exam for the university?
4. (a) Cook the sauce over *medium* heat until it begins to boil.
(b) The artist’s favorite *medium* is pastels.

Practice B

Using context clues, write a definition for the underlined word in each sentence. With a partner, discuss which context clues helped you to determine the meaning of the word. Then, look up the word in a dictionary and confirm or correct your definition.

1. A deeply rounded back gave the violin a rich tone.
2. The stern of the boat swung around, and we floated backward down the stream.
3. George was uncomfortable about taking the money, so he skirted the issue.
4. The kids came thundering down the stairs when they were called for dinner.
5. Which branch of the bank is located nearest to your house?
6. My sister got a ticket for peddling cosmetics door to door without a license.
7. It is important for cooks to keep their cupboards full of the staples they use every day.
8. I wouldn't hire Sue because she has base motives for wanting this job.
9. The child scrambled up the bluff through thorn bushes in pursuit of his runaway cat.
10. The movie does not warrant all the rave reviews it has been getting.

Activity Choose five of the underlined words in Practice B. Look in a dictionary to find the multiple meanings of these words. Write each word on a separate note card like the one shown. Fill in the center column of the note card according to one of the word's meanings. Fill in the right column according to another of the word's meanings. Then, trade note cards with a partner, and discuss the different meanings and uses of the words that each of you found.

| Word | First Meaning | Second Meaning |
|------|---------------|----------------|
| | | |
| | | |
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| | | |

Comprehension and Collaboration

Working with a partner, look up each of these words in a dictionary and talk about their multiple meanings: *scale*, *review*, *charge*. Then, write sentences using context clues that clearly show three distinct meanings for each word.

Speaking and Listening

Oral Interpretation of Literature

An oral interpretation of literature can be fun: Sharing stories, poems, or plays aloud is an activity that people of all ages enjoy. An oral interpretation of literature is also challenging: In order to present one well, you must understand the work's structure and meaning. As you prepare your interpretation and engage with the work in a detailed, specific way, you will learn more about it. You can then share what you learned with others. The following strategies can help you prepare and deliver an oral interpretation.

Learn the Skills

Understand the literature. Your interpretation should demonstrate an accurate understanding of the literary work's content and meaning. Make sure you are thoroughly familiar with your selection.

Rehearse the interpretation. Make a copy of the literary work to mark performance notes as you practice. Plan and practice appropriate gestures, facial expressions, intonations, and timing until they feel natural. If certain words or phrases become stumbling points, memorize them to assure confidence and poise. Always practice aloud. Use the checklist shown here to help you prepare.

Consider your audience. Provide context to help your audience better understand the literary work you are presenting. Write an introduction to help your readers visualize the situation and characters. You may also include information about the author, including his or her style and the circumstances in which he or she wrote the selection.

Your familiarity with the selection should give you the freedom to maintain eye contact with your audience as you read.

Practice reading poetry. Use the poem's punctuation, not the ends of lines, as cues to pause when reading. Avoid lapsing into sing-song rhythms; instead, maintain a flow that sounds like natural speech. Vary your volume and pace to create emphasis.

Practice reading stories and plays. When expressing a character's quoted words, use a change in intonation to distinguish speech from narration. Modulate your vocal inflections, facial expressions, and posture to indicate whether a speaker is male or female, adult or child.

Oral Interpretation Tips

- Read the text multiple times.
- Mark performance notes and cues on your reading copy.
- Choose appropriate gestures, costumes, and props to suggest characters or situations.
- Vary your pace and tone of voice to create emphasis.

Practice the Skills

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

ACTIVITY: Prepare and Deliver an Oral Presentation

Choose a favorite poem, story, or dramatic speech and prepare an oral interpretation using the strategies outlined in this workshop. Remember that your interpretation should enhance the literature's meaning for your audience. Consider these questions as you prepare and rehearse your presentation:

- What is the knowledge level and cultural perspective of my audience? What context best sets up my presentation?
- How will I organize and present ideas in my introduction?
- What props or costume will best enhance my presentation?
- What gestures are most appropriate for this work of literature?
- What pace and tone of voice best enhance this particular piece?

Use the Presentation Checklist below to analyze your classmates' presentations.

Presentation Checklist

Presentation Content

Determine whether or not the speaker provided support for the audience's understanding.

- considered audience and provided context
- provided organized and informative introduction
- included props and costumes effectively

Presentation Delivery

Determine whether or not the speaker engaged with the audience.

- made appropriate eye contact
- used an effective speaking rate and volume
- used an effective tone of voice
- made appropriate gestures

Comments on most effective elements of presentation: _____

Comprehension and Collaboration With your classmates, discuss how you evaluated each presenter. As a group, discuss what makes an oral presentation effective and why.

Write an Argument

Problem-and-Solution Essay

Some forms of writing engage us in the struggles and resolutions of our daily lives. In a **problem-and-solution essay**, an author identifies a problem and then argues for a possible solution. You might use this type of writing in letters, memos, proposals, or editorials.

Assignment Write a problem-and-solution essay about an issue that confronts your school or community. Your essay should feature the following elements:

- ✓ a statement of the *problem* and a suggested *solution*
- ✓ *valid reasoning and evidence*, such as *facts* and *expert opinions*, that show the problem's scope and support an effective solution
- ✓ consideration of *counterclaims*, or opposing positions, and a discussion of their strengths and weaknesses
- ✓ formal and objective *language* appropriate to your audience and purpose
- ✓ logical *organization* and a *concluding statement* or section that supports your argument
- ✓ *error-free grammar*, including correct use of pronouns

To preview the criteria by which your problem-and-solution essay may be evaluated, see page 423.

FOCUS ON RESEARCH

When you write a problem-and-solution essay, you might perform research to

- learn about past attempts to solve the problem in your community and the results of those efforts.
- determine the resources that might be available to help solve the problem.
- locate information about how similar problems were solved in other communities.

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

READING-WRITING CONNECTION

To get a feel for the use of problem-and-solution structure in a speech, read "First Inaugural Address" by Franklin Delano Roosevelt on page 284.

Prewriting/Planning Strategies

Choose a topic. To select a topic for your problem-and-solution essay, use one of the following strategies:

- **Media Scan** Review local newspapers and television news programs for items about issues and problems in your community. List problems for which you can imagine practical solutions, and select one as your topic.
- **Sentence Starters** Complete the following sentence starters and jot down any associated ideas that come to mind. Then, choose one of the issues generated by the sentence starters as your topic.

One issue that needs to be addressed is _____.

The biggest problem people my age face is _____.

Life would be better in my community if _____.

The world would be a much better place if _____.

Create a problem profile. Once you have chosen a topic, create a profile like the one shown to help you focus your essay on a specific aspect of the problem. Include a list of possible solutions and consider their effectiveness. Be realistic about the costs and benefits of each, and evaluate whether the benefits outweigh the costs. Also, consider how those with differing opinions may feel about your solutions.

| Problem Profile |
|---|
| Problem: Litter is creating an unsafe and unsightly environment. |
| Who is affected? Everyone on Earth |
| What causes the problem? Lack of: <ul style="list-style-type: none">• responsibility• environmental education• sense of ownership |
| What are some possible solutions? Stiffer fines, more policing, more environmental education, volunteer trash pickup |
| What are possible objections to these solutions? costs of more policing; other community priorities |

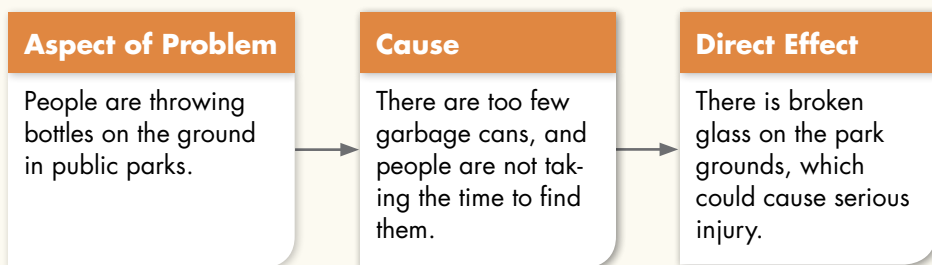
Consider your audience. Once you have clearly defined the problem, collect the details and information you will need to start your draft. Assess all possible solutions and weed out the less practical ones. Then, determine whom you want to reach with your essay and which aspects of the problem affect them most. For example, if you are trying to reach community leaders, you may shape your message differently than if you are trying to reach a peer group. As you narrow your focus, identify the ideas that will have the strongest impact on your target audience.

Drafting Strategies

Engage your audience immediately. To make the problem real to your audience, consider one of these strategies for starting your essay:

- **Personal Example:** Describe an experience you have had that your audience may also have experienced.
- **Anecdote:** Give a factual account of how the problem has already affected your community.
- **Scenario:** Present a hypothetical but realistic picture of future consequences if the problem is not addressed.

Outline the problem clearly. Clearly introduce your analysis of the problem and support it with evidence. Use an organizer like the one shown to display aspects of the central problem, their causes, and their direct effects on people's lives. Then, select and develop those details that will make the problem clear, significant, and urgent to your audience.



Select convincing details. You cannot “prove” your solution in advance, but you can persuade the audience that your proposal is likely to work by using the following types of evidence.

- **Statistics:** Provide relevant numerical data.
- **Expert Opinions:** Include the advice of those who have training or experience related to your topic problem. Integrate quotations and citations from experts to support the evidence.
- **Comparable Situations:** Describe other real-life difficulties that were resolved by actions similar to the ones you propose.

Use primary and secondary sources that are appropriate to your purpose and audience. To maintain the flow of ideas, explain the value of each quotation you include, and make sure that you establish clear connections among the various types of evidence you use.

Address readers' concerns. You have already anticipated the types of arguments that you might get from people with differing opinions. Weave that understanding into your draft. For example, you might include one or two skeptical questions to show you know both sides of the issue. Then, provide well-supported answers and a concluding statement that supports your argument.

Expressing Your Ideas

Ideas are the basis for any form of writing. To persuade people to accept a solution to a problem, you must express your ideas clearly and organize them logically. In a problem-and-solution essay, your ideas about both the problem and the solution must be equally strong.

Inform your audience. Even if your audience is somewhat aware of the problem you hope to solve, it is likely they do not know everything about it. Outline the basic facts of the problem: what it is, who it affects, where it occurs, when it began, why it occurs, and why it must be solved. Use a logical progression of ideas and strong supporting evidence to convince your audience of the reality of the problem and the importance of solving it.

Present solutions. Once you have convinced your audience that the problem is real and deserving of attention, propose solutions. Consider the following two ways to organize your ideas:

- **Best Solution First** Present your most powerful, thorough solution first. In a paragraph, describe this idea and outline its merits and costs. Conclude with a strong persuasive statement about why this is the best option. You can then use another paragraph to address other solutions collectively and explain why they would be less effective than your choice.
- **Order of Ease** Present your ideas for solutions in the order that reflects how easily and quickly they could be implemented. Devote a paragraph to each one, including a discussion of both its benefits and drawbacks.

Whichever structure you choose, make sure it advances your position and presents your ideas clearly and thoroughly.

Address and refute counterclaims. As you lay out your claims and evidence, continue to address opposing ideas directly. Provide evidence that shows why other solutions will not be as effective as yours.

Use visual aids. Visuals, such as photographs, illustrations, charts, and graphs, can help you explain your ideas. For example, if you are making a case that litter is a problem in your community, you may wish to use photographs of polluted local sites. If one of your solutions is to add more trash and recycling bins, you may wish to show photos of those alternatives. Likewise, you may wish to display statistical data or other information graphically to clarify your ideas.

Evaluate your ideas. Go back to your essay and make sure you have presented your ideas thoroughly, in a logical order, and with strong supporting evidence.

Revising Strategies

Support your generalizations. Look at each paragraph in your essay to be certain that every detail supports or explains the main idea that you expressed in the topic sentence. Use the following strategy to check and, if necessary, revise your paragraphs.

1. Highlight your topic sentence, the general statement in which you present the main idea of the paragraph.
2. Underline the sentences that develop and support this idea.
3. Eliminate any sentences that do not support the main idea or do not provide convincing and important evidence.

Model: Revising to Support Generalizations

Litter can be dangerous, as well as unsightly. When glass bottles are left on the ground, they eventually break into tiny, sharp pieces. These pieces of glass are hard to see and could easily cut someone walking barefoot or diving for a soccer ball. ~~Also, broken bottles are more difficult to recycle.~~

Clarify connections. Add transitions to clarify the relationships between ideas and evidence within each paragraph and between paragraphs or sections of your essay. For example, introduce supporting details with transitional expressions such as *for example*, or *to illustrate this point*.

Evaluate your vocabulary. Review your draft as if you were a member of your target audience. Find specialized or technical terms that need to be defined. Look for vocabulary that seems too difficult or too easy. Then, adjust your language so that it is appropriate for your readers. Use resources and reference materials to select more effective and precise language. Even if you simplify your language to address the needs of your audience, make sure to maintain an academic style and objective tone.

| General Audience | Target Audience of Experts |
|---|--|
| Another way to lower your blood sugar is to exercise. | Another way to reduce high blood glucose is to exercise. |

Peer Review

Exchange drafts with a partner. Review each other's work, circling words that are either too specialized and technical or too simple and basic for your target audience. Use reference materials such as a dictionary or thesaurus to suggest more effective and precise language. Review your concluding section, and make sure it sums up your argument and supports the evidence you presented. Discuss your decisions with your partner, and make the revisions you think will improve your writing.

Revising to Combine Choppy Sentences

Revising to Combine Choppy Sentences Avoid choppy, disconnected sentences by combining two or more related ideas into a single sentence.

Methods of Sentence Combining **Compound verbs**—more than one verb linked to a single subject—can be used to combine two short sentences:

Choppy: I *disconnected* my phone. I *brought* it in for service.

Compound Verb: I *disconnected* my phone and *brought* it in for service.

Compound Subjects—more than one subject performing the action of the same verb—can also be used to combined sentences.

Choppy: Simone bought a scanner. Asher bought a scanner.

Compound Subject: Simone and Asher bought a scanner.

Compound objects—more than one object linked to a single verb—can help combine sentences.

Choppy: I purchased a *scanner*. I purchased a *fax machine*.

Compound Object: I purchased a *scanner and a fax machine*.

A third option is the use of **compound predicate nominatives** or **predicate adjectives**.

Choppy: My newest device *is a printer*. It is also a *scanner*. It is also a *fax machine*.

Compound Predicative Nominative: My newest device *is a printer, scanner, and fax machine*.

Choppy: The fax is *automated*. It is *fast*.

Compound Predicative Adjective: The fax is *automated and fast*.

Fixing Choppy Sentences Scan your draft for sentence variety.

- 1. Read your draft aloud.** Listen for overuse of short sentences.
- 2. Identify sentences that can be combined.** Look for sentences that share a common subject or a common predicate element.
- 3. Use a variety of sentence combining techniques.** Use compound verbs, compound direct objects, or compound predicate nominatives or predicate adjectives to create a wider variety of flowing sentences.

Grammar in Your Writing

Review the body paragraphs in your essay, highlighting central ideas or images. Use various types of phrases and clauses to convey specific meanings and to add interest. Be sure to use punctuation to separate items in a series.

Environmental Un-Consciousness

During a recent Earth Day cleanup, I became disgusted by the amount of trash I picked up within a two-hour period. People had thrown little papers, bits of plastic, and candy wrappers until the mess formed a multi-colored carpet over the green grass. Those who litter may not realize that litter creates serious environmental problems.

In the opening paragraph, Naomi provides a general statement of the problem.

We've all been told not to litter, but it does not seem to sink in. One person may think his or her contribution is only a microscopic addition when viewed against the whole. But if every person shared this sense of irresponsibility, Earth would soon be overwhelmed by pollution.

Here, the author provides greater detail to explain the problem more fully.

Litter is harmful for many reasons. For one, roadside litter eventually washes into waterways and oceans—water we use for drinking and recreation. Also, animals might entangle themselves or mistake trash for food and swallow it. In our public spaces, children spend a great deal of time in areas where they could be physically harmed by the pollution caused by litter.

There is no simple solution to the problem of litter, only an array of possible solutions with one strategy in common: Create a feeling of ownership over public spaces. Some of the most popular sites for litter are beaches and parks because people feel no sense of ownership over these places. These same people would never litter in their own homes.

Naomi introduces a general solution here.

To create a feeling of ownership, it is necessary to educate children early about the environmental consequences of littering. According to research done by Keep America Beautiful, a non-profit organization, most people do not feel responsible for public spaces. They think "someone else" will clean up. To change this attitude, schools could lead field trips to local beaches or parks where students pick up trash and test water quality. If kids have to fish two shopping carts from the side of a stream, as I did, they might think twice about throwing something else on the ground. If they see that contaminated water is harmful to both humans and wildlife, they might stop someone they see littering.

In this paragraph, specific strategies for achieving the solution are introduced.

There is no easy way to stop littering. Fines and policing alone will not do the trick because people will just look before they litter. Until people understand that littering is irresponsible and has devastating environmental consequences, they will continue to litter. The solution lies in education and creating a sense of ownership about our public spaces.

In the final paragraph, Naomi addresses a potential concern and then restates her solution.

Editing and Proofreading

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

Focus on spelling. As you proofread, circle any words that you are not sure how to spell, frequently misspell, or seldom use. Then, use reference resources, such as a dictionary or a thesaurus, to confirm the correct spelling. Follow these steps to find spellings in a dictionary:

- **Check the first letters of a word.** Think of homophones for that sound.
- **Check the other letters.** Once you spell the first sound correctly, try sounding out the rest of the word. Look for likely spellings in the dictionary. If you do not find your word, look for more unusual spellings of the sound.

Publishing and Presenting

To make the best use of your problem-and-solution essay, share it with people who can help you make a difference.

Send a letter. Send your essay to the appropriate government official, agency, or organization. Make sure it is neatly presented and legible. When you receive a response, share it with your classmates in a presentation. Save both the essay and response in your portfolio.

Make a speech. Deliver your essay as a speech to a group that shares your concerns about the problem. Then, lead a question-and-answer session. Be sure to restate your answers if the audience seems confused. Report any consequences of your speech to your classmates.

Reflecting on Your Writing

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

How did writing about the problem help you to better understand it?

Spiral Review

Earlier in this unit, you learned about **appositive and absolute phrases** (p. 388) and **infinitives and infinitive phrases** (p. 402). Consider using these types of phrases to add variety to your sentences in this essay.

Self-Evaluation Rubric

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

| Criteria | Rating Scale |
|--|--------------------------------|
| PURPOSE/FOCUS Introduces a precise claim and distinguishes the claim from opposing claims; provides a concluding section that follows from and supports the argument presented | not very very 1 2 3 4 |
| ORGANIZATION Establishes a logical organization; uses words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify relationships between ideas and evidence | 1 2 3 4 |
| DEVELOPMENT OF IDEAS/ELABORATION Develops the claim and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both | 1 2 3 4 |
| LANGUAGE 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

Directions: Read “The Writer” by Richard Wilbur. Then, answer each question that follows.

In her room at the prow¹ of the house
Where light breaks, and the windows are tossed
with linden,²
My daughter is writing a story.

I pause in the stairwell, hearing
From her shut door a commotion of typewriter-keys
Like a chain hauled over a gunwale.³

Young as she is, the stuff
Of her life is a great cargo, and some of it heavy:
I wish her a lucky passage.

But now it is she who pauses,
As if to reject my thought and its easy figure.
A stillness greatens, in which

The whole house seems to be thinking,
And then she is at it again with a bunched clamor
Of strokes, and again is silent.

I remember the dazed starling⁴
Which was trapped in that very room, two years ago;
How we stole in, lifted a sash

And retreated, not to affright it;
And how for a helpless hour, through the crack of
the door,
We watched the sleek, wild, dark
And iridescent⁵ creature
Batter against the brilliance, drop like a glove
To the hard floor, or the desk-top,

And wait then, humped and bloody,
For the wits to try it again; and how our spirits
Rose when, suddenly sure,
It lifted off from a chair-back,
Beating a smooth course for the right window
And clearing the sill of the world.

It is always a matter, my darling,
Of life or death, as I had forgotten. I wish
What I wished you before, but harder.

-
1. **prow** (prou) *n.* front part of a ship or boat.
 2. **linden** (lin' den) *n.* type of tree.
 3. **gunwale** (gun' əl) *n.* upper edge of the side of a ship or boat.
 4. **starling** (stär' lin) *n.* bird with black feathers that shine in a greenish or purplish way.
 5. **iridescent** (ir' i des' ənt) *adj.* rainbow-like; having or showing changes in colors when seen from different angles

1. Which of the following passages from the poem contains a **simile**?
- A. "...a commotion of typewriter-keys
Like a chain hauled over a gunwale."
 - B. "And then she is at it again with a bunched
clamor"
 - C. "I remember the dazed starling
Which was trapped in that very room..."
 - D. "Beating a smooth course for the right window"
2. **Part A** "The Writer" is most clearly an example of which general type of **poem**?
- A. dramatic poem
 - B. narrative poem
 - C. concrete poem
 - D. lyric poem
- Part B** Which qualities of "The Writer" most clearly reflect this category of poetry?
- A. It has a songlike rhythm and uses repetition.
 - B. It has the same number of lines in each stanza.
 - C. It expresses the thoughts of a single speaker in a moment of time.
 - D. It tells a complete story.
3. Which passage from the poem provides the best example of **assonance**?
- A. "prow of the house"
 - B. "lucky passage"
 - C. "My daughter is writing a story."
 - D. "Young as she is"
4. Which of the following passages from the poem contains a **metaphor**?
- A. "My daughter is writing a story."
 - B. "Young as she is, the stuff
Of her life is a great cargo..."
 - C. "Batter against the brilliance, drop like a glove"
 - D. "How we stole in, lifted a sash
And retreated, not to affright it"

5. Which phrase from the poem provides the best example of **alliteration**?
- A. "sleek, wild, dark"
 - B. "suddenly sure"
 - C. "drop like a glove"
 - D. "life or death"
6. **Part A** What is the meaning of the underlined word *clamor* as it is used in the poem?
- A. pulsing, rhythmic sound; drumbeat
 - B. loud, sustained noise; commotion
 - C. musical interlude; melody
 - D. crackling, snapping sound
- Part B** Which context clues in the poem support your understanding of the meaning of *clamor*?
- A. "prow of the house"; "windows tossed with linden"
 - B. "I wish her a lucky passage"; "reject my thought and its easy figure"
 - C. "I remember the dazed starling"; "not to affright it"
 - D. "commotion of typewriter-keys"; "A stillness greatens...And then she is at it again"



Timed Writing

7. Identify one example of **figurative language** and one example of a **sound device** in this poem. In a short essay, analyze how the examples you chose contribute to the meaning and tone of the poem.

GO ON 

II. Reading Informational Text

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

MP3 Mania!

The new wave in technology is the MP3 format for music files. Long gone are the days of vinyl records, cassettes, and even CDs. What was once considered new technology is now overshadowed by MP3 files. Who needs to carry around bulky CDs when your whole music collection can be stored on a palm-sized MP3 player? With this revolutionary, new technology, you can not only carry around your entire CD collection, but you can also purchase files on the Internet, totally bypassing the need for storage space outside of the computer and player. MP3s provide hours of entertainment without the hassles of bulky players and the need for excess storage.

Simple Instructions for MP3 Players

MP3 files have brought music into the computer age. With this technology, you can carry your entire music library in a tiny player. All you need is a computer, an MP3 player, and a USB cord. Follow these directions to start rocking.

Step 1. Download the music from your CDs onto your computer. Your computer should come equipped with a program to store and access music. Insert the CD, choose Download, and let the computer do the work.

Step 2. Connect your MP3 player to your computer with the USB cord. Your computer will update your MP3 player, loading all your music onto it.

Step 3. Allow the battery of your MP3 player to charge as it is connected to the computer. Your player will alert you when the battery is charged.

Step 4. Disconnect your MP3 player and follow the manual to play your music.

1. What is the best definition for the underlined word *revolutionary*?
 - A. causing a change
 - B. more affordable
 - C. upsetting
 - D. without consequences
2. To convert to MP3 format, you must first
 - A. allow your MP3 player battery to charge.
 - B. use the USB cord to connect your MP3 player.
 - C. download your CDs onto your computer.
 - D. disconnect your MP3 player from the computer.
3. **Part A** According to the passage, why is the MP3 format better than other formats?
 - A. It is inexpensive.
 - B. It is convenient.
 - C. It is complex.
 - D. It involves computers.

Part B Which detail from the passage best supports the answer to Part A?

 - A. "Long gone are the days of vinyl records"
 - B. "without the hassles of bulky players and the need for excess storage"
 - C. "once considered new technology"
 - D. "brought music into the computer age"

III. Writing and Language Conventions

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

(1) The smell of turkey filled my room, and before my eyes even opened, my mouth widened to a smile. (2) This was Thanksgiving, my favorite holiday. (3) All the members of my huge family were arriving at my house. (4) I heard the soft murmur of voices bubbling up from the kitchen. (5) I ran downstairs to greet my aunts, uncles, and cousins. (6) Within three hours, dinner was ready. (7) I loved the steaming turkey. (8) I loved the seasoned stuffing. (9) I loved the conversation, my favorite part of Thanksgiving. (10) Year after year, my family has amazed me with the stories they tell. (11) This year, my cousin Ana talked about her surfing lessons in Florida. (12) My uncle Charlie, a resident of New Orleans, told a funny story about his jazz band. (13) My grandpa Joe explained how he dug himself out of his house when three feet of snow fell on his home in Buffalo. (14) When my family described their lives all over the country, I felt like I got to visit each place without leaving my home. (15) My favorite activity is hiking. (16) I told my family about my hiking adventures in the nearby forest, so they learned a little bit about living in my part of the country, too.

- Which of these sentences contains an **infinitive phrase**?
 - sentence 1
 - sentence 5
 - sentence 9
 - sentence 11
- Which of the following choices is the **appositive phrase** in sentence 12?
 - My uncle Charlie
 - a resident of New Orleans
 - told a funny story
 - about his jazz band
- What sort of phrase is *at my house* in sentence 3?
 - an appositive phrase
 - a participial phrase
 - a gerund phrase
 - a prepositional phrase
- How does the **gerund** *hiking* function in sentence 15?
 - as a predicate nominative
 - as the subject
 - as the object of a preposition
 - as a gerund phrase
- Which sentence contains a **past participle** serving as an adjective?
 - sentence 8
 - sentence 7
 - sentence 10
 - sentence 1
- How should choppy sentences 7 and 8 be combined?
 - I loved turkey and stuffing I loved, too.
 - I loved the turkey, steaming, and I loved the stuffing, seasoned.
 - I loved the steaming turkey and the seasoned stuffing.
 - The steaming turkey, seasoned stuffing were both loved.



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 Literature

Analyze Figurative Language in a Poem

Write an essay in which you analyze the figurative language in a poem from Part 2 of this unit.

- State which poem you chose, and explain why you chose it.
- Identify a key metaphor, simile, or other example of figurative language in the poem. Explain why this example is important to the poem's meaning.
- Analyze the meaning of the example you chose. Explain your analysis clearly.
- Explain how your chosen example contributes to the tone of the poem. For example, explain how the poet's word choices build or maintain a sense of formality or informality. Cite details to support your ideas.
- Edit your essay for correct punctuation and spelling.

TASK 2 Literature

Analyze the Structure in a Narrative Poem

Analyze how a poet uses structure to present events in a narrative poem from Part 2 of this unit. Consider how the order of events creates an effect, such as mystery or suspense.

- Give a brief summary of the plot.
- Describe how the poem is structured, or arranged in lines and stanzas.
- Explain how the poet uses the structure to organize information and tell the story. For example, consider how the poet uses the structure to introduce characters, describe the setting, or show action.
- Explain how other structural elements, such as rhyme scheme, add to the poem's effect.

- Consider whether the poet uses any devices to manipulate time. For example, explain whether the poet uses a flashback or alters the pacing. Explain the effects of these choices.
- Cite specific details from the poem to support your analysis.

TASK 3 Literature

Compare Forms of Lyric Poetry

Compare two different forms of lyric poetry from Part 2 of this unit, and show how the form of each helps to express the speaker's thoughts and feelings.

Part 1

- Review the different forms of lyric poetry from Part 2 of this unit—sonnet, haiku, and free verse. Choose two poems, each with a different structure, as the basis for your comparison.
- Analyze each poem, taking notes on its form.
- Answer the following question: How does each poem's structure aid the speaker in conveying important thoughts and feelings? Provide specific examples from each poem.

Part 2

- Compare and contrast the structures of the two poems. Explain how the patterns of rhythm and rhyme in a formally structured poem or the absence of a set pattern in a free verse poem affect the overall mood and feeling each expresses.
- Finally, write an essay in which you critique each poem, and explain which one conveys the speaker's ideas most effectively. Use text evidence to support your judgments.

Speaking and Listening

TASK 4 Literature

Analyze How Sound Devices Affect the Tone of a Poem

Write and deliver an oral presentation in which you analyze how a poet's use of sound devices affects the tone of a poem from Part 2 of this unit.

- Introduce the poem and briefly summarize it. If the poem is short, read it aloud.
- Describe the tone of the poem. Cite specific examples of sound devices that help to develop this tone. Explain how a variety of different sound devices combine to create an overall effect.
- Organize your findings and supporting evidence logically so your audience can follow your reasoning.
- Provide a concluding statement that follows from and supports the information you presented earlier.
- As you speak, maintain consistency in your style and tone.

TASK 5 Literature

Deliver a Multimedia Presentation on a Poem's Rhyme and Meter

Deliver a multimedia presentation in which you explain the rhyme and meter of a poem from Part 2 of this unit.

- Choose a poem from Part 2 in which rhyme and meter are especially interesting or important. Conduct research to find video or audio clips of the poem being read aloud, or record your own audio or video. Likewise, locate graphics and other images that will help you explain your ideas.
- Introduce the poem you chose and clearly describe its rhyme and meter. Incorporate visual elements to highlight key ideas in your description.
- Explain how the rhyme and meter of the poem contribute to its overall effect and meaning.
- End with a conclusion that clearly follows from the information you presented.

Research

TASK 6 Literature



How does communication change us?

In Part 2 of this unit, you have read poetry that explores different aspects of communication. Now you will conduct a short research project on one of the poets whose work you have read. Explain how the poet's life experiences and beliefs about poetry are reflected in his or her work. Use both the poems 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:

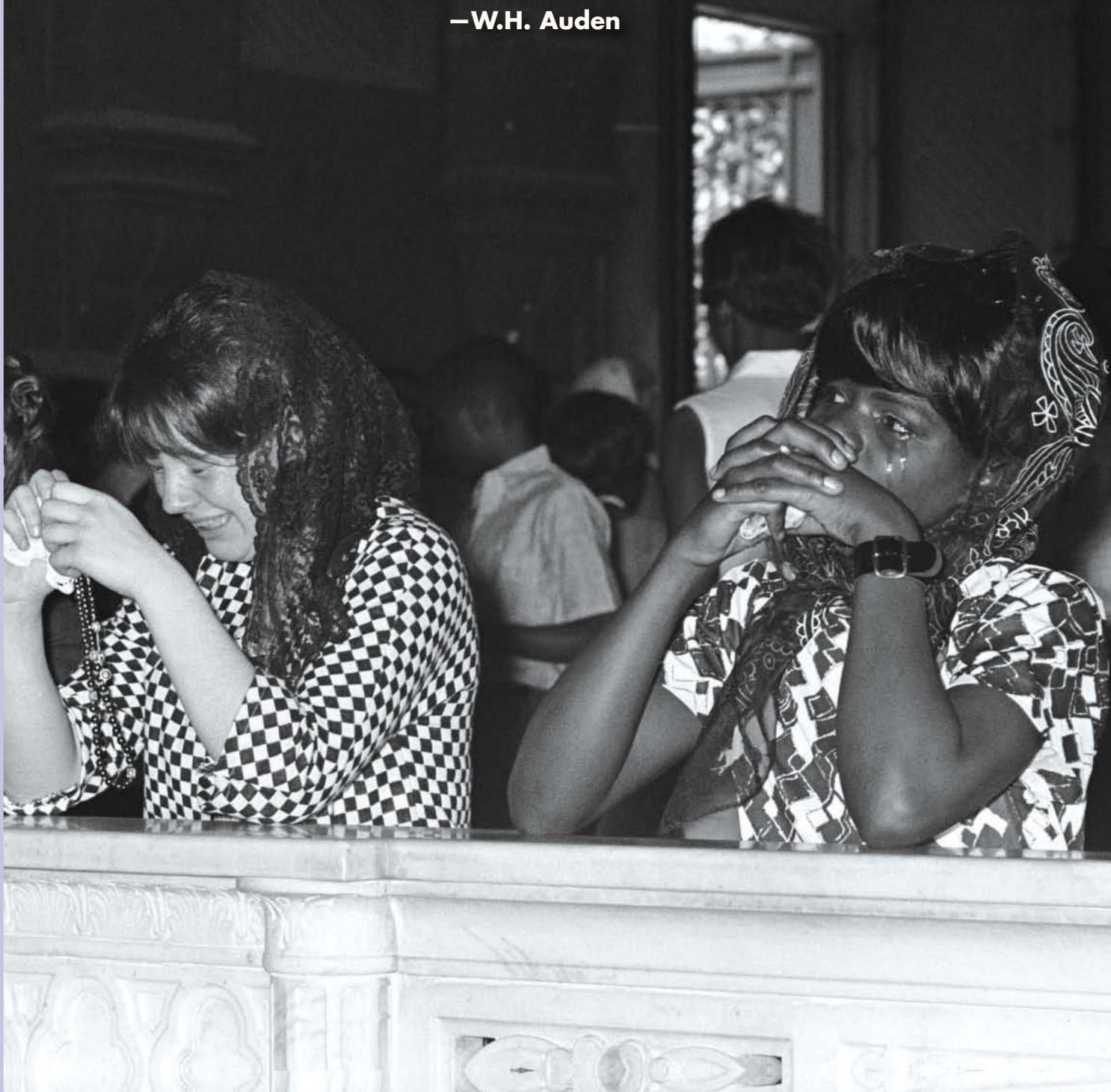
- Focus your research on one poet.
- Gather information from at least two reliable sources. Your sources may be print or digital.

- Take notes as you research the poet's life and work.
- Cite your sources.

When you have finished 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 the poems you have read and the research you have completed.

"Why then? Why there?
Why thus, we cry, **did he die?**
The Heavens are silent."

—W.H. Auden



PART 3

TEXT SET DEVELOPING INSIGHT

THE KENNEDY ASSASSINATION

The assassination of President John F. Kennedy on November 22, 1963, shocked the nation and the world. In the immediate hours and days after the shooting, Americans of every walk of life expressed their grief. At the same time, leaders took steps to ensure that the government would remain stable and the country would move on. The readings in this section reflect varied responses to the tragic events of that day. Each piece communicates the sorrow, dismay, and understanding that in a single violent moment, America had changed.

- ◀ **CRITICAL VIEWING** This photograph was taken shortly after President Kennedy's assassination. What does this image reveal about Americans' reactions to the event?

CLOSE READING TOOL



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

READINGS IN PART 3



POEM

The Assassination of John F. Kennedy

Gwendolyn Brooks
(p. 432)



POEM

Instead of an Elegy

G. S. Fraser (p. 434)



MEMOIR

from A White House Diary

Lady Bird Johnson
(p. 440)



SHORT STORY

American History

Judith Ortiz Cofer (p. 448)



SPEECH

Address Before a Joint Session of the Congress

Lyndon Baines Johnson
(p. 460)



PHOTOGRAPHS

Visual Timeline: Images of a Tragedy

(p. 468)

THE ASSASSINATION OF
John F. Kennedy

GWENDOLYN BROOKS



. . . *this Good, this Decent, this Kindly man . . .*

—SENATOR MANSFIELD¹

I hear things crying in the world.
A nightmare congress of obscure
Delirium uttering overbreath
The tilt and jangle of this death.

Who had a sense of world and man,
Who had an apt and **antic** grace
Lies lenient, lapsed and large beneath
The tilt and jangle of this death.

The world goes on with what it has.
Its reasoned, right and only code.
Coaxing, with military faith,
The tilt and jangle of this death.

◀ **delirium**
(di lir'ē əm) *n.* mental disturbance marked by confusion, disturbed speech, and hallucinations

◀ **antic**
(an'tik) *adj.* wildly playful

1. **Senator Mansfield** (1903–2001) Senate majority leader at the time of Kennedy's death.

ABOUT THE POET

GWENDOLYN BROOKS (1917–2000)

Gwendolyn Brooks spent most of her life in Chicago. She published her first poem at age 13 and wrote a poetry column for the *Chicago Defender* newspaper as a teenager. During a prolific, storied career, she published many books of poetry, one novel, and a two-part autobiography. Among her many honors, Brooks became the first African American woman to win a Pulitzer Prize, was named poet laureate of Illinois, and, in 1985, became the poetry consultant to the Library of Congress—the first African American woman to serve in that role.





INSTEAD OF AN ELEGY

G. S. FRASER

Bullets blot out the Life-Time-smile,
 Apollo of the picture-page,
 Blunt-faced young lion
 Caught by vile
 Death in an everlasting cage:

And, no more young men in the world,
 The old men troop to honor him.
 The drums beat glum,
 Slight snow is swirled
 In dazzling sun, pale **requiem**.

requiem ▶
 (rek'wē əm) *n.*
 musical service in
 honor of the dead

And pale dark-veiled Persephone,
 A golden child in either hand,
 Stands by white pillars;
 Silently,
 It seems she might for ever stand.

In bright grey sun, processions
 Of pomp and honor, and of grief,
 Crown that dead head
 With coronals.
 Some stony hearts feel some relief:

But not your heart, America,
 Beating so slow and sure and strong,
 Stricken in his
 Triumphal car,
 Guard Caesar's bitter laurels long

With soldiers' music, rites of war:
 He had proved bravely when put on!
 The soldiers shoot.
 Rage echoes far
 Above the grave at Arlington.¹

1. **Arlington** U.S. national burial ground for soldiers killed in war and civilians who have given special service to the nation.

ABOUT THE POET

G. S. FRASER (1915–1980)

George Sutherland Fraser, a Scottish poet and literary critic, served in the British army during World War II. After the war, he worked as a freelance journalist. In addition to his own poetry, Fraser wrote several books of poetry criticism. Fraser taught English for many years at the University of Leicester in England.

Close Reading Activities

READ

Comprehension

Reread the poems. Then, answer the following questions.

1. What sounds does the speaker describe in the first stanza of “The Assassination of John F. Kennedy”?
2. What phrases does the speaker use to describe Kennedy in the second stanza of “The Assassination . . .”?
3. What event does “Instead of an Elegy” describe?
4. In “Instead of an Elegy,” what mythical figures does the speaker use to refer to the President and First Lady?

Research: Clarify Details These poems 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 poems.

Summarize Write an objective summary of each poem. Remember that in an objective summary you avoid making statements of opinion or evaluation.

Language Study

Selection Vocabulary The following passages appear in the two poems. Research the etymology (history) of each boldface word. Then, explain each word’s modern English meaning.

- A nightmare congress of obscure / **Delirium** uttering overbreath
- Who had an apt and **antic** grace
- Slight snow is swirled / In dazzling sun, pale **requiem**.

Diction and Style Study the lines from the poem by Gwendolyn Brooks that appear below. Then, answer the questions that follow.

A nightmare congress of obscure
Delirium uttering overbreath
The tilt and jangle of this death.

1. (a) What does *congress* mean in this line?
(b) What does the word *Congress* mean when the c is capitalized? (c) How is the second meaning appropriate in a poem about a fallen American leader?
2. (a) What do *tilt* and *jangle* mean in the last line?
(b) Why do you think Brooks chose to repeat these

words in each stanza? Explain, citing evidence from the text.

Conventions Read this passage from the poem by G. S. Fraser. Identify two prepositional phrases, and determine which word each phrase modifies. Then, explain how the poet’s use of these phrases helps to both clarify meaning and communicate the speaker’s feelings about the subject.

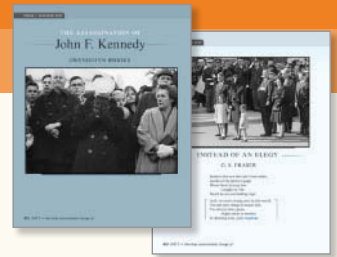
Bullets blot out the Life-Time-smile,
Apollo of the picture-page,
Blunt-faced young lion
Caught by vile
Death in an everlasting cage:

Academic Vocabulary

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

resolution **counteract** **implicit**

Copy the words into your notebook. For each word, find another word that comes from the same root.



Literary Analysis

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

Focus Passage 1 (p. 433)

I hear . . . faith / The tilt and jangle of this death.

Key Ideas and Details

- 1. Infer:** In the first stanza, what “things” are “crying” in the world? Explain.
- (a) Interpret:** What is the focus of the second stanza? **(b) Analyze:** Which words express a sense of admiration for this figure?

Craft and Structure

- (a) Describe:** Describe the poem’s structure—the length of each stanza and the use of both exact and slant rhyme. **(b) Interpret:** In what ways does the formality of the poem’s structure contrast with its topic? Explain, citing textual details.
- (a) Interpret:** Which words in the poem relate to a sense of order and which to disorder? **(b) Analyze:** How does this diction add to the poem’s meaning? Explain.

Integration of Knowledge and Ideas

- (a) Interpret:** Which words or phrases convey a sense of **resolution** or acceptance in the final stanza? **(b) Analyze:** How does the repetition of “tilt and jangle of this death” **counteract** that air of acceptance? Explain.

Alliteration

Alliteration is the repetition of consonant sounds at the beginnings of nearby words. Reread the two poems aloud, and take notes on ways in which the poets use alliteration.

- (a)** In the poem by Brooks, what quality does the alliteration in “Lies lenient, lapsed and large” add to the line? **(b)** What does the sound sense communicate about the person being described?
- (a)** In the poem by Fraser, what sound does the alliteration of the phrase “Slight snow is swirled / In dazzling sun” suggest? **(b)** How does the alliteration add to the vividness of the scene?

Focus Passage 2 (pp. 434–435)

And, no more young men . . . for ever stand.

Key Ideas and Details

- 1. Infer:** How might the events the poem describes contribute to the idea that there are “no more young men” in the world? Explain.
- (a) Distinguish:** What words or phrases does the poet use to describe Persephone and her family? **(b) Interpret:** In the context of the poem, who is Persephone?

Craft and Structure

- (a) Connect:** Who is Persephone in Greek mythology? **(b) Interpret:** How does this allusion add to the speaker’s characterization of this figure in these lines? Explain.
- (a) Distinguish:** In line three of the focus passage, which words create internal rhyme? **(b) Interpret:** How does that sound device echo the occasion the poem describes and add to the mood of these lines? Explain.

Integration of Knowledge and Ideas

- (a) Distinguish:** Identify four references in the poem as a whole to ancient Greek or Roman myth and culture. **(b) Interpret:** What **implicit** message do these details help to convey? Explain.

- 3. The Kennedy Assassination:** Based on your answers, explain how each poet uses alliteration to enrich his or her presentation of the world’s reaction to the assassination.

DISCUSS

From Text to Topic **Group Discussion**

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

Bullets blot out the Life-Time-smile, / Apollo of the picture-page, / Blunt-faced young lion / Caught by vile / Death in an everlasting cage:

QUESTIONS FOR DISCUSSION

1. What literary techniques does the poet use in this stanza? Are they effective? Why or why not?
2. What overall impression of Kennedy does the speaker communicate?

WRITE

Writing to Sources **Explanatory Text**

Assignment

Write an **expository essay** in which you explain how the two poets communicate a sense of grief for Kennedy, both as a private person and as a public figure. Support your thesis with details from the text, including a discussion of literary techniques, word choice, and poetic structure.

Prewriting and Planning Reread the poems, looking for details that describe Kennedy’s personal qualities and those that describe him in his role as a public figure. Record your observations.

Drafting Follow an organizational structure consisting of an opening paragraph, a body, and a conclusion. In your opening paragraph, state your thesis. In the body of your essay, expand on your thesis and develop your ideas. End with a conclusion that restates your thesis.

Revising Reread your essay, making sure you have used sufficient quotations from the poems and have woven them smoothly into your text. The following are some methods for incorporating quoted material:

Introductory phrase followed by a quotation:

Example: *Brooks begins with a description of widespread grief. The speaker says, “I hear things crying in the world.”*

Sentence followed by a colon and a quotation:

Example: *The speaker describes widespread grief: “I hear things crying in the world.”*

Quoted phrase integrated with an assertion:

Example: *The speaker describes widespread grief as “things crying in the world.”*

Editing and Proofreading Be sure that you have accurately transcribed all quotations, including correct punctuation and capitalization.

CONVENTIONS

When including short quotations from poetry within a paragraph, add a slash mark to indicate a line break: “A nightmare congress of obscure / Delirium.”

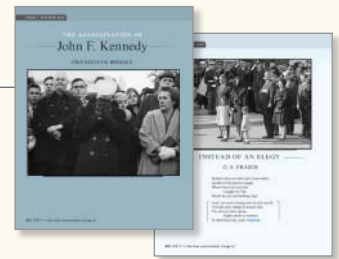
RESEARCH

Research Investigate the Topic

Not Just a Nation, but a World In the aftermath of the assassination of President Kennedy, writers, artists, the general public, and leaders from all over the world expressed sorrow and shock. Research the world's reactions to the tragic events of that day.

Assignment

Conduct research to learn how people all over the world reacted to the assassination of President Kennedy. Consult magazine and newspaper articles, TV and radio broadcasts, and government documents. Carefully organize your notes and gather thorough source information for citation. Share your findings in an **oral research report**.



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 Consult reliable and authoritative print and electronic sources. Consider using primary sources, such as newspaper accounts, magazine articles, letters, speeches, and government documents from the era. You may also use secondary sources, such as later writings by historians or encyclopedia articles. If possible, also view media sources, such as documentaries.

Take Notes Use notecards or spreadsheet software to record information from each source carefully and thoughtfully. Apply an organized strategy in which you identify important ideas from your sources, capture information you will need in order to cite sources correctly, and start to make connections among details.

- Label each note with the key idea it supports. You should have several notes for each one of your key ideas.
- Identify the source information for every idea or example you plan to use.
- Quote directly from primary sources in order to capture people's attitudes and quality of expression. Use quotation marks to indicate that your wording is exact.
- Paraphrase ideas that are important but that you do not plan to quote verbatim. Make sure to capture source information for paraphrases as you will need to cite any ideas that are not your own regardless of the wording.

Synthesize Multiple Sources Assemble information from your sources and organize it for presentation. Use your notes to construct a logical outline, noting points at which to integrate quoted material. Make sure to cite all quotations or paraphrased ideas accurately. Create a Works Cited list to distribute as a hand-out to your audience. See the Citing Sources pages in the Introductory Unit of this textbook for additional guidance.

Organize and Present Present your report. After you have finished speaking, invite questions from your listeners.

from

A White House Diary



Lady Bird Johnson



Dallas, Friday, November 22, 1963

It all began so beautifully. After a drizzle in the morning, the sun came out bright and clear. We were driving into Dallas. In the lead car were President and Mrs. Kennedy, John and Nellie Connally,¹ a Secret Service² car full of men, and then our car with Lyndon and me and Senator Ralph Yarborough.

The streets were lined with people—lots and lots of people—the children all smiling, placards, confetti, people waving from windows. One last happy moment I had was looking up and seeing Mary Griffith leaning out of a window waving at me. (Mary for many years had been in charge of altering the clothes which I purchased at Neiman-Marcus.)

Then, almost at the edge of town, on our way to the Trade Mart for the Presidential luncheon, we were rounding a curve, going down a hill, and suddenly there was a sharp, loud report. It sounded like a shot. The sound seemed to me to come from a building on the right above my shoulder. A moment passed, and then two more shots rang out in rapid succession. There had been such a gala air about the day that I thought the noise must come from firecrackers—part of the celebration. Then the Secret Service men were suddenly down in the lead car. Over the car radio system, I heard “Let’s get out of here!” and our Secret Service man, Rufus Youngblood, vaulted over the front seat on top of Lyndon, threw him to the floor, and said, “Get down.”

Senator Yarborough and I ducked our heads. The car accelerated terrifically—faster and faster. Then, suddenly, the brakes were put on so hard that I wondered if we were going to make it as we wheeled left and went around the corner. We pulled up to a building. I looked up and saw a sign, “HOSPITAL.” Only then did I believe that this

1. **John and Nellie Connally** John Connally, then governor of Texas, and his wife, Nellie.

2. **Secret Service** division of the U.S. Treasury Department, responsible for protecting the president.

might be what it was. Senator Yarborough kept saying in an excited voice, “Have they shot the President? Have they shot the President?” I said something like, “No, it can’t be.”

As we ground to a halt—we were still the third car—Secret Service men began to pull, lead, guide, and hustle us out. I cast one last look over my shoulder and saw in the President’s car a bundle of pink, just like a drift of blossoms, lying on the back seat. It was Mrs. Kennedy lying over the President’s body.

The Secret Service men rushed us to the right, then to the left, and then onward into a quiet room in the hospital—a very small room. It was lined with white sheets, I believe.

People came and went—Kenny O’Donnell, the President’s top aide, Congressman Homer Thornberry, Congressman Jack Brooks. Always there was Rufe right there and other Secret Service agents—Emory Roberts, Jerry Kivett, Lem Johns, and Woody Taylor. People spoke of how widespread this might be. There was talk about where we would go—to the plane, to our house, back to Washington.

Through it all Lyndon was remarkably calm and quiet. He suggested that the Presidential plane ought to be moved to another part of the field. He spoke of going back out to the plane in unmarked black cars. Every face that came in, you searched for the answer. I think the face I kept seeing the answer on was the face of Kenny O’Donnell, who loved President Kennedy so much.

It was Lyndon who spoke of it first, although I knew I would not leave without doing it. He said, “You had better try to see Jackie and Nellie.” We didn’t know what had happened to John.

I asked the Secret Service if I could be taken to them. They began to lead me up one corridor and down another. Suddenly I found myself face to face with Jackie in a small hallway. I believe it was right outside the operating room. You always think of someone like her as being insulated, protected. She was quite alone. I don’t think I ever saw anyone so much alone in my life. I went up to her, put my arms around her, and said something to her. I’m sure it was something like “God, help us all,” because my feelings for her were too tumultuous to put into words.

And then I went to see Nellie. There it was different, because Nellie and I have gone through so many things together since 1938. I hugged her tight and we both cried and I said, “Nellie, John’s going to be all right.” And Nellie said, “Yes, John’s going to be all right.” Among her many other fine qualities, she is also strong.

I turned and went back to the small white room where Lyndon was. Mac Kilduff, the President’s press man on this trip, and Kenny



Senator Yarborough kept saying in an excited voice, "Have they shot the President? Have they shot the President?" I said something like, "No, it can't be."

O'Donnell were coming and going. I think it was from Kenny's face that I first knew the truth and from Kenny's voice that I first heard the words "The President is dead." Mr. Kilduff entered and said to Lyndon, "Mr. President."

It was decided that we would go immediately to the airport. Hurried plans were made about how we should get to the cars and who was to ride in which car. Our departure from the hospital and approach to the cars was one of the swiftest walks I have ever made.

We got in. Lyndon told the agents to stop the sirens. We drove along as fast as we could. I looked up at a building and there, already, was a flag at half-mast. I think that was when the enormity of what had happened first struck me.

When we got to the field, we entered *Air Force One*³ for the first time. There was a TV set on and the commentator was saying, "Lyndon B. Johnson, now President of the United States." The news commentator was saying the President had been shot with a 30-30 rifle. The police had a suspect. They were not sure he was the assassin.

On the plane, all the shades were lowered. We heard that we were going to wait for Mrs. Kennedy and the coffin. There was a telephone call to Washington—I believe to the Attorney General.⁴

3. **Air Force One** name of the airplane officially assigned to transport the president of the United States.

4. **Attorney General** chief law officer of the nation, head of the U.S. Department of Justice; at the time, the position was held by Robert Kennedy, JFK's brother.

It was decided that Lyndon should be sworn in here as quickly as possible, because of national and world implications, and because we did not know how widespread this was as to intended victims. Judge Sarah Hughes, a Federal Judge in Dallas—and I am glad it was she—was called and asked to come in a hurry to administer the oath.

Mrs. Kennedy had arrived by this time, as had the coffin. There, in the very narrow **confines** of the plane—with Jackie standing by Lyndon, her hair falling in her face but very composed, with me beside him, Judge Hughes in front of him, and a cluster of Secret Service people, staff, and Congressmen we had known for a long time around him—Lyndon took the oath of office.

It's odd the little things that come to your mind at times of utmost stress, the flashes of deep compassion you feel for people who are really not at the center of the tragedy. I heard a Secret Service man say in the most desolate voice—and I hurt for him: “We never lost a President in the Service.” Then, Police Chief Curry of Dallas came on the plane and said, “Mrs. Kennedy, believe me, we did everything we possibly could.” That must have been an agonizing moment for him.

We all sat around the plane. The casket was in the corridor. I went in the small private room to see Mrs. Kennedy, and though it was a very hard thing to do, she made it as easy as possible. She said things like, “Oh, Lady Bird, we’ve liked you two so much. . . . Oh, what if I had not been there. I’m so glad I was there.”

I looked at her. Mrs. Kennedy’s dress was stained with blood. One leg was almost entirely covered with it and her right glove was caked,

confines ▶

(kăn' finz) *n.* regions within a border; limits



On the day of the assassination, Mrs. Johnson accompanies her husband, the newly sworn-in President Johnson, on his way to address the nation.

it was caked with blood—her husband’s blood. Somehow that was one of the most **poignant** sights—that **immaculate** woman exquisitely dressed, and caked in blood.

I asked her if I couldn’t get someone in to help her change and she said, “Oh, no. Perhaps later I’ll ask Mary Gallagher but not right now.” And then with almost an element of fierceness—if a person that gentle, that dignified, can be said to have such a quality—she said, “I want them to see what they have done to Jack.”

I tried to express how we felt. I said, “Oh, Mrs. Kennedy, you know we never even wanted to be Vice President and now, dear God, it’s come to this.” I would have done anything to help her, but there was nothing I could do, so rather quickly I left and went back to the main part of the airplane where everyone was seated.

The flight to Washington was silent, each sitting with his own thoughts. One of mine was a recollection of what I had said about Lyndon a long time ago—he’s a good man in a tight spot. I remembered one little thing he had said in that hospital room—“Tell the children to get a Secret Service man with them.”

Finally we got to Washington, with a cluster of people waiting and many bright lights. The casket went off first, then Mrs. Kennedy, and then we followed. The family had come to join her. Lyndon made a very simple, very brief, and, I think, strong statement to the people there. Only about four sentences. We got in helicopters, dropped him off at the White House, and I came home in a car with Liz Carpenter.⁵

5. **Liz Carpenter** Mrs. Johnson’s press secretary.

- ◀ **poignant**
(poin’ yənt)
adj. emotionally touching
- ◀ **immaculate**
(i mak’ yə lit) *adj.*
perfectly correct; without a flaw, fault, or error

ABOUT THE AUTHOR

Lady Bird Johnson (1912–2007)

Texas-born Claudia Alta Taylor received her nickname when a nurse said the two-year-old was “as pretty as a lady bird.” A graduate of the University of Texas, Lady Bird met and married Lyndon Johnson, then a young congressional aide, in 1934. Even though she was a shy woman, Lady Bird was a valued advisor and an effective campaigner for her husband, who said that voters “would happily have elected her over me.”

When President Kennedy was assassinated, Vice President Lyndon Johnson became President, and Lady Bird became First Lady of the United States. In this role, she made many contributions to her husband’s agenda, including the launch of Head Start, a project that makes early childhood education available to all children.



Close Reading Activities

READ

Comprehension

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

1. What does Mrs. Johnson see that makes her realize “the enormity of what had happened”?
2. When and where does Lyndon Johnson take the oath of office?
3. Why does Mrs. Kennedy refuse Mrs. Johnson’s offer of help to change her clothes?

Research: Clarify Details Choose at least one unfamiliar detail from this memoir, 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 memoir, one that is free of statements of opinion or evaluation.

Language Study

Selection Vocabulary The passages at right appear in *A White House Diary*. Define each boldface word. Then, explain why each word is a strong choice to express the author’s meaning.

- There, in the very narrow **confines** of the plane
- that was one of the most **poignant** sights
- that **immaculate** woman exquisitely dressed

Literary Analysis

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

Focus Passage (pp. 444–445)

It’s odd the little things . . . caked in blood.

Key Ideas and Details

1. **(a)** What descriptive details does Mrs. Johnson use to describe Mrs. Kennedy? **(b) Interpret:** What overall impression of Mrs. Kennedy do these details convey?

Craft and Structure

2. **(a) Distinguish:** Which words does Mrs. Johnson

repeat in the third paragraph? **(b) Analyze:** What is the effect of that repetition? Explain.

3. **(a) Interpret:** What punctuation marks create pauses in the passage? **(b) Evaluate:** How do these pauses contribute to both the meaning and tone of the passage? Explain.

Integration of Knowledge and Ideas

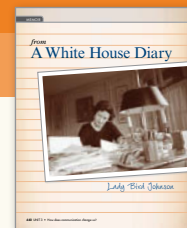
4. **Draw Conclusions:** What overall idea is Mrs. Johnson communicating by describing the pain and grief of “people who are really not at the center of the tragedy”? Explain.

Memoir

A **memoir** is an autobiography that focuses on a specific period or experience in the writer’s life. Reread the text as a whole, and note how Mrs. Johnson offers an **intimate**, or private, view of a public tragedy.

1. **(a)** On what aspects of the events does Mrs. Johnson focus? **(b)** How is her perspective on the assassination unique? Explain.

2. **The Kennedy Assassination:** The surviving members of the presidential party were aware that their private **conduct** would have public impact. Cite specific details that show how President and Mrs. Johnson and Mrs. Kennedy behave as a result of that awareness. Explain your choices.



DISCUSS • RESEARCH • WRITE

From Text to Topic **Partner Discussion**

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

The flight to Washington was silent, each sitting with his own thoughts. One of mine was a recollection of what I had said about Lyndon a long time ago—he's a good man in a tight spot. I remembered one little thing he had said in that hospital room—"Tell the children to get a Secret Service man with them."

Research **Investigate the Topic**

First Ladies Lady Bird Johnson and First Ladies before and after her have used their public position to **advocate** for important causes.

Assignment

Conduct research about the causes either Jacqueline Kennedy or Lady Bird Johnson supported during and after her husband's presidency. Discuss how the First Lady's involvement affected that cause. Share your findings in an **annotated outline**—list your ideas in a logical sequence, and note the evidence, including source information, you will use for each one.

Writing to Sources **Argument**

In her memoir, Mrs. Johnson indirectly reveals a great deal about herself. Although this is a work of nonfiction, in a sense Mrs. Johnson becomes a character in her own story.

Assignment

Write a **character analysis** of Lady Bird Johnson based on the actions, reactions, observations, and statements she presents in this memoir.

Follow these steps:

- Analyze the memoir, taking notes about the details that reveal Mrs. Johnson's character.
- Develop a central claim about Mrs. Johnson and the sort of person you believe that she was.
- Use your notes to provide specific details to support your claim. Be sure to use some direct quotations to illustrate your argument.

QUESTIONS FOR DISCUSSION

1. What does it mean to be "in a tight spot"? How do President Johnson's actions demonstrate that he is "a good man" in such a situation?
2. What does this recollection suggest about Mrs. Johnson's role and conduct as a political wife?

PREPARATION FOR ESSAY

You may use the results of this research project 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.

SHORT STORY

American History



Judith Ortiz Cofer

I once read in a “Ripley’s Believe It or Not” column that Paterson, New Jersey, is the place where the Straight and Narrow (streets) intersect. The Puerto Rican tenement known as *El Building* was one block up from Straight. It was, in fact, the corner of Straight and Market; not “at” the corner, but *the* corner. At almost any hour of the day, El Building was like a monstrous jukebox, blasting out *salsas*¹ from open windows as the residents, mostly new immigrants just up from the island, tried to drown out whatever they were currently enduring with loud music. But the day President Kennedy was shot there was a **profound** silence in El Building; even the abusive tongues of *viragoes*,² the cursing of the unemployed, and the screeching of small children had been somehow muted. President Kennedy was a saint to these people. In fact, soon his photograph would be hung alongside the Sacred Heart and over the spiritist altars that many women kept in their apartments. He would become part of the hierarchy of martyrs they prayed to for favors that only one who had died for a cause would understand.

◀ **profound**
(prō found') *adj.*
deep; intense

On the day that President Kennedy was shot, my ninth grade class had been out in the fenced playground of Public School Number 13. We had been given “free” exercise time and had been ordered by our P.E. teacher, Mr. DePalma, to “keep moving.” That meant that the girls should jump rope and the boys toss basketballs through a hoop at the far end of the yard. He in the meantime would “keep an eye” on us from just inside the building.

It was a cold gray day in Paterson. The kind that warns of early snow. I was miserable, since I had forgotten my gloves, and my knuckles were turning red and raw from the jump rope. I was also taking a lot of abuse from the black girls for not turning the rope hard and fast enough for them.

1. *salsas* (säl' sēs) songs written in a particular Latin American musical style.

2. *viragoes* (vi rä' gōz) fierce, irritable women who often shout.

“Hey, Skinny Bones, pump it, girl. Ain’t you got no energy today?” Gail, the biggest of the black girls who had the other end of the rope, yelled, “Didn’t you eat your rice and beans and pork chops for breakfast today?”

The other girls picked up the “pork chops” and made it into a refrain: “pork chop, pork chop, did you eat your pork chop?” They entered the double ropes in pairs and exited without tripping or missing a beat. I felt a burning on my cheeks and then my glasses fogged up so that I could not manage to coordinate the jump rope with Gail. The chill was doing to me what it always did, entering my bones, making me cry, humiliating me. I hated the city, especially in winter. I hated Public School Number 13. I hated my skinny flat-chested body, and I envied the black girls who could jump rope so fast that their legs became a blur. They always seemed to be warm while I froze.

There was only one source of beauty and light for me that school year. The only thing I had anticipated at the start of the semester. That was seeing Eugene. In August, Eugene and his family had moved into the only house on the block that had a yard and trees. I could see his place from my window in El Building. In fact, if I sat on the fire escape I was literally suspended above Eugene’s backyard. It was my favorite spot to read my library books in the summer. Until that August the house had been occupied by an old Jewish couple. Over the years I had become part of their family, without their knowing it, of course. I had a view of their kitchen and their backyard, and though I could not hear what they said, I knew when they were arguing, when one of them was sick, and many other things. I knew all this by watching them at mealtimes. I could see their kitchen table, the sink, and the stove. During good times, he sat at the table and read his newspapers while she fixed the meals. If they argued, he would leave and the old woman would sit and stare at nothing for a long time. When one of them was sick, the other would come and get things from the kitchen and carry them out on a tray. The old man had died in June. The last week of school I had not seen him at the table at all. Then one day I saw that there was a crowd in the kitchen. The old woman had finally emerged from the house on the arm of a stocky, middle-aged woman, whom I had seen there a few times before, maybe her daughter. Then a man had carried out suitcases. The house had stood empty for weeks. I had had to resist the temptation to climb down into the yard and water the flowers the old lady had taken such good care of.

By the time Eugene’s family moved in, the yard was a tangled mass of weeds. The father had spent several days mowing, and when

he finished, from where I sat, I didn't see the red, yellow, and purple clusters that meant flowers to me. I didn't see this family sit down at the kitchen table together. It was just the mother, a red-headed tall woman who wore a white uniform—a nurse's, I guessed it was; the father was gone before I got up in the morning and was never there at dinner time. I only saw him on weekends when they sometimes sat on lawn chairs under the oak tree, each hidden behind a section of the newspaper; and there was Eugene. He was tall and blond, and he wore glasses. I liked him right away because he sat at the kitchen table and read books for hours. That summer, before we had even spoken one word to each other, I kept him company on my fire escape.

Once school started I looked for him in all my classes, but P.S. 13 was a huge, overpopulated place and it took me days and many discreet questions to discover that Eugene was in honors classes for all his subjects; classes that were not open to me because English was not my first language, though I was a straight A student. After much maneuvering, I managed “to run into him” in the hallway where his locker was—on the other side of the building from mine—and in study hall at the library, where he first seemed to notice me but did not speak; and finally, on the way home after school one day when I decided to approach him directly, though my stomach was doing somersaults.

I was ready for rejection, snobbery, the worst. But when I came up to him, practically panting in my nervousness, and blurted out: “You're Eugene. Right?” he smiled, pushed his glasses up on his nose, and nodded. I saw then that he was blushing deeply. Eugene liked me, but he was shy. I did most of the talking that day. He nodded and smiled a lot. In the weeks that followed, we walked home together. He would linger at the corner of El Building for a few minutes then walk down to his two-story house. It was not until



There was only one source of beauty and light for me that school year.

Eugene moved into that house that I noticed that El Building blocked most of the sun, and that the only spot that got a little sunlight during the day was the tiny square of earth the old woman had planted with flowers.

I did not tell Eugene that I could see inside his kitchen from my bedroom. I felt dishonest, but I liked my secret sharing of his evenings, especially now that I knew what he was reading since we chose our books together at the school library.

One day my mother came into my room as I was sitting on the windowsill staring out. In her abrupt way she said: “Elena, you are acting ‘moony.’” *Enamorada*³ was what she really said, that is—like a girl stupidly infatuated. Since I had turned fourteen . . . my mother had been more **vigilant** than ever. She acted as if I was going to go crazy or explode or something if she didn’t watch me and nag me all the time about being a *señorita*⁴ now. She kept talking about virtue, morality, and other subjects that did not interest me in the least. My mother was unhappy in Paterson, but my father had a good job at the blue jeans factory in Passaic and soon, he kept assuring us, we would be moving to our own house there. Every Sunday we drove out to the suburbs of Paterson, Clifton, and Passaic, out to where people mowed grass on Sundays in the summer, and where children made snowmen in the winter from pure white snow, not like the gray slush of Paterson which seemed to fall from the sky in that hue. I had learned to listen to my parents’ dreams, which were spoken in Spanish, as fairy tales, like the stories about life in the island paradise of Puerto Rico before I was born. I had been to the island once as a little girl, to grandmother’s funeral, and all I remembered was wailing women in black, my mother becoming hysterical and being given a pill that made her sleep two days, and me feeling lost in a crowd of strangers all claiming to be my aunts, uncles, and cousins. I had actually been glad to return to the city. We had not been back there since then, though my parents talked constantly about buying a house on the beach someday, retiring on the island—that was a common topic among the residents of El Building. As for me, I was going to go to college and become a teacher.

But after meeting Eugene I began to think of the present more than of the future. What I wanted now was to enter that house I had watched for so many years. I wanted to see the other rooms where the old people had lived, and where the boy spent his time.

3. *Enamorada* (ā nă' mō ră' dă) Spanish for “enamored; lovesick.”

4. *señorita* (se' nyô rē' tă) *n.* Spanish for “young lady.”

vigilant ►
(vij' ə lənt)
adj. watchful
and alert

Most of all, I wanted to sit at the kitchen table with Eugene like two adults, like the old man and his wife had done, maybe drink some coffee and talk about books. I had started reading *Gone with the Wind*. I was enthralled by it, with the daring and the passion of the beautiful girl living in a mansion, and with her devoted parents and the slaves who did everything for them. I didn't believe such a world had ever really existed, and I wanted to ask Eugene some questions since he and his parents, he had told me, had come up from Georgia, the same place where the novel was set. His father worked for a company that had transferred him to Paterson. His mother was very unhappy, Eugene said, in his beautiful voice that rose and fell over words in a strange, lilting way. The kids at school called him "the hick" and made fun of the way he talked. I knew I was his only friend so far, and I liked that, though I felt sad for him sometimes. "Skinny Bones" and the "Hick" was what they called us at school when we were seen together.

The day Mr. DePalma came out into the cold and asked us to line up in front of him was the day that President Kennedy was shot. Mr. DePalma, a short, muscular man with slicked-down black hair, was the science teacher, P.E. coach, and disciplinarian at P.S. 13. He was the teacher to whose homeroom you got assigned if you were a troublemaker, and the man called out to break up playground fights, and to escort violently angry teenagers to the office. And Mr. DePalma was the man who called your parents in for "a conference."

That day, he stood in front of two rows of mostly black and Puerto Rican kids, brittle from their efforts to "keep moving" on a November day that was turning bitter cold. Mr. DePalma, to our complete shock, was crying. Not just silent adult tears, but really sobbing. There were a few titters from the back of the line where I stood shivering.

"Listen," Mr. DePalma raised his arms over his head as if he were about to conduct an orchestra. His voice broke, and he covered his face with his hands. His barrel chest was heaving. Someone giggled behind me.



I did not tell Eugene that I could see inside his kitchen from my bedroom.

“Listen,” he repeated, “something awful has happened.” A strange gurgling came from his throat, and he turned around and spat on the cement behind him.

“Gross,” someone said, and there was a lot of laughter.

“The president is dead, you idiots. I should have known that wouldn’t mean anything to a bunch of losers like you kids. Go home.” He was shrieking now. No one moved for a minute or two, but then a big girl let out a “Yeah!” and ran to get her books piled up with the others against the brick wall of the school building. The others followed in a mad scramble to get to their things before somebody caught on. It was still an hour to the dismissal bell.

A little scared, I headed for El Building. There was an eerie feeling on the streets. I looked into Mario’s drugstore, a favorite hangout for the high school crowd, but there were only a couple of old Jewish men at the soda bar talking with the short order cook in tones that sounded almost angry, but they were keeping their voices low. Even the traffic on one of the busiest intersections in Paterson—Straight Street and Park Avenue—seemed to be moving slower. There were no horns blasting that day. At El Building, the usual little group of unemployed men were not hanging out on the front stoop making it difficult for women to enter the front door. No music spilled out from open doors in the hallway. When I walked into our apartment, I found my mother sitting in front of the grainy picture of the television set.

She looked up at me with a tear-streaked face and just said: “*Dios mío*,”⁵ turning back to the set as if it were pulling at her eyes. I went into my room.

Though I wanted to feel the right thing about President Kennedy’s death, I could not fight the feeling of elation that stirred in my chest. Today was the day I was to visit Eugene in his house. He had asked me to come over after school to study for an American history test with him. We had also planned to walk to the public library together. I looked down into his yard. The oak tree was bare of leaves and the ground looked gray with ice. The light through the large kitchen window of his house told me that El Building blocked the sun to such an extent that they had to turn lights on in the middle of the day. I felt ashamed about it. But the white kitchen table with the lamp hanging just above it looked cozy and inviting. I would soon sit there, across from Eugene, and I would tell him about my perch just above his house. Maybe I should.

5. *Dios mío* (dē' ōs mē' ō) Spanish for “My God!”



“*Hija*, the president has been killed. We must show respect. He was a great man.”

In the next thirty minutes I changed clothes, put on a little pink lipstick, and got my books together. Then I went in to tell my mother that I was going to a friend’s house to study. I did not expect her reaction.

“You are going out *today*?” The way she said “today” sounded as if a storm warning had been issued. It was said in utter disbelief. Before I could answer, she came toward me and held my elbows as I clutched my books.

“*Hija*,⁶ the president has been killed. We must show respect. He was a great man. Come to church with me tonight.”

She tried to embrace me, but my books were in the way. My first impulse was to comfort her, she seemed so distraught, but I had to meet Eugene in fifteen minutes.

“I have a test to study for, Mama. I will be home by eight.”

“You are forgetting who you are, *Niña*.⁷ I have seen you staring down at that boy’s house. You are heading for humiliation and pain.” My mother said this in Spanish and in a resigned tone that surprised me, as if she had no intention of stopping me from “heading for

6. *Hija* (ē hā) Spanish for “daughter.”

7. *Niña* (nē nyā) Spanish for “child.”

dilapidated ►
(də lap'ə dāt' əd)
adj. broken down

humiliation and pain.” I started for the door. She sat in front of the TV holding a white handkerchief to her face.

I walked out to the street and around the chain-link fence that separated El Building from Eugene’s house. The yard was neatly edged around the little walk that led to the door. It always amazed me how Paterson, the inner core of the city, had no apparent logic to its architecture. Small, neat, single residences like this one could be found right next to huge, **dilapidated** apartment buildings like El Building. My guess was that the little houses had been there first, then the immigrants had come in droves, and the monstrosities had been raised for them—the Italians, the Irish, the Jews, and now us, the Puerto Ricans and the blacks. The door was painted a deep green: *verde*, the color of hope, I had heard my mother say it: *Verde-Esperanza*.⁸

I knocked softly. A few suspenseful moments later the door opened just a crack. The red, swollen face of a woman appeared. She had a halo of red hair floating over a delicate ivory face—the face of a doll—with freckles on the nose. Her smudged eye make-up made her look unreal to me, like a mannequin seen through a warped store window.

“What do you want?” Her voice was tiny and sweet-sounding, like a little girl’s, but her tone was not friendly.

“I’m Eugene’s friend. He asked me over. To study.” I thrust out my books, a silly gesture that embarrassed me almost immediately.

“You live there?” She pointed up to El Building, which looked particularly ugly, like a gray prison with its many dirty windows and rusty fire escapes. The woman had stepped halfway out and I could see that she wore a white nurse’s uniform with “St. Joseph’s Hospital” on the name tag.

“Yes. I do.”

She looked intently at me for a couple of heartbeats, then said as if to herself, “I don’t know how you people do it.” Then directly to me: “Listen. Honey. Eugene doesn’t want to study with you. He is a smart boy. Doesn’t need help. You understand me. I am truly sorry if he told you you could come over. He cannot study with you. It’s nothing personal. You understand? We won’t be in this place much longer, no need for him to get close to people—it’ll just make it harder for him later. Run back home now.”

I couldn’t move. I just stood there in shock at hearing these things said to me in such a honey-drenched voice. I had never heard an accent like hers, except for Eugene’s softer version. It was as if she were singing me a little song.

8. *Verde-Esperanza* (ver' də es pā rān' zā) Spanish for “green-hope.”

“What’s wrong? Didn’t you hear what I said?” She seemed very angry, and I finally snapped out of my trance. I turned away from the green door, and heard her close it gently.

Our apartment was empty when I got home. My mother was in someone else’s kitchen, seeking the solace she needed. Father would come in from his late shift at midnight. I would hear them talking softly in the kitchen for hours that night. They would not discuss their dreams for the future, or life in Puerto Rico, as they often did; that night they would talk sadly about the young widow and her two children, as if they were family. For the next few days, we would observe *luto*⁹ in our apartment; that is, we would practice restraint and silence—no loud music or laughter. Some of the women of El Building would wear black for weeks.

That night, I lay in my bed trying to feel the right thing for our dead president. But the tears that came up from a deep source inside me were strictly for me. When my mother came to the door, I pretended to be sleeping. Sometime during the night, I saw from my bed the streetlight come on. It had a pink halo around it. I went to my window and pressed my face to the cool glass. Looking up at the light I could see the white snow falling like a lace veil over its face. I did not look down to see it turning gray as it touched the ground below.

9. *luto* (lōō' tō) Spanish for “mourning.”

ABOUT THE AUTHOR

Judith Ortiz Cofer (b. 1952)

Judith Ortiz Cofer spent her childhood in two different cultures. Born in Puerto Rico, she moved with her parents to Paterson, New Jersey, when she was four years old. She grew up mostly in Paterson, but she also spent time in Puerto Rico with her *abuela* (grandmother).

It was from her grandmother that Ortiz Cofer learned the art of storytelling. “When my *abuela* sat us down to tell a story,” she says, “we learned something from it, even though we always laughed. That was her way of teaching.” In her own work, Ortiz Cofer teaches readers about the richness and difficulty of coming of age in two cultures at once.

Close Reading Activities

READ

Comprehension

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

1. Who is Eugene and how does Elena first become aware of him?
2. How does Mr. DePalma's reaction to news of the assassination differ from the students' reactions?
3. What reason does Eugene's mother give Elena for sending her away?

Research: Clarify Details This story 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 story.

Summarize Write an objective summary of the story. Remember that an objective summary does not include statements of opinion or evaluation.

Language Study

Selection Vocabulary The following passages appear in "American History." Define each boldface word. Then, use the word in a sentence of your own.

- there was a **profound** silence in El Building

- my mother had been more **vigilant** than ever.
- residences like this one could be found right next to huge, **dilapidated** apartment buildings

Literary Analysis

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

Focus Passage (p. 454)

A little scared . . . I went into my room.

Key Ideas and Details

1. **(a) Contrast:** How does Elena's neighborhood differ from its usual state? **(b) Interpret:** What does this passage suggest about the mood of the nation as a whole? Explain.

Craft and Structure

2. **(a) Analyze:** Cite details the author uses to

elaborate on Elena's observation that there was "an eerie feeling on the streets." **(b) Analyze:** What quality is common to all of these details?

3. **(a)** How does Elena describe her mother's reaction to the TV set? **(b) Interpret:** How does this simile clarify the effect the news is having on Elena's mother? **(c) Analyze:** In what ways does the simile contribute to the picture the author is painting of the world's reaction to the assassination?

Integration of Knowledge and Ideas

4. **Connect:** Based on this passage and what you know about the rest of the story, explain the significance of the story's title.

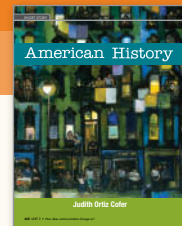
Historical Context

The **historical context** of a work is the collection of events, beliefs, technologies, and customs common to people in the time and place of a story's setting. Reread the story, and take notes on ways in which the historical context shapes the plot.

1. Explain how these story elements reflect social

issues facing America in the 1960s: **a.** The description of Elena's neighborhood; **b.** Eugene's mother's reaction to Elena.

2. **The Kennedy Assassination:** How does the assassination both add to and minimize the importance of Elena's tale? Explain.



DISCUSS • RESEARCH • WRITE

From Text to Topic **One-on-One Discussion**

Discuss the following passage with a partner. **Pose** and respond to one another's questions about the passage, and connect your comments to broader ideas about the story and its setting. Cite examples from the text as support.

I would hear them talking softly in the kitchen for hours that night. They would not discuss their dreams for the future, or life in Puerto Rico, as they often did; that night they would talk sadly about the young widow and her two children, as if they were family. For the next few days, we would observe *luto* in our apartment; that is, we would practice restraint and silence—no loud music or laughter. Some of the women of El Building would wear black for weeks.

QUESTIONS FOR DISCUSSION

1. What does this passage reveal about the effect of the president's death on Elena's community?
2. Based on this passage, what can you infer about the reactions most Americans had to the assassination?

Research Investigate the Topic

Media and the Kennedy Assassination In "American History," the narrator describes how news of President Kennedy's assassination spreads quickly through her community. She refers to specific forms of media, including television, that people access to get information.

Assignment

Research the role the media played in **disseminating** information about the Kennedy assassination and providing a **forum** for national mourning. Consult archival materials, such as footage of TV newscasts and copies of newspapers. 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.

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 **Informative Text**

In "American History," Elena develops an emotional connection to the people who live in the house next door. She also describes how members of her community identify with the Kennedy family.

Assignment

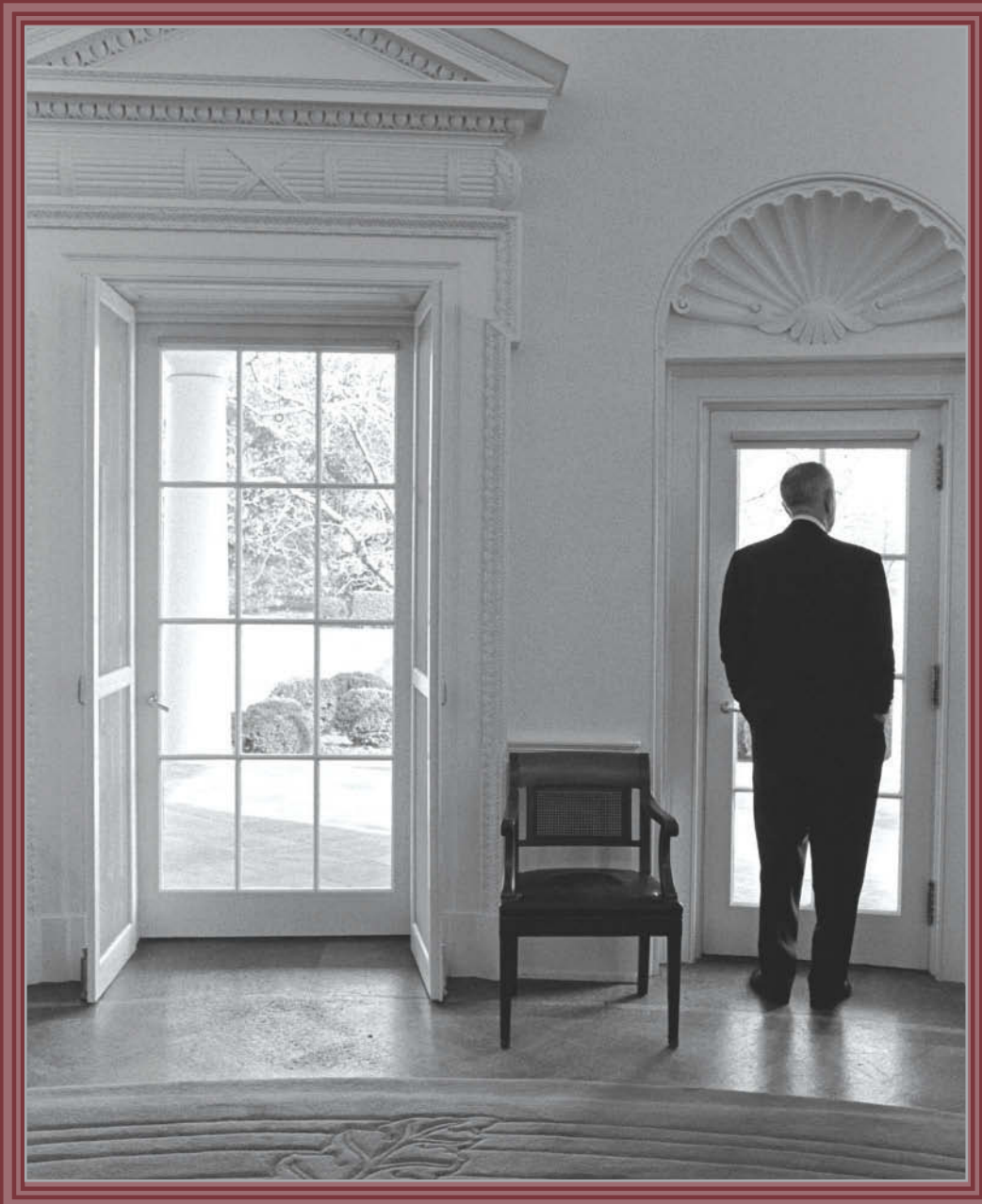
Write an **analytical essay** in which you compare and contrast Elena's feelings of connection to the people in the house next door with those that her family and neighbors feel for the presidential family. Follow these steps:

- Review the story and take notes about Elena's feelings for her neighbors and her community's feelings for the presidential family.
- Clearly state your thesis and cite examples from the story, including direct quotations, to develop and support your ideas.

Address Before a Joint Session of the Congress

NOVEMBER 27, 1963

Lyndon Baines Johnson



*Mr. Speaker, Mr. President, Members of the House,
Members of the Senate, my fellow Americans:*

All I have I would have given gladly not to be standing here today.

The greatest leader of our time has been struck down by the foulest deed of our time. Today John Fitzgerald Kennedy lives on in the immortal words and works that he left behind. He lives on in the mind and memories of mankind. He lives on in the hearts of his countrymen.

No words are sad enough to express our sense of loss. No words are strong enough to express our determination to continue the forward thrust of America that he began.

The dream of conquering the vastness of space—the dream of partnership across the Atlantic—and across the Pacific as well—the dream of a Peace Corps¹ in less developed nations—the dream of education for all of our children—the dream of jobs for all who seek them and need them—the dream of care for our elderly—the dream of an all-out attack on mental illness—and above all, the dream of equal rights for all Americans, whatever their race or color—these and other American dreams have been vitalized by his drive and by his dedication.

And now the ideas and the ideals which he so nobly represented must and will be translated into effective action.

Under John Kennedy's leadership, this Nation has demonstrated that it has the courage to seek peace, and it has the **fortitude** to risk war. We have proved that we are a good and reliable friend to those who seek peace and freedom. We have shown that we can also be a **formidable** foe to those who reject the path of peace and those who seek to impose upon us or our allies the yoke of tyranny.

This Nation will keep its commitments from South Viet-Nam to West Berlin. We will be unceasing in the search for peace; resourceful in our pursuit of areas of agreement even with those with whom we differ; and generous and loyal to those who join with us in common cause.

◀ **fortitude**
(fôrt' ə tōōd') *n.*
strength of mind that lets one encounter danger or bear pain or adversity with courage

◀ **formidable**
(fôr' mə də bəl) *adj.*
causing fear or dread

1. **Peace Corps** (pēs kôr) a government agency of volunteers established to assist other countries in development efforts.

In this age when there can be no losers in peace and no victors in war, we must recognize the obligation to match national strength with national restraint. We must be prepared at one and the same time for both the confrontation of power and the limitation of power. We must be ready to defend the national interest and to negotiate the common interest. This is the path that we shall continue to pursue. Those who test our courage will find it strong, and those who seek our friendship will find it honorable. We will demonstrate anew that the strong can be just in the use of strength; and the just can be strong in the defense of justice.

And let all know we will extend no special privilege and impose no persecution. We will carry on the fight against poverty and misery, and disease and ignorance, in other lands and in our own.

We will serve all the Nation, not one section or one sector, or one group, but all Americans. These are the United States—a united people with a united purpose.

Our American unity does not depend upon unanimity. We have differences; but now, as in the past, we can derive from those differences strength, not weakness, wisdom, not despair. Both as a people and a government, we can unite upon a program, a program which is wise and just, enlightened and constructive.

For 32 years Capitol Hill has been my home. I have shared many moments of pride with you, pride in the ability of the Congress of the United States to act, to meet any crisis, to distill from our differences strong programs of national action.

An assassin's bullet has thrust upon me the awesome burden of the Presidency. I am here today to say I need your help; I cannot bear this burden alone. I need the help of all Americans, and all America. This Nation has experienced a profound shock, and in this critical moment, it is our duty, yours and mine, as the Government of the United States, to do away with uncertainty and doubt and delay, and to show that we are capable of decisive action; that from the brutal loss of our leader we will derive not weakness, but strength; that we can and will act and act now.

From this chamber of representative government, let all the world know and none misunderstand that I rededicate this Government to the unswerving support of the United Nations, to the honorable and determined execution of our commitments to our allies, to the maintenance of military strength second to none, to the defense of the strength and the stability of the dollar, to the expansion of our foreign trade, to the reinforcement of our programs of mutual assistance and cooperation in Asia and Africa, and to our Alliance for Progress² in this hemisphere.

2. Alliance for Progress an economic partnership between the U.S. and twenty-two Latin American countries.



On the 20th day of January, in 1961, John F. Kennedy told his countrymen that our national work would not be finished “in the first thousand days, nor in the life of this administration, nor even perhaps in our lifetime on this planet. But,” he said, “let us begin.”

Today, in this moment of new resolve, I would say to all my fellow Americans, let us continue.

This is our challenge—not to hesitate, not to pause, not to turn about and linger over this evil moment, but to continue on our course so that we may fulfill the destiny that history has set for us. Our most immediate tasks are here on this Hill.

First, no memorial oration or **eulogy** could more eloquently honor President Kennedy’s memory than the earliest possible passage of the civil rights bill for which he fought so long. We have talked long enough in this country about equal rights. We have talked for one hundred years or more. It is time now to write the next chapter, and to write it in the books of law.

I urge you again, as I did in 1957 and again in 1960, to enact a civil rights law so that we can move forward to eliminate from this Nation every trace of discrimination and oppression that is based upon race or color. There could be no greater source of strength to this Nation both at home and abroad.

▲ President Johnson addresses both houses of Congress five days after President Kennedy’s assassination.

◀ **eulogy**
(yūō’lə jē) *n.* speech in honor of someone who has died

And second, no act of ours could more fittingly continue the work of President Kennedy than the early passage of the tax bill for which he fought all this long year. This is a bill designed to increase our national income and Federal revenues, and to provide insurance against recession. That bill, if passed without delay, means more security for those now working, more jobs for those now without them, and more incentive for our economy.

In short, this is no time for delay. It is a time for action—strong, forward-looking action on the pending education bills to help bring the light of learning to every home and hamlet³ in America—strong, forward-looking action on youth employment opportunities; strong, forward-looking action on the pending foreign aid bill, making clear that we are not forfeiting our responsibilities to this hemisphere or to the world, nor erasing Executive flexibility in the conduct of our foreign affairs—and strong, prompt, and forward-looking action on the remaining appropriation bills.

In this new spirit of action, the Congress can expect the full cooperation and support of the executive branch. And in particular, I pledge that the expenditures of your Government will be administered with the utmost thrift and frugality. I will insist that the Government get a dollar's value for a dollar spent. The Government will set an example of prudence and economy. This does not mean that we will not meet our unfilled needs or that we will not honor our commitments. We will do both.

As one who has long served in both Houses of the Congress, I firmly believe in the independence and the integrity of the legislative branch. And I promise you that I shall always respect this. It is deep in the marrow of my bones. With equal firmness, I believe in the capacity and I believe in the ability of the Congress, despite the divisions of opinions which characterize our Nation, to act—to act wisely, to act vigorously, to act speedily when the need arises.

The need is here. The need is now. I ask your help.

We meet in grief, but let us also meet in renewed dedication and renewed vigor. Let us meet in action, in tolerance, and in mutual understanding. John Kennedy's death commands what his life conveyed—that America must move forward. The time has come for Americans of all races and creeds and political beliefs to

*We meet in grief,
but let us also meet
in renewed dedication
and renewed vigor.*

3. **hamlet** (ham'lit) a small village.

understand and to respect one another. So let us put an end to the teaching and the preaching of hate and evil and violence. Let us turn away from the fanatics of the far left and the far right, from the apostles of bitterness and bigotry, from those defiant of law, and those who pour venom into our Nation's bloodstream.

I profoundly hope that the tragedy and the torment of these terrible days will bind us together in new fellowship, making us one people in our hour of sorrow. So let us here highly resolve that John Fitzgerald Kennedy did not live—or die—in vain. And on this Thanksgiving eve, as we gather together to ask the Lord's blessing, and give Him our thanks, let us unite in those familiar and cherished words:

*America, America,
God shed His grace on thee,
And crown thy good
With brotherhood
From sea to shining sea.*

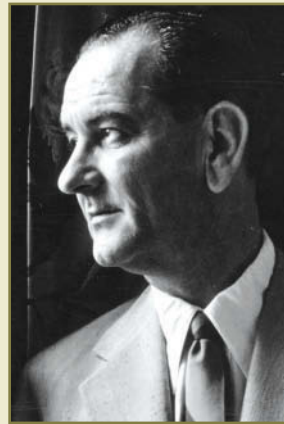
ABOUT THE AUTHOR

Lyndon Baines Johnson

(1908-1973)

Lyndon Baines Johnson was the 36th president of the United States (1963–1969). Johnson started his political career in the U.S. House of Representatives in 1937 and became a U.S. Senator in 1949. While in Congress, Johnson earned a reputation for negotiating and brokering compromises.

Johnson was elected John F. Kennedy's vice president in 1960 and became president in 1963 when President Kennedy was assassinated. On November 27, 1963, five days after the assassination, Johnson gave a speech to Congress to urge them to pass Kennedy's legislative agenda, especially a civil rights bill that had been stalled in committee. The following February, the House passed a stronger version of the bill than even Kennedy himself had proposed. The Civil Rights Act of 1964, the most comprehensive civil rights legislation in the twentieth century, passed the Senate in June and Johnson signed it into law. Johnson's presidency is also known for a series of programs, collectively called the Great Society, which were aimed at fighting poverty and injustice. These programs include the Job Corps, Head Start, Medicare, Medicaid, and the Voting Rights Act of 1965. Johnson lost popularity due to his escalation of American military involvement in the Vietnam war and did not seek a second full term in office.



Close Reading Activities

READ

Comprehension

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

1. What “ideas and ideals” does Johnson believe President Kennedy represented?
2. What does Johnson identify as “our challenge”?
3. On what issue does the president say it is “time now to write the next chapter”?

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 phrases at right appear in the speech. Identify a synonym for each boldface word. Then, use the word in a sentence of your own.

- **fortitude** to risk war
- be a **formidable** foe
- memorial oration or **eulogy**

Literary Analysis

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

Focus Passage (p. 461)

The dream of conquering . . . the yoke of tyranny.

Key Ideas and Details

1. (a) Whose dreams does Johnson describe?
(b) **Interpret:** What does Johnson want to do with these dreams?

Craft and Structure

2. (a) **Classify:** Cite at least two examples of charged, or emotional, language in the passage.

(b) **Evaluate:** For each choice, explain which emotions the word most likely **stirs** in listeners.

3. (a) **Analyze:** In the third paragraph, identify two examples of antithesis, or opposing ideas placed side by side. (b) **Evaluate:** How does this device add to the power of Johnson’s ideas?

Integration of Knowledge and Ideas

4. **Interpret:** How does this passage lay a foundation for the central message President Johnson wants to share with the nation and the world?

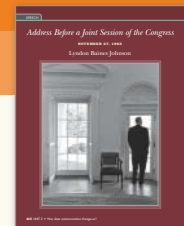
Parallelism

Parallelism is a rhetorical device in which related ideas are repeated using the same grammatical pattern. Reread the speech, and take notes on Johnson’s use of parallelism.

1. (a) Cite two examples of parallelism in the speech.
(b) For each, explain the grammatical pattern that

is repeated. (c) What ideas and emotions does each example emphasize? Explain.

2. **The Kennedy Assassination:** In the fourth paragraph, how does Johnson use parallelism to convey Kennedy’s vision for America in a **concise** and powerful way? Explain.



DISCUSS • RESEARCH • WRITE

From Text to Topic **Partner Discussion**

Discuss the passage below with a partner. Take notes, contribute your own ideas, and support them with textual details.

John Kennedy's death commands what his life conveyed—that America must move forward. The time has come for Americans of all races and creeds and political beliefs to understand and to respect one another. So let us put an end to the teaching and the preaching of hate and evil and violence.

Research **Investigate the Topic**

Presidential Speeches Speeches are a key means of communication between presidents and the American people.

Assignment

Conduct research to locate another speech by President Johnson or one by President Kennedy, and find out how it was received by audiences at the time. Write an outline of your findings, and share your work in a **group discussion** with classmates.

Writing to Sources **Narrative**

In his speech to Congress, President Johnson makes it clear to the American people that, despite the tragic loss of their president, the country would pursue the vision Kennedy had **articulated**.

Assignment

Write a **historical narrative** in which your main character responds to hearing President Johnson's speech to Congress. Follow these steps:

- Know your character. Decide his or her age, appearance, occupation, and personality traits. Describe how he or she was affected by Kennedy's death.
- Write in the voice of your character, which may be different from your own.
- Choose a conflict that drives the plot of your story. Weave in details related to the Kennedy assassination and Johnson's speech.
- Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the characters, events, and settings.

QUESTIONS FOR DISCUSSION

1. What lesson does Johnson take from Kennedy's death?
2. Is President Johnson's response to the Kennedy assassination appropriate? Why or why not?

PREPARATION FOR ESSAY

You may use the results of this research project 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.

Visual Timeline

Images of a Tragedy

President and Mrs. Kennedy's visit to Dallas, Texas, on November 22, 1963, was a highly photographed event that turned unexpectedly tragic. Follow these images that depict the events of that day to gain a new perspective on the Kennedy assassination.

**November 22, 1963** ▶

The president and first lady arrive in Dallas, Texas, for a strategic political visit.

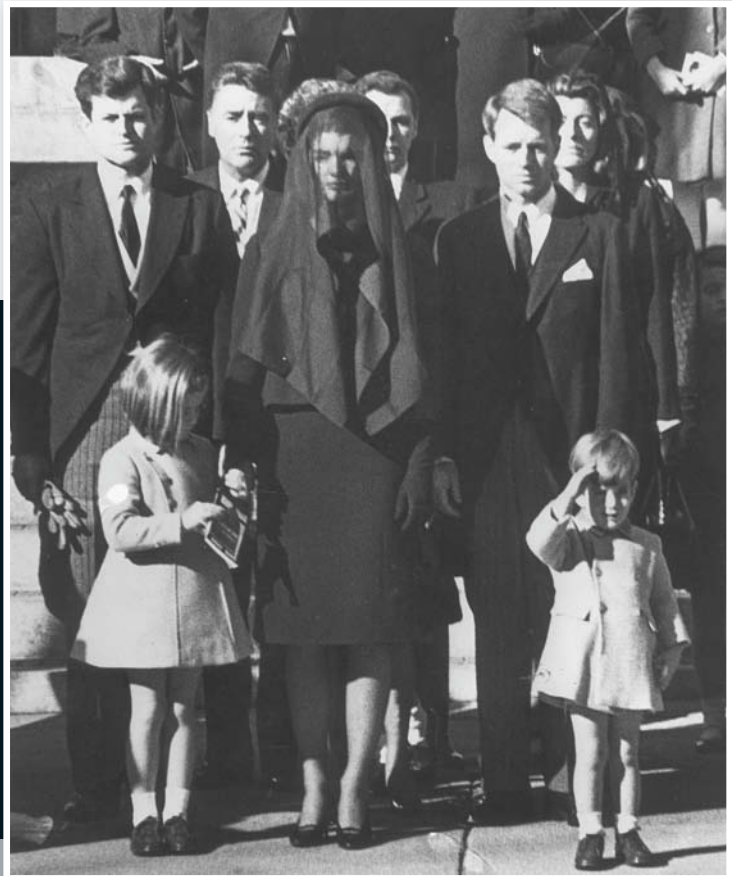
President and Mrs. Kennedy in the presidential motorcade en route to Dealey Plaza; they ride with John and Nellie Connally, the governor and first lady of Texas.



Moments after shots are fired, spectators drop to the ground.



On the day of the shooting, Lyndon Johnson is sworn in as president. Lady Bird Johnson is on his right and Mrs. Kennedy is on his left.



■ **November 25, 1963**

Upon arrival in Washington, D.C., President Kennedy's coffin is removed from Air Force One.

Edward (left) and Robert Kennedy (right), the president's brothers, stand with Jacqueline and the two Kennedy children, Caroline and John, during the state funeral in Washington, D.C. John, Jr., salutes his father's coffin as it passes.

READ • RESEARCH • WRITE

Critical Analysis

Look closely at the photographs both individually and in sequence. Then, answer the following questions.

Key Ideas and Details

- (a)** What is the mood of the first photograph? **(b)** Which details create that mood?
- (a) Connect:** Based on your reading of Lady Bird Johnson’s memoir, where was the photograph of Lyndon Johnson taking the oath of office shot? **(b) Distinguish:** What other details in this photo connect to texts you have read in this section? Explain.
- Connect:** Which line or lines from “Instead of an Elegy” by G. S. Fraser would be a good **caption** for the image from November 25th? Explain.

Craft and Structure

- Draw Conclusions:** **Consider** the image of John F. Kennedy, Jr., saluting during his father’s funeral procession. Which details in that image make it so powerful and poignant? Explain.

Integration of Knowledge and Ideas

- (a) Compare and Contrast:** How does Mrs. Kennedy’s appearance change from photograph to photograph? **(b) Analyze:** In what ways do these changes capture the enormity of the events she is experiencing? Explain, citing details from the photographs in your response.

Research Investigate the Topic

Most people who were alive when President Kennedy was shot remember precisely where they were and what they were doing when they heard the news. Conduct interviews with people in your family or community who remember the assassination and record their recollections, or locate archival interviews with people recounting their experiences. Prepare an **oral history** and share it with the class.

Writing to Sources Informative Text

Pictures like those in this sequence may help **crystallize** the details of events. Write a **magazine article** that could be illustrated by the pictures from the timeline. Keep your audience in mind, and structure your article so that it is informative to a reader who does not know about these events.

ACADEMIC VOCABULARY

Academic terms appear in blue on this page. 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.

PREPARATION FOR ESSAY

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

Assessment: Synthesis

Speaking and Listening: Group Discussion

The Kennedy Assassination and Communication The texts in this section vary in genre, length, style, and perspective. All of them, however, transform grief over a national tragedy into powerful messages of honor, history, and aspiration. In doing so, they raise questions about the transformative power of communication and relate directly to the Big Question addressed in this unit:

How does communication change us?

Assignment

Conduct discussions. With a small group of classmates, conduct a discussion about the Kennedy Assassination and communication. Refer to the texts in this section, other texts you have read, research you have done, and your personal experience and knowledge to support your ideas. Begin your discussion by addressing the following questions:

- What forms of communication did people use to learn of the Kennedy assassination?
- Can communication in the wake of such a tragedy be negative?
- What are the benefits of communication after tragic events?
- Are those who communicate information after a tragedy affected differently from those who receive the information?

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.



▲ Refer to the selections you read in Part 3 as you complete the activities on this assessment.

Criteria for Success

✓ Sets goals and boundaries

As a group, determine how each member should prepare for the discussion by reading, viewing, or organizing notes. Then, decide upon the main goals of the discussion and set a time frame—a half hour or less—for reaching those goals. Appoint a leader to keep the discussion organized.

✓ Conducts a focused discussion

All group members should focus exclusively on the questions at hand. If other topics come up, agree to return to them at another time.

✓ Involves all participants

After making a point, invite others to contribute, especially those who have not already spoken. Respond to one another's thoughts with respect.

✓ Follows the rules for collegial discussion

Listen carefully and thoughtfully to one another's opinions. Build ideas from others' viewpoints, and support opinions with sound reasoning and evidence.

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 Kennedy Assassination and Communication The selections in this section show varying responses to the same terrible event. In the wake of a national tragedy, we are all affected, but perhaps in different ways.

Assignment

Write a **memoir** about a newsworthy event that occurred in your community or elsewhere in the country and affected you. Include details about how you learned about the event, how you and others responded, how you felt at the time, and how you view those experiences in hindsight. Draw parallels between your reactions and those of others to the texts you have read in this section and the research you have conducted.

Criteria for Success

Purpose/Focus

- ✓ **Develops connections among texts, experiences, and larger ideas**
Relate your ideas to larger concepts by making connections between your experience and one or more of the texts in this section.
- ✓ **Expresses insights**
Reflect on the event and the ways in which your communications and those of others contributed to your experience.

Organization

- ✓ **Structures ideas logically**
Introduce the event and briefly explain it. Then, describe your perceptions of it.
- ✓ **Sequence events logically**
Describe events in an order that will help readers understand both what happened and how people reacted.

Development of Ideas/Elaboration

- ✓ **Supports insights**
Include sensory details, factual information, and textual details that clarify your ideas and explain your insights.
- ✓ **Engages audience**
Use dialogue, description, and carefully chosen language to maintain your audience's interest.

Language

- ✓ **Uses literary devices effectively**
Use figurative language, imagery, and rhetorical devices to express ideas and convey emotion.

Conventions

- ✓ **Contains no errors**
Check your work to eliminate errors in grammar, spelling, and punctuation.

WRITE TO EXPLORE

Writing is a way to explore thoughts, feelings, and opinions. As you examine your subject, new ideas may occur to you. Including these and explaining how you arrived at them will improve your writing.

Writing to Sources: Argument

The Kennedy Assassination and Communication The texts in this section present a range of perspectives on a single subject: the assassination of President Kennedy. All relate to the ways in which different people responded to the tragedy. They raise questions, such as the following, about the role of communications—particularly those that occur in the media—in a national conversation about tragedy:

- In what ways can media coverage of a national tragedy be helpful?
- Are there negative aspects to media coverage of national tragedies?
- What types of information should the media focus on after a national tragedy? What, if anything, should be avoided?
- How does media coverage of a tragic event affect the perceptions of generations that follow?

Focus on the question that intrigues you the most, and then complete the following assignment.

Assignment

Write an **argumentative essay** in which you state and defend a claim about media coverage of a national tragedy such as the Kennedy assassination. Build evidence for your claim by using details from at least two of the selections as well as from research you have conducted in this section.

Prewriting and Planning

Find support. Examine the texts in the section to determine which ones provide strong support for your ideas about media coverage during a national tragedy.

Gather evidence. Review the selections and take notes about details that relate to your topic. Use a chart like the one shown to organize your materials. Then, use these notes to frame your argument and identify key supporting details.

Focus Question: In what ways can media coverage of a national tragedy be helpful?

| Selection | Evidence | Conclusions |
|--|--|--|
| Visual Timeline | Photographs provided real-time evidence of the events. | The photos allowed people all over the world to have a common understanding of the events. |
| Address Before a Joint Session of the Congress | Johnson spoke of honoring President Kennedy's memory through action. | Broadcast over TV, the speech gave people a united, common purpose. |

Example Claim: Media coverage can help people understand events and mourn as a community.

INCORPORATE RESEARCH

The research you have done in this section may provide support for your position. Review the notes you took, and incorporate any relevant facts or details into your essay.

Drafting

Sequence your ideas and evidence. Introduce your main claim or thesis early in your essay, and then explain your supporting ideas in a logical order. Restate your main idea in your conclusion.

Support your claims. Choose relevant and sufficient facts that pertain to your argument. Use textual details, quotations, and other information and examples to develop your claim. Include support from the research you have conducted in this section.

Anticipate counterclaims. Your argument will be more effective if you demonstrate that you have carefully considered a wide range of viewpoints. As you draft your essay, introduce opposing claims and consider the evidence that supports them. Then, answer those opposing views by showing how your position is stronger. For example, you might prove that your claim is more thorough, more accurate, or more useful in explaining contradictions.

Create a cohesive structure. Set out your claim in your introduction. Then, lead readers through a logical progression of ideas. End with a strong conclusion that restates your claim.

Revising and Editing

Evaluate ideas. If your ideas seem unclear or disjointed, reexamine your claim. You should be able to express a strong claim simply and clearly.

Evaluate style. Check that you have expressed ideas accurately, concisely, and with appropriate style and tone.

CITE RESEARCH CORRECTLY

Even if you do not use their exact words, it is important to credit authors when using their ideas. Mention the author's name in connection with your paraphrase. Then, include the source in your Works Cited list.

Self-Evaluation Rubric

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

| Criteria | Rating Scale |
|--|---|
| PURPOSE/FOCUS Introduces a precise claim and distinguishes the claim from opposing claims; provides a concluding section that follows from and supports the argument presented | <i>not very</i> <i>very</i> 1 2 3 4 |
| ORGANIZATION Establishes a logical organization; uses words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify relationships between ideas and evidence | 1 2 3 4 |
| DEVELOPMENT OF IDEAS/ELABORATION Develops the claim and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both | 1 2 3 4 |
| LANGUAGE 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

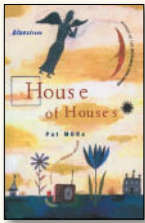
Titles for Extended Reading

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 authors and works of increasing depth and complexity. The titles suggested below will help you get started.

INFORMATIONAL TEXT

House of Houses

by Pat Mora
Beacon Press, 1997



In this **memoir**, five generations of Pat Mora's Mexican American family come alive to retell their stories and weave in and out of one another's lives. In the retelling, history is shared and their understanding of one another is changed.

The Hot Zone: A Terrifying True Story

by Richard Preston

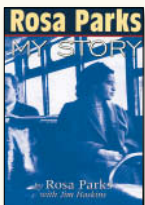
EXEMPLAR TEXT



This **nonfiction thriller** dramatizes a real-life outbreak of the Ebola virus in an animal laboratory located in a Washington, D.C., suburb. Known for its chilling suspense, this "bio-thriller" was a bestseller when it first appeared and has fascinated readers ever since.

Rosa Parks: My Story

by Rosa Parks with Jim Haskins



In this **autobiography**, Rosa Parks tells the story of how her refusal to give up a bus seat to a white man in 1955 inspired a year of boycotts, lawsuits, and, ultimately, a new future for civil rights in America.

How to Read a Poem and Fall in Love with Poetry

by Edward Hirsch

In this collection of **essays**, celebrated poet Hirsch explores the elements that make poetry so powerful. He offers examples of many different types of poetry from a variety of times and places. With passion, clarity, and verve, he shows why poetry is really not so difficult and how it can be nothing short of magical.

LITERATURE

The Collected Poems of Emily Dickinson

EXEMPLAR TEXT

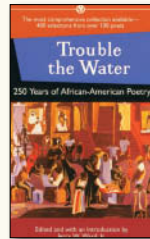


In contrast to her current reputation as an important poet, Emily Dickinson was little known during her lifetime. Shy, Dickinson spent most of her time at home, reading and writing. In one of the best-known **poems** in this collection, the now-famous reclusive wrote: "I'm nobody! Who are you?"

Trouble the Water: 250 Years of African-American Poetry

Edited by Jerry W. Ward, Jr.

EXEMPLAR TEXT



African American heritage comes alive in this collection of **poems** covering 300 years. From the spirituals sung in the days of slavery to vibrant poems from the 1990s, this volume spans many aspects of the African American experience. This collection contains poems by Countee Cullen and Alice Walker.

The Book Thief

by Markus Zusak

EXEMPLAR TEXT

Death is the narrator of this **novel** about a nine-year-old girl who goes to live in a tough German neighborhood in the late 1930s. The fast-paced action of this book complements the poetic language.

ONLINE TEXT SET



POETRY

The Writer Richard Wilbur

SHORT STORY

from I Stand Here Ironing Tillie Olsen

PERSUASIVE ESSAY

Carry Your Own Skis Lian Dolan

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 poetry, ask yourself...

Comprehension: Key Ideas and Details

- What do I understand about the poem from its title?
- Who is the speaker of the poem? What is the speaker telling me?
- What subject matter does the poem address?
- Is the poem telling a story? If so, who are the characters, and what are they doing?
- Is the poem exploring a moment in time? If so, what are the circumstances of that moment?

Text Analysis: Craft and Structure

- How does the poem's structure and appearance affect the way I read it?
- What do I notice about the length of stanzas and the look of the poem on the page? Is the poem an example of a particular form? If so, how does the form affect what I understand and feel about the poem?
- Is the poem an example of free verse? If so, does it have any formal elements?
- Does the poet use repetition, rhyme, or other sound devices? If so, what effect do these devices create?
- Does the poem use symbols, figurative language, or imagery? If so, how do these devices add to the poem's deeper meaning?

Connections: Integration of Ideas

- What theme or insight does the poem express? Does any one line or section simply state that theme? If so, which one? If not, which details help me understand the poem's deeper meaning?
- Has the poem helped me see something in a new way? If so, how?
- In what ways is this poem similar to others I have read? In what ways is it different from others I have read?
- Would I like to read more poems by this poet? Why or why not?
- Could this poem serve as an inspiration to other writers, artists, or musicians? Why or why not?