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Printed in the U.S.A.

ISBN 978-1-328-51106-5

2 3 4 5 6 7 8 9 10 0877 27 26 25 24 23 22 21 20 19 18

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HMH

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GRADE 11

Volume 2

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Robert E. Probst

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Into Literature

PROGRAM CONSULTANTS

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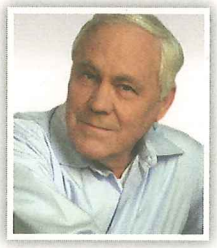
Veteran teacher and education consultant based in Denver, Colorado. Author of *Well Spoken: Teaching Speaking to All Students* and *Digitally Speaking: How to Improve Student Presentations.* His areas of focus include improving oral communication, promoting technology in classroom presentations, and updating instruction through the use of digital tools. He holds a bachelor's degree from Oberlin College and a master's degree in curriculum and instruction from the University of Colorado.



Robert E. Probst

Nationally respected authority on the teaching of literature; Professor Emeritus of English Education at Georgia State University. Dr. Probst's publications include numerous articles in *English Journal* and *Voices from the Middle,* as well as professional texts including (as coeditor) *Adolescent Literacy: Turning Promise into Practice* and (as coauthor with Kylene Beers) *Disrupting Thinking, Notice & Note: Strategies for Close Reading,* and *Reading Nonfiction.* He regularly speaks at national and international conventions including those of the International Literacy Association, the National Council of Teachers of English, the Association of Supervisors and Curriculum Developers, and the National Association of Secondary School Principals. He has served NCTE in various leadership roles, including the Conference on English Leadership Board of Directors, the Commission on Reading, and column editor of the NCTE journal *Voices from the Middle.* He is also the 2007 recipient of the CEL Outstanding Leadership Award.

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UNIT 1

FOUNDATIONS AND ENCOUNTERS

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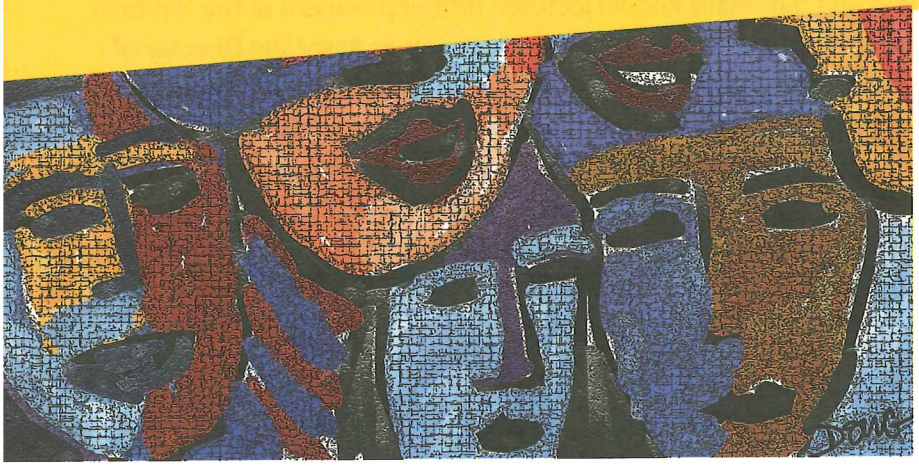

ESSENTIAL QUESTIONS

- Why are we bound to certain places?
- What motivates people to explore the unknown?
- What does it mean to be a stranger in a strange land?
- What happens when cultures collide?

Early American Literature 2

ANALYZE & APPLY

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by Iroquois storytellers

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Balboa 20

by Sabina Murray

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Here Follow Some Verses Upon the Burning of Our House, July 10th, 1666 46

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COMPARE AUTHOR'S PURPOSE

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by Charles C. Mann

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INDEPENDENT READING 82

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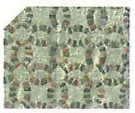
MEMOIR
***from* The Way to Rainy Mountain**
by N. Scott Momaday



POEM
To My Dear and Loving Husband
by Anne Bradstreet

HISTORICAL NARRATIVE
***from* La relación**
by Álvar Núñez Cabeza de Vaca

HISTORICAL NARRATIVE
***from* The General History of Virginia**
by John Smith

POEM
New Orleans
by Joy Harjo

Suggested Novel Connection

NOVEL
The Namesake
by Jhumpa Lahiri

Unit 1 **Tasks**
- Write a Literary Analysis 84
- Participate in a Panel Discussion 91

Reflect on the Unit 93

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Key Learning Objectives

- Analyze folk literature
- Make inferences
- Analyze thematic development
- Analyze plot structure
- Analyze and evaluate evidence
- Analyze informational texts
- Analyze voice
- Paraphrase
- Analyze allusions
- Analyze language
- Evaluate author's purpose
- Compare author's purpose

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UNIT 2

BUILDING A DEMOCRACY

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ESSENTIAL QUESTIONS

- What does oppression look like?
- How do we gain our freedom?
- How can we share power and build alliances?
- How do we transform our lives?

The Revolutionary Period 96

ANALYZE & APPLY

PUBLIC DOCUMENT

The Declaration of Independence 100

by Thomas Jefferson

HISTORY WRITING MENTOR TEXT

Thomas Jefferson: The Best of Enemies 112

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A Soldier for the Crown 130

by Charles Johnson

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***from* The Autobiography** 142

by Benjamin Franklin

COLLABORATE & COMPARE

COMPARE THEMES

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On Being Brought from Africa to America 156

by Phillis Wheatley

POEM

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by Paul Laurence Dunbar

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COMPARE VOICE AND TONE

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Letter to John Adams 168

by Abigail Adams

ESSAY

***from* Lean In** 178

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SPEECH

Speech to the Virginia Convention

by Patrick Henry

PUBLIC DOCUMENT

***from* The United States Constitution: Preamble and Bill of Rights**

APHORISMS

***from* Poor Richard's Almanack**

by Benjamin Franklin

HISTORY WRITING

Abigail Adams' Last Act of Defiance

by Woody Holton

POEM

Democracy

by Langston Hughes

Suggested Nonfiction Connection

NONFICTION

1776

by David McCullough

Unit 2 Tasks

- Write a Research Report 194
- Present a Research Report 201

Reflect on the Unit 203

Key Learning Objectives

- Analyze argumentative texts
- Analyze text structure
- Analyze informational texts
- Determine author's purpose
- Analyze effectiveness of digital texts
- Analyze literary elements
- Analyze and evaluate plot
- Monitor comprehension
- Evaluate print and graphic features
- Analyze speaker
- Analyze and compare themes
- Compare voice and tone

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UNIT 3

THE INDIVIDUAL AND SOCIETY

PAGE 204

ESSENTIAL QUESTIONS

- In what ways do we seek to remain true to ourselves?
- How do we relate to the world around us?
- What do we secretly fear?
- When should we stop and reflect on our lives?

Literature of the American Renaissance 206

ANALYZE & APPLY

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COLLABORATE & COMPARE

COMPARE MAIN IDEAS

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***from* Walden** 250
by Henry David Thoreau

INFORMATIONAL TEXT MENTOR TEXT

***from* Last Child in the Woods** 258
by Richard Louv

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COMPARE THEMES

SHORT STORY
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by Nathaniel Hawthorne

SHORT STORY
The Pit and the Pendulum 290
by Edgar Allan Poe

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INDEPENDENT READING 314

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by Ralph Waldo Emerson

ARTICLE
The Pointlessness of Unplugging
by Casey N. Cep

POEM
The Raven
by Edgar Allan Poe

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Pastoral
by Jennifer Chang

Suggested Nonfiction Connection

Never Cry Wolf
by Farley Mowat

Unit 3 **Task**

- Write an Explanatory Essay 316

Reflect on the Unit 323

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Key Learning Objectives

- Analyze poetry
- Analyze theme and structure
- Analyze essays
- Analyze development of key ideas
- Analyze figurative language
- Analyze sound devices
- Summarize
- Analyze author's craft
- Compare main ideas
- Analyze literary elements
- Analyze structure
- Analyze mood
- Compare themes

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UNIT 4

THE QUEST FOR FREEDOM

PAGE 324

ESSENTIAL QUESTIONS

- When is self-determination possible?
- What divides us as human beings?
- How do we face defeat?
- What is the price of progress?

The Civil War and Its Aftermath 326

ANALYZE & APPLY

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Second Inaugural Address 330
by Abraham Lincoln

LETTER
To My Old Master 340
by Jourdon Anderson

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Building the Transcontinental Railroad 378
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COMPARE ARGUMENTS

ARGUMENT MENTOR TEXT
Declaration of Sentiments 396
by Elizabeth Cady Stanton

ARGUMENT
Speech to the American Equal Rights Association 404
by Sojourner Truth

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COMPARE WRITER'S VOICE

POEM
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by Robert Hayden

AUTOBIOGRAPHY
***from* Incidents in the Life of a Slave Girl** 424
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LETTER
Letter to Sarah Ballou
by Sullivan Ballou

DIARY
***from* A Diary from Dixie**
by Mary Chesnut

SPEECH
***from* What to the Slave Is the Fourth of July?**
by Frederick Douglass

SPIRITUALS
Go Down, Moses; Follow the Drinking Gourd; Swing Low, Sweet Chariot

POEM
Imagine the Angels of Bread
by Martín Espada

Suggested Novel Connection

NOVEL
Uncle Tom's Cabin
by Harriet Beecher Stowe

Unit 4 **Tasks**
- Write an Argument 442
- Debate an Issue 449

Reflect on the Unit 451

Key Learning Objectives

- Analyze author's purpose
- Analyze letters
- Analyze tone
- Make connections
- Analyze media effectiveness
- Analyze literary elements
- Analyze structure
- Analyze informational texts
- Analyze and evaluate arguments
- Analyze speaker and voice
- Analyze sound devices
- Analyze language
- Compare writer's voice

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UNIT 5

AMERICA TRANSFORMED

PAGE 452

ESSENTIAL QUESTIONS

- To what degree do we control our lives?
- Why do humans cause harm?
- What are the consequences of change?
- What makes a place unique?

An Age of Realism 454

ANALYZE & APPLY

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ARTICLE
Why Everyone Must Get Ready For the Fourth Industrial Revolution 496
by Bernard Marr

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The Story of an Hour 506
by Kate Chopin

POEM
Chicago 518
by Carl Sandburg

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COLLABORATE & COMPARE

COMPARE AUTHOR'S PURPOSE

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from The Jungle 526
by Upton Sinclair

INVESTIGATIVE JOURNALISM

Food Product Design *from* Fast Food Nation 538
by Eric Schlosser

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INDEPENDENT READING 558

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SHORT STORY

The Men in the Storm
by Stephen Crane

SHORT STORY

A Journey
by Edith Wharton

SHORT STORY

A Wagner Matinee
by Willa Cather

ARTICLE

Evidence that Robots Are Winning the Race for American Jobs
by Claire Cain Miller

ARTICLE

Healthy Eaters, Strong Minds: What School Gardens Teach Kids
by Paige Pfleger

Suggested Nonfiction Connection

NONFICTION

Into Thin Air
by Jon Krakauer

Unit 5 Task

• Write a Short Story 560

Reflect on the Unit 567

Key Learning Objectives

- Analyze character
- Analyze setting
- Analyze author's purpose
- Analyze tone
- Evaluate graphic features
- Evaluate counterarguments
- Analyze point of view
- Make and confirm predictions
- Synthesize information
- Compare author's purpose

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UNIT 6

CONTEMPORARY VOICES AND VISIONS

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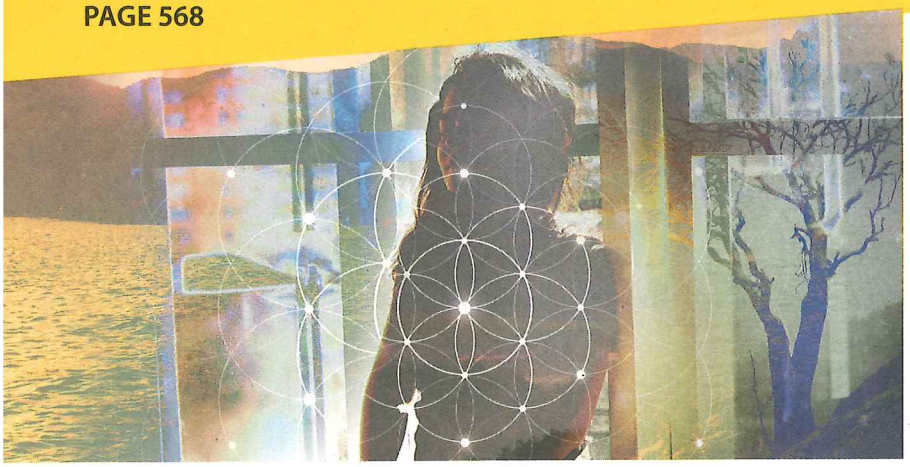

ESSENTIAL QUESTIONS

- How do we deal with rejection or isolation?
- For whom is the American Dream relevant?
- When should personal integrity come before civic duty?
- What would we do if there were no limits?

Modern and Contemporary Literature 570

ANALYZE & APPLY

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by William Faulkner

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by Robert Frost

DRAMA
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The Crucible 602
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OPEN LETTER
My Dungeon Shook: Letter to My Nephew 726
by James Baldwin

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Speech on the Vietnam War, 1967 738
by Martin Luther King Jr.

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Ambush 760
by Tim O'Brien

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The Universe as Primal Scream 772
by Tracy K. Smith

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COMPARE IDEAS ACROSS GENRES

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Poetry 806
by Marianne Moore

POEM

The Latin Deli: An Ars Poetica 812
by Judith Ortiz Cofer

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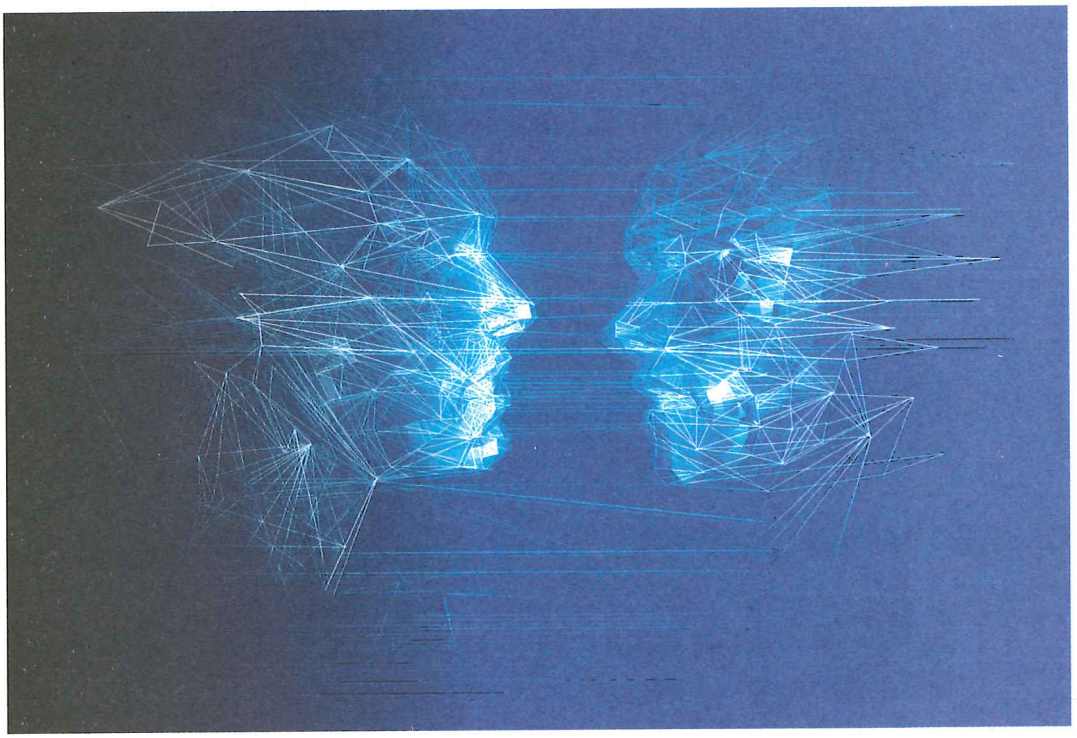
UNIT 6



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Poems of the Harlem Renaissance

POEMS

The Weary Blues
by Langston Hughes

Song of the Son
by Jean Toomer

From the Dark Tower
by Countee Cullen

A Black Man Talks of Reaping
by Arna Bontemps

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ESSAY

Martin Luther King Jr.: He Showed Us the Way
by César Chávez

ESSAY

Mother Tongue
by Amy Tan

SHORT STORY

Reality Check
by David Brin

ARTICLE

YouTube Stars Stress Out, Just Like the Rest of Us
by Neda Ulaby

Suggested Novel Connection

NOVEL

The Great Gatsby
by F. Scott Fitzgerald

Unit 6 Task
• Write a Personal Essay 822

Reflect on the Unit 829

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Key Learning Objectives

- Make and confirm predictions
- Analyze author's message
- Analyze dramatic elements
- Analyze and evaluate arguments
- Analyze and evaluate rhetorical devices
- Analyze poetry
- Determine theme
- Analyze development of ideas
- Analyze poetry
- Analyze point of view

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FICTION

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The World on the Turtle's Back
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Declaration of Sentiments
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Martin Luther King Jr.: He Showed Us the Way
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***from* The Way to Rainy Mountain**
N. Scott Momaday ..... Online

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Abigail Adams' Last Act of Defiance
Woody Holton
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Building the Transcontinental Railroad
Iris Chang
HISTORY WRITING 378

***from* Coming of Age in the Dawnland *from* 1491**
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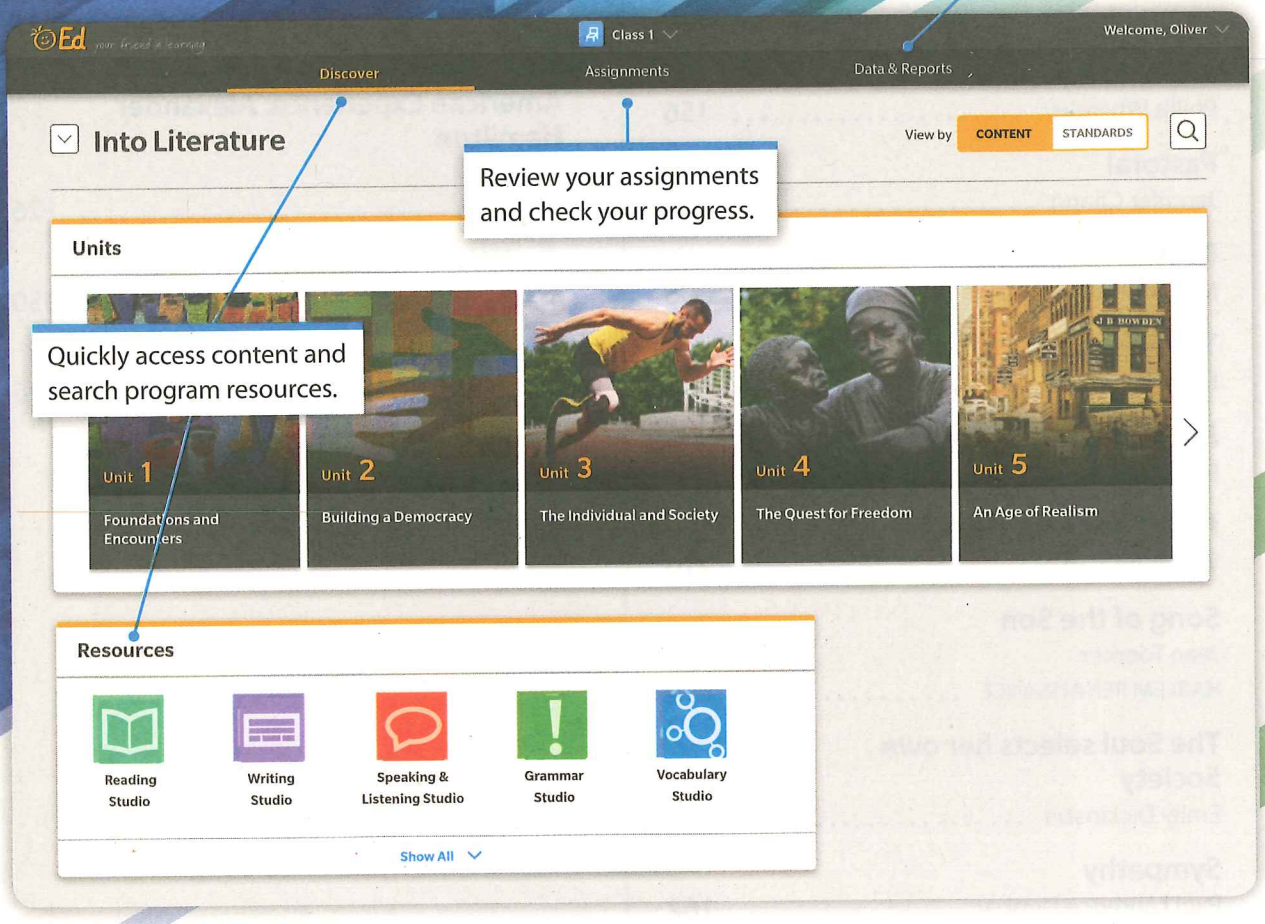

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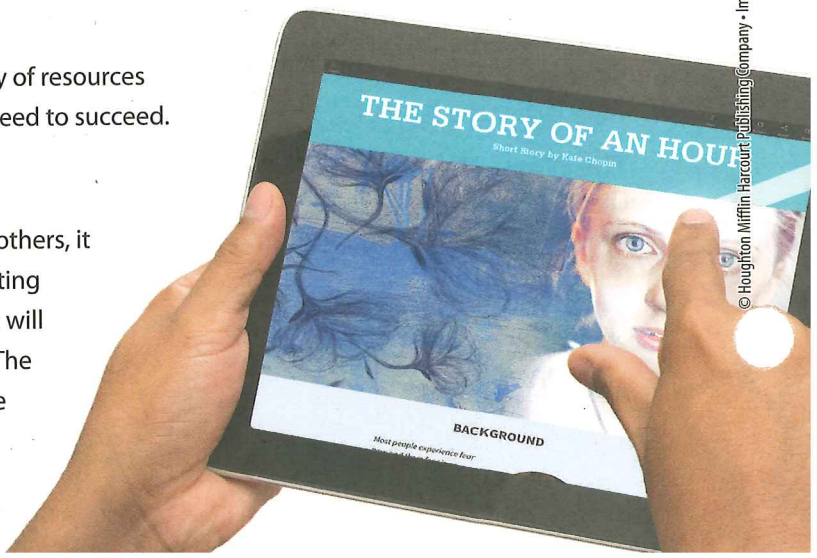

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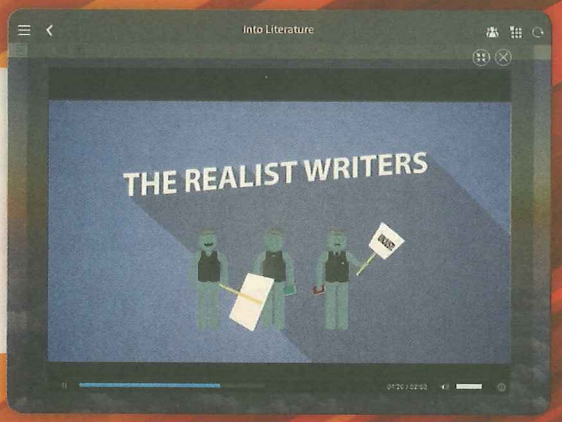

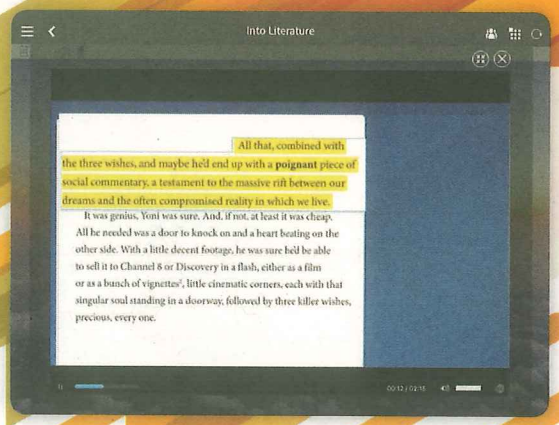

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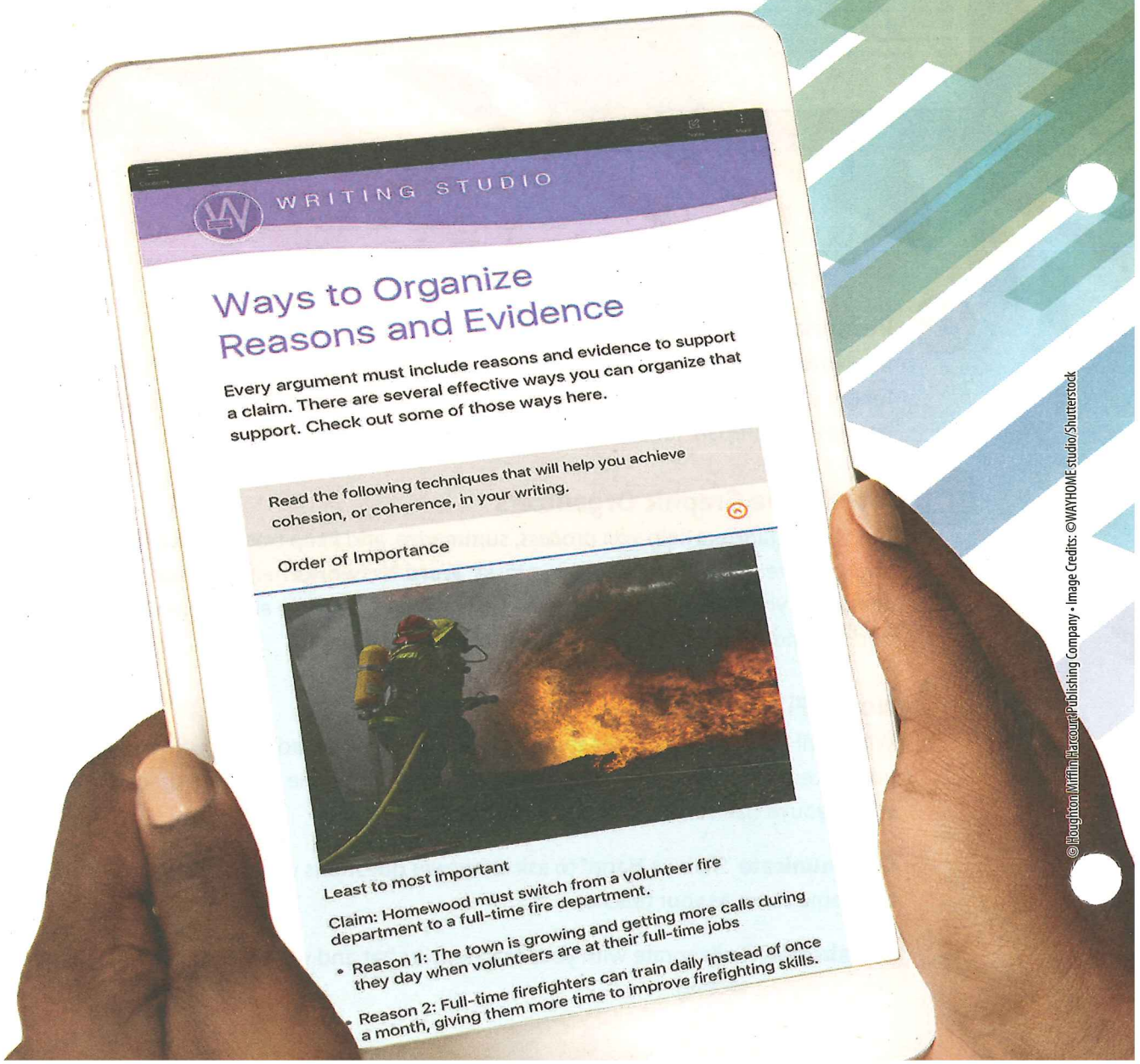

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ESSAY ON

Notice & Note

Dr. Kylene Beers and Dr. Robert E. Probst

In reading, as in almost everything else, paying attention is most important.

You wouldn't stand in the batter's box, facing a hard-throwing pitcher, with your mind wandering to what you may have for dinner that evening. The prospect of a fastball coming toward you at 80 miles an hour tends to focus the mind.

And you wouldn't attempt to sing a difficult song in front of a large crowd with your thoughts on what dress you're going to wear to the dance this coming weekend. The need to hit the high note, without cracking, in front of 500 people evokes concentration.

Paying attention is essential.

It's the same with reading. Of course, if you don't concentrate while reading, you won't suffer the pain of being knocked down by the fastball or the embarrassment of failing to hit the notes in front of the crowd, but you'll miss what the text offers. If you don't pay attention, there is barely any purpose in picking up the text at all.

But there is a purpose in reading. And that purpose, that point, is to enable us to change. The change may be slight, or it might be dramatic. We might, at one extreme, simply get a little more information that we need:

- Where is tonight's game?
- What time is band practice?
- What pages do we need to read for homework?

Reading for that sort of information doesn't dramatically change who we are, but it does change us slightly. Or, at least, it ***might*** change us slightly. Obviously, it is ***we***, the readers, who must do the changing. The text doesn't do it for us. When we read that tonight's game is away, instead of at home, we have to change our plans to let us get to the other school. We have to take in the information and do something with it. If we don't, if we show up at the home field despite what we have read, the reading will have been pointless, a waste of time. And the evening will be wasted, as well. We have to pay attention to the book — what's on the page, and to our heads — what we thought before we read and what we now think. And we have to take it to heart — that is to say, we have to act on what we now know and think.

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Other reading, however, might enable us to change more significantly. We might change our thinking about an important problem, or we might change our attitude about an important issue. We can't tell you which text will do that for you or how you might grow and change as a result of reading it. That's much too individual. It's hard to predict unless you know the reader well and know some of the texts that might matter to him or her:

- Some of us might read about child labor in foreign countries and change our minds about what we will buy and what we will boycott.
- You might read *To Kill a Mockingbird*, and change your thinking about race relations.
- You might read about climate change and wonder what you can do to help preserve the earth.

We can't know exactly what book will be powerful for which reader. But we can safely predict that if you don't notice what the text offers, think about it, and take what matters to you into your head and heart, then the reading probably won't mean much to you.

We're going to urge you to pay attention to three elements as you read:

- **The Book.** Or whatever text you have in your hand, whether it is a book, an article, a poem, or something else. We are going to urge you to listen carefully to what it tells you, and we're going to give you some strategies that we hope will make that easy for you to do.
- **Your Head.** We're going to ask you also to pay attention to your own thoughts. If it's an article you're reading, then keep in mind what you thought about the topic before you began, and then think seriously about how you might have changed your thinking as a result of what you've read. If it's a story or a poem or a movie, then think about what thoughts or feelings it brought to mind and how they might have shaped your reaction to the text.
- **Your Heart.** Finally, we encourage you to ask yourself what you want to carry away from the reading. What matters to you? How might you change your thinking? How might you have shifted your attitudes about something, even if only slightly? What do you take to heart?

It all begins with noticing.

But there's a lot in a book to notice, so it might help to keep in mind just a few things that you will probably see in almost any text (unless it is very short). We call these elements "signposts" because they serve readers just as signposts or street signs serve drivers — they alert them to something significant. The careless driver, who doesn't pay attention and misses a stop sign or a hairpin-curve sign, is likely to end up in trouble. The lazy reader, who doesn't notice the signposts, won't end up in trouble — he just isn't likely to know what's going on in the text.

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THE FICTION SIGNPOSTS

We want to share 6 signposts that help you when reading fiction.

CONTRASTS AND CONTRADICTIONS

Without a contrast or a contradiction, everything is just the same, just the usual, just what you would have expected. Boring.

But when some event occurs that contrasts vividly with what you would have expected, then you are likely — if you're paying attention — to notice it.

When a friend's behavior suddenly changes and contrasts with what you would expect, you will notice it and ask yourself why. Similarly, when a character in a story does something drastically different from what he has usually done, you should pause and wonder why. Or, when a writer gives you an idea that contradicts the thoughts you have always held, again you might slow down and ask yourself, "is she right or am I? Should I accept those thoughts or reject them? Is the answer somewhere in between what I have read and what I used to think?" Keep in mind the general question "Why is the character doing or saying that?" and it will lead you to other questions you might ask about the moment of contrast and contradiction, that moment when you bump into something unexpected.

In Nathaniel Hawthorne's "The Minister's Black Veil," a student has noted CONTRASTS AND CONTRADICTIONS and asked this question: Why would the characters act this way?

After a brief interval, forth came good Mr. Hooper also, in the rear of his flock. Turning his veiled face from one group to another, he paid due reverence to the hoary heads, saluted the middle-aged with kind dignity, as their friend and spiritual guide, greeted the young with mingled authority and love, and laid his hands on the little children's heads to bless them. Such was always his custom on the Sabbath day. Strange and bewildered looks repaid him for his courtesy. None, as on former occasions, aspired to the honor of walking by their pastor's side. Old Squire Saunders, doubtless by an accidental lapse of memory, neglected to invite Mr. Hooper to his table, where the good clergyman had been wont to bless the food almost every Sunday since his settlement. He returned, therefore, to the parsonage, and at the moment of closing the door, was observed to look back upon the people, all of whom had their eyes fixed upon the minister. A sad smile gleamed faintly from beneath the black veil, and flickered about his mouth, glimmering as he disappeared.

Members of the congregation seem confused, and none of them walk with Mr. Hooper after the church service ends.

Even Squire Saunders breaks with his long tradition of inviting Mr. Hooper to dinner.

They're staying away from him.

Perhaps they're embarrassed or even frightened by Mr. Hooper's behavior, leading him to feel sad and lonely.

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AHA MOMENT

Sometimes too many days go by without one of those moments when you suddenly understand something. But when you have such a moment you recognize that it's important and you stop and think about it. One day you might suddenly say to yourself "I'm echoing everything my friends say, but I don't really believe any of it." That's an important moment that may lead to a change in what you do, or at least to some hard thinking about the choices you have made. You've had an insight — an Aha — and you have to ask yourself what it means.

In the same way, the character in the story will almost always come to some insight into his situation, some "Aha" moment in which he realizes, perhaps suddenly, something about himself, his situation, or his life. When you come to such a moment, ask yourself "How will this change things?" Because it almost always will. Aha Moments are usually indicated with phrases such as "I knew," "I understood," "He figured it out," "She slowly realized," or "She nodded, knowing what she had to do . . ."

In Jack London's "To Build a Fire," a student has noted an AHA MOMENT and asked this question: How might this change things?

Fifty degrees below zero stood for a bite of frost that hurt and that must be guarded against by the use of mittens, earflaps, warm moccasins, and thick socks. Fifty degrees below zero was to him just precisely fifty degrees below zero. That there should be anything more to it than that was a thought that never entered his head.

As he turned to go on, he spat speculatively. There was a sharp, explosive crackle that startled him. He spat again. And again, in the air, before it could fall to the snow, the spittle crackled. He knew that at fifty below, spittle crackled on the snow, but this spittle had crackled in the air. Undoubtedly it was colder than fifty below—how much colder he did not know.

The man understands how to survive when it's fifty degrees below zero, but he has never imagined what might happen if it were colder.

He has an Aha Moment when he spits and realizes that it's much, much colder than he'd expected.

He might be realizing that he's in trouble—that he needs to act quickly in order to survive.

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TOUGH QUESTIONS

"Do you want pizza or spaghetti for dinner?" really isn't a tough question, even if you can't make up your mind. Your answer isn't going to change much of anything, and tomorrow you probably won't even remember that you made a choice. You aren't going to think about it for very long or very hard, and no one will ever write a book about the choice between pizza and spaghetti. If they do, we won't read it.

A tough question is one we struggle with, one that might change the course of our lives — one, at least, that will have some serious consequences for us. "Should I play football, as the coach wants me to, or should I join the band, as I want to?" "Should I follow the crowd, as everyone is pressing me to do, or should I respect my own thoughts and let the crowd condemn me for it?" These are tough questions, and how we might answer them will shape the days to come.

Often a story, even an entire book, is built around the tough question. If we ask ourselves "What does this make me wonder about?" We will probably be led into exploring the same issue the character or the writer is exploring. The writer probably wanted to see what would happen if his character answered the question in a certain way. If you notice the tough question, and ask yourself about it, you will probably be looking at the main issue of the book.

In Kate Chopin's "The Story of an Hour," a student has noted a TOUGH QUESTION and asked: What does this question make me wonder about?

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

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

In response to news of her husband's death, Mrs. Mallard feels something "coming to her," but she has no idea what it is. She asks a Tough Question, "What was it?"

I wonder if she's going to realize something about herself or about what life will be like now that she's alone.

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WORDS OF THE WISER

You may think that you have heard too many of these in your own life.

You probably think there is always someone around who wants to offer you advice, teach you how things are, and tell you what to do and how to think. Sometimes these wise words are right, truly wise, and sometimes they are wrong. But they are almost always an effort to guide you, or the character, to teach something about living in the world.

In a story, we usually hear Words of the Wiser in a quiet moment, when two characters are in a serious conversation about a problem or a decision. Usually the one who is — or thinks she is — wiser, will offer a serious lesson about life. The story will be about the character struggling along, unwilling to learn that lesson until the end; or about the character accepting the lesson and following it to whatever adventures it leads; or perhaps, in rare cases, about the words of the wiser not being wise after all.

In any case, when you notice Words of the Wiser in the story you should ask the same question you are likely to ask in your own life — "What is the lesson, and how will it affect the character (or me)?"

In Tim O'Brien's "Ambush," a student has noted WORDS OF THE WISER and asked this question: What is the life lesson, and how might it affect the character?

He fell on his back. His rubber sandals had been blown off. He lay at the center of the trail, his right leg beneath him, his one eye shut, his other eye a huge star-shaped hole.

For me, it was not a matter of live or die. I was in no real peril. Almost certainly the young man would have passed me by. And it will always be that way.

Later, I remember Kiowa tried to tell me that the man would've died anyway. He told me that it was a good kill, that I was a soldier and this was a war, that I should shape up and stop staring and ask myself what the dead man would've done if things were reversed.

The narrator feels guilty for killing an enemy soldier who posed no threat. Kiowa counsels him with Words of the Wiser, trying to help him understand the reality of warfare.

The narrator might accept his own role in the conflict, and he may begin acting without any sense of guilt or regret.

AGAIN AND AGAIN

One teacher I had always called on the second or third person to raise a hand, or perhaps on some student who was looking out the window — never on the first hand in the sky.

It happened again and again. Until, of course, I got clever and decided to shoot my hand up quickly even though I didn't have the foggiest notion what the answer was. That must have been the day that the teacher recognized the

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lesson of Again and Again, and realized that he had established a pattern. Or perhaps he had been planning the switch all along. In any case, it was the day I shot my hand up first that he decided to change his routine. At my expense. . . .

Something that happens over and over, again and again, establishes a pattern. If we pay attention, we'll notice that pattern and ask ourselves, "Why does this happen over and over, again and again?" In our lives, the again and again moment probably teaches us something about our friends, or our teachers, or, perhaps, about the way the world works. And sometimes it alerts us to something that is likely to change.

In any case, whenever we notice something happening again and again, we should take note of it, and ask ourselves "Why does this keep happening repeatedly?" Our answer may be that it teaches us some consistent pattern that we can rely on. Or it may be that it is setting up expectations that we can predict will suddenly not be met. It may be leading us into a surprising Contrast and Contradiction. That, after all is what my teacher did to me. If I had thought more carefully about the Again and Again, and asked myself why he was always avoiding the first hand that waved, I might have guessed that he was preparing a trick and that one day he would call on that first hand.

In Robert Frost's "Mending Wall," a student has noted an instance of AGAIN AND AGAIN and asked this question: Why might the author bring this up again and again?

My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, "Good fences make good neighbors."
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
"*Why* do they make good neighbors? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn't love a wall,
That wants it down." I could say "Elves" to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbors."

The speaker's neighbor says that "good fences make good neighbors" again and again, and the speaker wonders if that's true.

I think Frost may be repeating the words to emphasize the idea that people, like the speaker's neighbor, sometimes rely on old sayings and beliefs to guide their actions, even when those sayings and beliefs don't make sense any more.

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MEMORY MOMENT

Sometimes, in a reflective moment, a memory will surprise you. You won't have been trying to remember that day, or that person, or that event. It will just pop up like an almost forgotten old friend who knocks at your door and surprises you.

But something called that memory up at that moment. Something that was happening right now reached into your distant past and pulled that memory into your thoughts. Figuring out why that happened will probably tell you something important. It may explain why you are feeling the way you are feeling. It may even explain why you are acting as you are at the moment.

In a story, the Memory Moment is an author's creation. She has decided to reach back into the past for something that she thinks you, as a reader, need to know. It's easy to skip over these moments. After all, you want to go forwards, not backwards, and the Memory Moment steps back into the past. But it's probably important to ask yourself "Why is this moment important?" Because you can assume that if the writer is any good at all, she thinks you should notice it and take note of it.

In Ambrose Bierce's "An Occurrence at Owl Creek Bridge" a student has noted a MEMORY MOMENT and asked this question: Why might this memory be important?

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

"The Yanks are repairing the railroads," said the man, "and are getting ready for another advance. They have reached the Owl Creek bridge, put it in order and built a stockade on the north bank. The commandant has issued an order, which is posted everywhere, declaring that any civilian caught interfering with the railroad, its bridges, tunnels or trains will be summarily hanged. I saw the order."

This section of the story describes events in the past, events that might form a Memory Moment for Peyton Farquhar.

I think the exchange with the soldier reveals a lot about Farquhar's motivations. It also explains events described previously in the story: Farquhar had been caught trying to stop Northern soldiers from using the railroads during their advance.

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NONFICTION SIGNPOSTS

Nonfiction has text clues as well. Just as in fiction, they invite you to stop and think about what's happening. These clues will help you focus on author's purpose — a critical issue to keep in mind when reading nonfiction. More importantly, these signposts will help you as you keep in mind what we call the Three Big Questions. These questions ought to guide all the reading we do, but especially the nonfiction reading. As you read, just keep asking yourself:

- What surprised me?
- What did the author think I already knew?
- What changed, challenged, or confirmed my thinking?

That first one will keep you thinking about the text. Just look for those parts that make you think, "Really!?!" and put an exclamation point there. The second one will be helpful when the language is tough, or the author is writing about something you don't know much about. Mark those points with a question mark and decide if you need more information. That final question, well, that question is why we read. Reading ought to change us. It ought to challenge our thinking. And sometimes it will confirm it. When you find those parts, just put a "C" in the margin. When you review your notes, you will decide if your thinking was changed, challenged, or confirmed.

As you're looking at what surprised you, or thinking about what is challenging you, or perhaps even as you find a part where it seems the author thinks you know something that you don't, you might discover that one of the following signposts appears right at that moment. So, these signposts help you think about the Three Big Questions. We have found five useful signposts for nonfiction.

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CONTRASTS AND CONTRADICTIONS

The world is full of contrasts and contradictions — if it weren't, it would be a pretty dull place to live.

This is the same Contrast and Contradiction that you are familiar with from fiction. It's that moment when you encounter something you didn't expect, something that surprises you. It may be a fact that you find startling, a perspective that you had never heard before, or perhaps an argument that is new to you. We should welcome those moments, even though they may be disconcerting. They give us the opportunity to change our minds about things, to sharpen our thinking. The last person we want to become is that reader who reads only to confirm what he has already decided. That reader is committed to not learning, not growing, and standing absolutely still intellectually.

In Iris Chang's "Building the Transcontinental Railroad," a student has noted a CONTRAST AND CONTRADICTION and asked this question: What is the difference, and why does it matter?

As the railroad neared completion, the Chinese encountered the Irish workers of the Union Pacific for the first time. When the two companies came within a hundred feet of each other, the Union Pacific Irish taunted the Chinese with catcalls and threw clods of dirt. When the Chinese ignored them, the Irish swung their picks at them, and to the astonishment of the whites, the Chinese fought back. The level of antagonism continued to rise. Several Chinese were wounded by blasting powder the whites had secretly planted near their side. Several days later, a mysterious explosion killed several Irish workers. The presumption was that the Chinese had retaliated in kind. At that point, the behavior of white workers toward the Chinese immediately improved.

Initially, the author contrasts the behavior of each group toward the other: Chinese workers ignored the taunts of their Irish competitors.

That contrast, when those same workers respond to violence with violence, helps draw attention to how much abuse Chinese workers were willing to take before taking action to defend themselves.

EXTREME AND ABSOLUTE LANGUAGE

We are all guilty of overstatement all the time.

Well, that's an overstatement. We aren't all guilty, and those of us who are probably aren't guilty all of the time. When we hear "all," or "none," or "always," or "never," we can be absolutely certain — let's make that "almost certain" — that we are hearing absolute language. All it takes is one exception to make the claim false.

But we do tend to exaggerate and occasionally overstate our claims. Absolute language is easy to spot, and it's often harmless over-statement. Extreme language approaches absolute language but usually stops short. Much of the time, it's harmless, too. When you tell your buddy you're starving,

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you probably aren't. Or when you say you just heard the funniest joke in the world, even though that's probably not true, your comment causes no real harm.

Sometimes, however, an extreme statement is potentially dangerous. If, for example, someone in authority were to say something like, "I am 100% certain that the airline crash was caused by terrorists," and we had not yet even found the black box that would explain the cause of the accident, then gullible listeners might believe and form opinions based on that statement, even though the phrase "100% certain" shows us clearly that it is an extreme statement. After all, no one ever claims to be 100% certain unless he isn't. So the question becomes, "How certain is he?" 80%? 40%? 20%?

When we spot absolute or extreme language, we should ask ourselves "Why did the author say it this way?" Sometimes the answer will be revealing.

In Thomas Jefferson's "The Declaration of Independence," a student has noted instances of EXTREME AND ABSOLUTE LANGUAGE and asked this question: Why did the author use this language?

Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and, accordingly, all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But, when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity that constrains them to alter their former systems of government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having, in direct object, the establishment of an absolute tyranny over these States.

Wow! Jefferson uses both Absolute and Extreme language throughout the text.

Not only does his language draw attention to the colonists' suffering, but it also stresses the idea that the government has had only one goal, to establish tyrannical power over the states.

His use of language creates a clear sense that the colonists' decision is just.

NUMBERS AND STATS

"If I've told you once, I've told you a million times. . . ."

Those are numbers — 1 (once) and 1,000,000 — though we prefer to see that as Extreme and Absolute Language. Still, it allows us to make the point, which is that numbers are used to make a point. In this case they reveal that the speaker is annoyed at how often he has to repeat himself for you to get the message. You barely have to ask the anchor question "Why did the writer or speaker use those numbers or amounts?"

But that's the question you should ask when numbers or stats or amounts appear in something you are reading. Writers include them because they

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think those numbers, which look like hard, objective, indisputable data, will be persuasive. The questions are, "What are they trying to persuade you to think or believe?" And, "Are the numbers reliable?"

When a writer tells you, for instance, that 97-98% of scientists who have studied the issue think that humans are affecting the environment in damaging ways, we probably want to ask what those figures tell us, both about the situation and the writer's purpose. Our answer will probably be that the writer believes the scientists have reached a consensus that we are endangering the planet. The writer might have said "most of the scientists agree," but "most" is vague. It could mean anything from slightly more than half to almost all. But "97-98%" is much more precise. And it's very close to 100%, so it should be persuasive. Numbers and stats help us visualize what the author is trying to show; it's up to you to decide if there's more you need to know.

In Ron Chernow's Thomas Jefferson: The Best of Enemies, a student has noted NUMBERS AND STATS and asked this question: Why did the author use these numbers or amounts?

Hamilton—brilliant, brash and charming—had the self-reliant reflexes of someone who had always had to live by his wits. His overwhelming intelligence petrified Jefferson and his followers. As an orator, Hamilton could speak extemporaneously for hours on end. As a writer, he could crank out 5,000- or 10,000-word memos overnight. Jefferson never underrated his foe's copious talents. At one point, a worried Jefferson confided to his comrade James Madison that Hamilton was a one-man army, "a host within himself."

Not only could Hamilton speak off-the-cuff for hours, but he could also write incredibly long memos in a single night.

The author includes these Numbers and Stats to help illustrate and explain why Jefferson and his allies were "petrified" by the single-handed power and abilities of Hamilton.

QUOTED WORDS

American writer Ambrose Bierce said that quotation is "The act of repeating erroneously the words of another." When writers use quotations they are probably doing one of two things. They may be giving you an individual example so that you can see what some person thought or felt about a certain situation, event, or idea. In that case, the writer is probably trying to help you see the human impact of what otherwise might be an abstract idea, difficult to imagine. A writer might, for instance, tell you about the massive damage Hurricane Harvey brought to the coast of Texas. A description of the widespread destruction will give you a picture of what happened; but the quoted words of someone who heard the hundred-mile-an-hour winds for hours when the storm came ashore or whose house was flooded by the rising waters will give you a feel for the impact of the storm on a real person.

Writers also use quoted words to lend authority to a claim they are making. Quoting the authority adds some credibility to the situation. The

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Houston meteorologist who has studied the data and reports, "Harvey dumped more water in a shorter period of time on Houston than any other storm in Houston's history" ought to be believed more than the guy on the street corner who announces, "This is the worst storm ever."

In Abraham Lincoln's "Second Inaugural Address," a student has noted QUOTED WORDS and asked this question: Why was this person or text quoted or cited, and what did this add?

The Almighty has his own purposes. "Woe unto the world because of offences! for it must needs be that offences come; but woe to that man by whom the offence cometh." If we shall suppose that American slavery is one of those offences which, in the providence of God, must needs come, but which, having continued through his appointed time, he now wills to remove, and that he gives to both North and South this terrible war, as the woe due to those by whom the offence came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to him?

Lincoln uses Quoted Words from the Bible to suggest that the nation's suffering during the Civil War is the result of divine punishment—a punishment that resulted from the nation's failure to end slavery when it was time for it to end.

WORD GAPS

Unless we read such simple texts that we know everything there is to know about the subject, we will almost inevitably stumble into the gap between the writer's vocabulary and ours. Although that's occasionally frustrating, we might see it as an opportunity to sharpen our understanding. We might either learn a new word or learn how a word we already know might be used in a new way.

If we are in a hurry (and reading in a hurry is probably a bad idea because it doesn't give us time to think), then when we encounter a new word our first question might be, "Can I get by without knowing this word?" If you can, maybe you should make what sense you can of the sentence and move on. When we do that we lose the opportunity to learn something, but occasionally we just don't have the time. At the very least, you might jot down the word on the blank pages at the back of the book as a reminder to look it up later, so that the opportunity won't be completely lost.

A better way to approach the problem of the unknown word, however, might be to strategically ask several questions. Obviously the first step is to see if the word is at least partially explained by the context. For instance, if you read "hard, objective, indisputable data," and you don't know what "indisputable" means, you can easily figure out that it is something close to "hard" or "objective." Perhaps it means "definite," "not arguable," or something similar. Close enough. If you can get that far you can probably go on without

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losing much. You may want to ask someone later what the word "indisputable" means, or look it up in the dictionary, but at the moment you will be able to read on.

If that easy fix doesn't work, however, you might start with "Do I know this word from somewhere else?" If you do, then you have a place to begin. What the word meant in the context with which you are familiar might be a clue to what it means in this new context. For instance, you know what it means when someone says, "I'm depositing my paycheck in the bank." But then you hear your friend say, "You can bank on me." You know your friend isn't becoming a financial lending institution. But, if you'll give yourself a moment to think about what you know about banks, then you might be able to figure out that this means you can count on your friend.

Sometimes, the word is a technical word, a term used primarily by experts in the field, and if you don't know the language of that field, you'll simply need to look it up.

In Charles C. Mann's "Coming of Age in the Dawnland," a student has noted a WORD GAP and asked this question: Can I find clues in the sentence to help me understand the word?

Armed conflict was frequent but brief and mild by European standards. The *casus belli* was usually the desire to avenge an insult or gain status, not the wish for conquest. Most battles consisted of lightning guerrilla raids by ad hoc companies in the forest: flash of black-and-yellow-striped bows behind trees, hiss and whip of stone-tipped arrows through the air, eruption of angry cries. Attackers slipped away as soon as retribution had been exacted. Losers quickly conceded their loss of status.

I don't know the phrase "causus belli," but the author lists two common reasons for "armed conflict" and war among Native American groups, so I can guess that "causus belli" probably means "reasons or causes for war."

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READING AND WRITING ACROSS GENRES

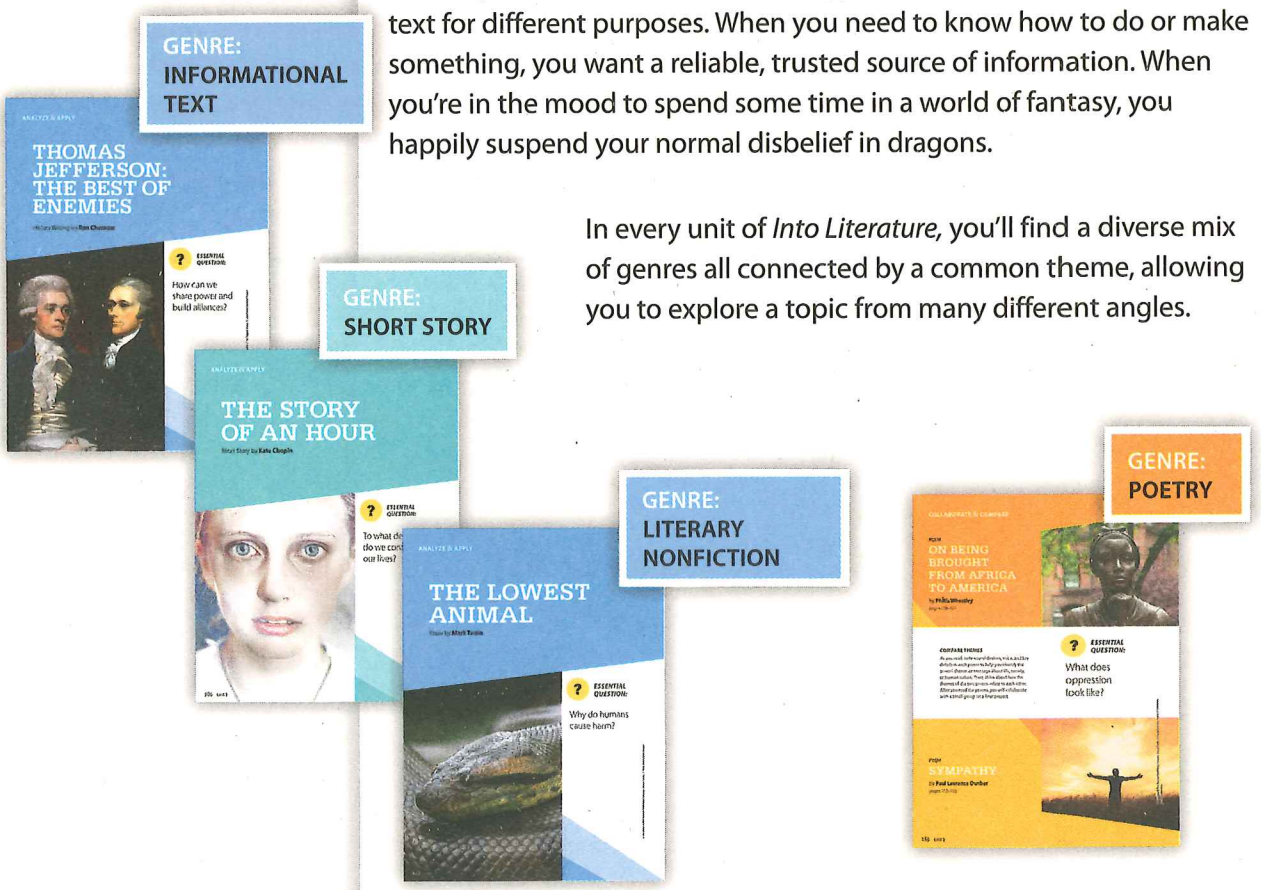
by Carol Jago

Reading is a first-class ticket around the world. Not only can you explore other lands and cultures, but you can also travel to the past and future. That journey is sometimes a wild ride. Other books can feel like comfort food, enveloping you in an imaginative landscape full of friends and good times. Making time for reading is making time for life.

Genre

One of the first things readers do when we pick up something to read is notice its genre. You might not think of it exactly in those terms, but consider how you approach a word problem in math class compared to how you read a science fiction story. Readers go to different kinds of text for different purposes. When you need to know how to do or make something, you want a reliable, trusted source of information. When you're in the mood to spend some time in a world of fantasy, you happily suspend your normal disbelief in dragons.

In every unit of *Into Literature,* you'll find a diverse mix of genres all connected by a common theme, allowing you to explore a topic from many different angles.



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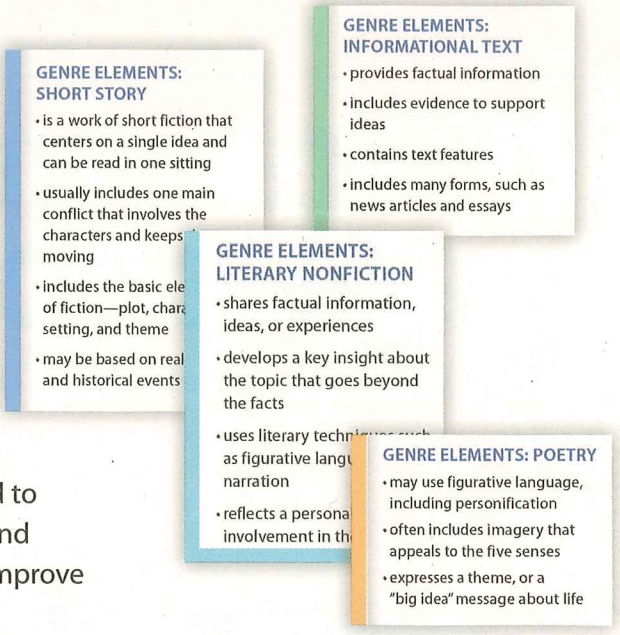
Writer's Craft

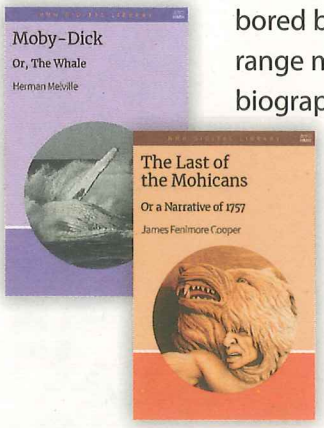
Learning how writers use genre to inform, to explain, to entertain, or to surprise readers will help you better understand—as well as enjoy—your reading. Imitating how professional writers employ the tools of their craft—descriptive language, repetition, sensory images, sentence structure, and a variety of other features—will give you many ideas for making your own writing more lively.



Into Literature provides you with the tools you need to understand the elements of all the critical genres and advice on how to learn from professional texts to improve your own writing in those genres.

Reading with Independence

Finding a good book can sometimes be a challenge. Like every other reader, you have probably experienced "book desert" when nothing you pick up seems to have what you are looking for (not that it's easy to explain exactly what you are looking for, but whatever it is, "this" isn't it). If you find yourself in this kind of reading funk, bored by everything you pick up, give yourself permission to range more widely, exploring graphic novels, contemporary biographies, books of poetry, historical fiction. And remember that long doesn't necessarily mean boring. My favorite kind of book is one that I never want to end.



Take control over your own reading with *Into Literature's* Reader's Choice selections and the HMH Digital Library. And don't forget: your teacher, librarian, and friends can offer you many more suggestions.

SHORT STORY

Reality Check
David Brin

Explore the ways humans may continue to evolve when all concrete possibilities have been exhausted.

POEM

Democracy
Langston Hughes

How does a poet express his passionate plea for freedom?

ESSAY

Martin Luther King Jr.: He Showed Us the Way
César Chávez

Find out why César Chávez believes that King's form of protest is the only way to achieve meaningful change.

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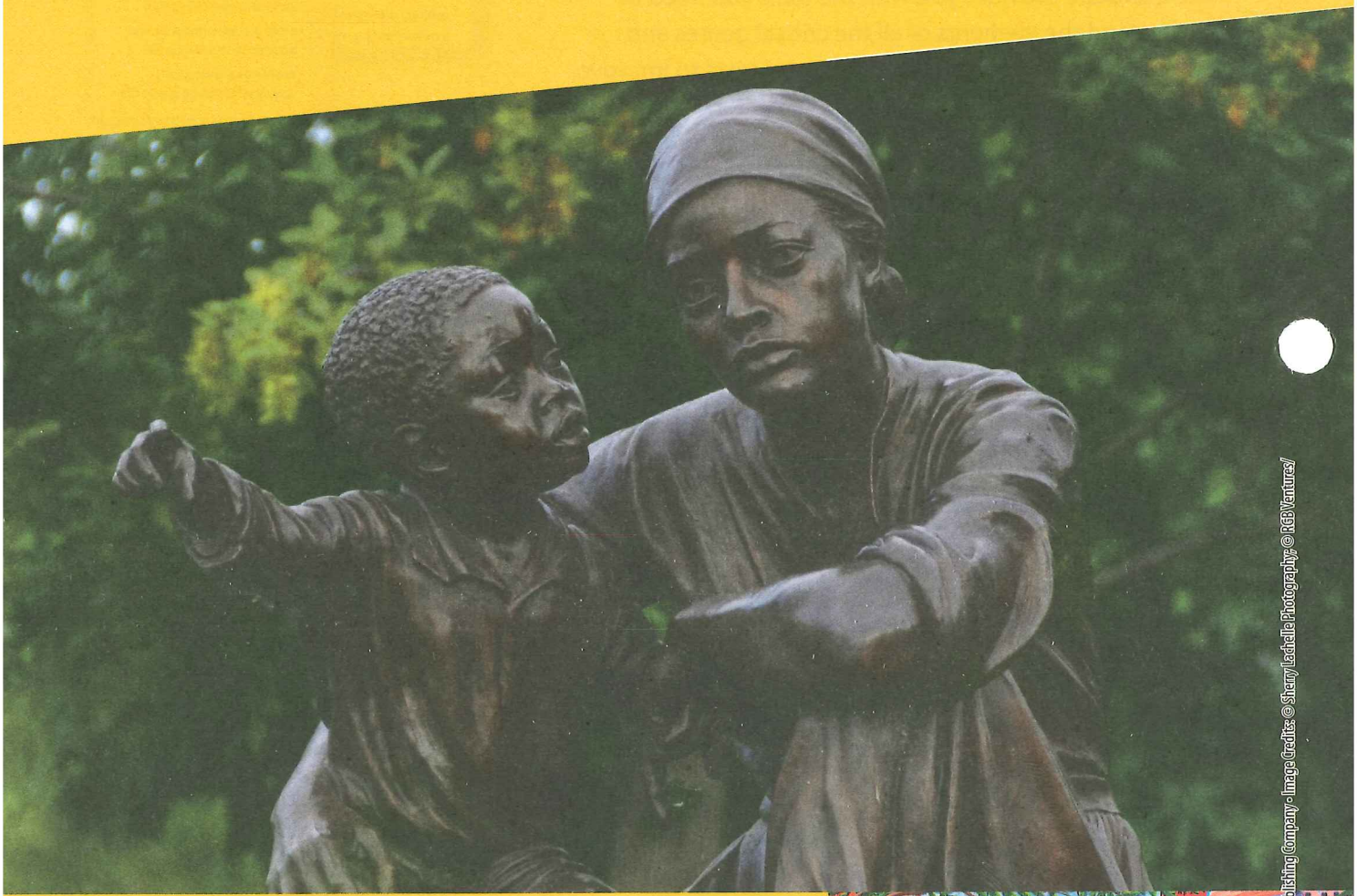
UNIT 4

THE QUEST FOR FREEDOM

THE CIVIL WAR AND ITS AFTERMATH



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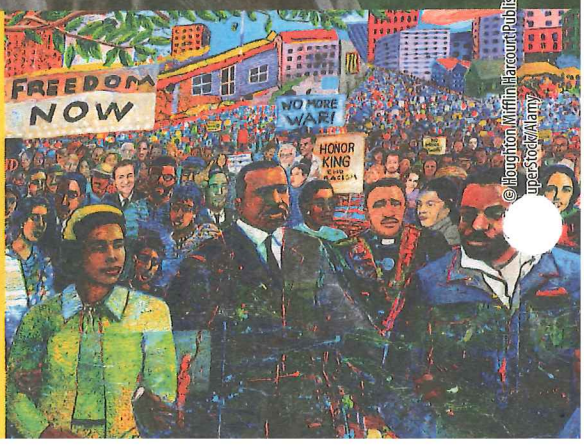
"My father was a slave and my people died to build this country, and I'm going to stay here and have a part of it."

—Paul Robeson



Discuss the **Essential Questions** with your whole class or in small groups. As you read The Quest for Freedom, consider how the selections explore these questions.

ESSENTIAL QUESTION:

When is self-determination possible?

Self-determination is the ability to decide one's own fate or course of action freely and without compulsion. The United States fought a war of independence for that right, but even in the "land of the free," there were many who were denied the right of self-determination. Enslaved Africans were considered property and could be forced to do whatever their owners wanted. Women often lacked self-determination in many areas of their lives, as well. What obstacles to self-determination still exist?

ESSENTIAL QUESTION:

What divides us as human beings?

Throughout history, human beings have found many things to divide them: race, nationality, ethnicity, language, religion, gender, politics, social class, and occupation. In the first half of the 19th century, slavery was one of many issues that divided America. What issues divide Americans today? How can we focus on our similarities so we can live together in an inclusive society?

ESSENTIAL QUESTION:

How do we face defeat?

Early in the Civil War, the North faced defeat after defeat at the hands of the South's military leaders. Despite these early setbacks, the North endured and its victory at the Battle of Gettysburg marked the turning point in the Civil War. After the war, parts of the South were in ruins, and the reunited country faced a long, difficult period of healing and rebuilding. What makes some shrink from defeat? What makes others rise to the challenge?

ESSENTIAL QUESTION:

What is the price of progress?

During the 19th century, the United States progressed at a rapid pace—new frontiers were being explored and new inventions pushed the boundaries of farming and industry. However, there were unintended consequences to this swift march of progress. The environment suffered as rivers were diverted, forests cleared, mines dug, and oil wells drilled. To many people, especially those in cities, life felt frantic and soulless. Today, some prioritize progress above all else while others warn to proceed with caution. Is progress always worth the cost?

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THE CIVIL WAR AND ITS AFTERMATH

Since colonial times, there had been sharp regional differences between the industrial North and the agrarian South. By the mid-1800s the economy of the South had come to depend on its workforce of more than 3 million enslaved workers. While some Americans settled for compromise, others pushed for an end to slavery and other social injustices.

Abolition Abolitionists—white and black, male and female—led the fight by forming organizations, holding conventions, publishing newspapers, and swamping Congress with petitions for the sole purpose of ending what many considered an evil institution—slavery. Narratives by abolitionists, like Harriet Beecher Stowe, and former slaves, like Frederick Douglass, helped bring the evils of slavery to life for many readers. In fact, Stowe's 1852 novel, *Uncle Tom's Cabin*, is cited as a contributing cause of the Civil War.

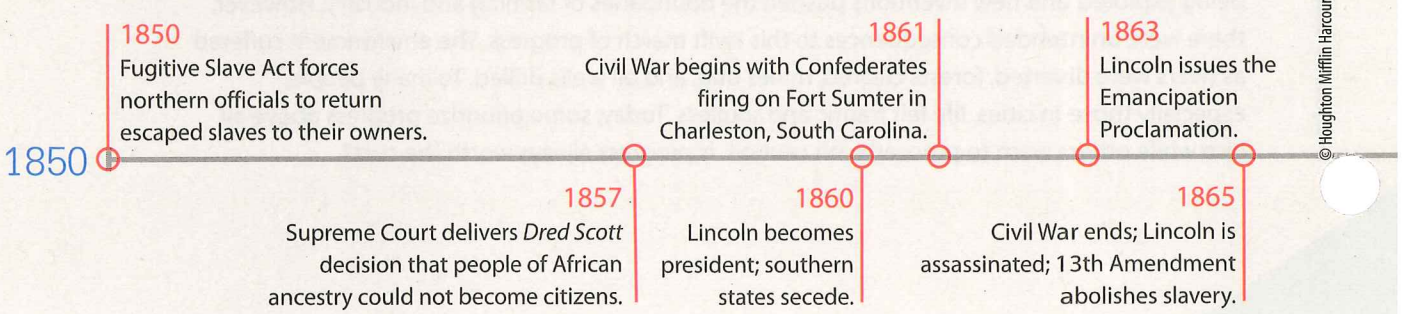
At the same time some were working to change the system, others were working to circumvent it. The Underground Railroad, an informal network of abolitionists, helped thousands of slaves escape to freedom. Many of the people working to free slaves were themselves not entirely free. Working for abolition made women more aware of the rights they had been denied. Elizabeth Cady Stanton, Lucretia Mott, and other reformers fought for women's rights, including the right to vote.

A Country Divided By 1850 the country was equally divided into free and slave states. In Congress the debate raged on, with some claiming a state's right to choose for itself on the issue of slavery. Addressing the Illinois Republican Convention in 1858, Abraham Lincoln warned, "A house divided against itself cannot stand." Although Lincoln promised not to abolish slavery, he vowed to stop its spread. For him the issue was more than a question of what each state wanted; it was a question of right and wrong.

When Lincoln was elected president in 1860, the southern states seceded and formed the Confederate States of America. In 1861 Confederates fired on Fort Sumter in South Carolina, and the Civil War began. Both sides expected a quick victory, but romantic ideals of heroism soon gave way to a harsher reality. By the end of the war in April 1865, approximately 620,000 men had died, nearly as many as have died in all other wars that the United States has ever fought.

COLLABORATIVE DISCUSSION

Based on what you have learned, what would you expect to be the major themes of literature from this period?



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Rebuilding a Nation With the end of the Civil War came the reunification of the United States. This period of healing and rebuilding came to be known as Reconstruction. During the war, Lincoln had issued the Emancipation Proclamation (1863), freeing all enslaved people in the South. After the war in 1865, the Thirteenth Amendment to the Constitution outlawed slavery everywhere in the United States. Despite the bitterness of the Civil War, Lincoln felt the South should not be punished for seceding. He wanted to bring the country back together peacefully and as quickly as possible. Unfortunately, Lincoln's plans for Reconstruction were cut short by his assassination within days of the war's end.

Some Republicans in Congress did not share Lincoln's views on Reconstruction. After his death, they imposed military rule on the South and passed laws to protect the rights of newly freed slaves, including the right to vote. During Reconstruction, projects that had been interrupted by the war resumed, and the United States continued its westward expansion. Construction of a transcontinental railroad had begun in 1862. In 1869 a golden spike was driven into the track at Promontory Summit, Utah, marking the completion of the country's first nationwide railroad.

As Reconstruction dragged on, though, southerners gradually retook control of state governments in the South, passing laws to undermine the rights of African Americans. In 1877 a compromise allowed Republican Rutherford B. Hayes to become president in exchange for the end of federal control over the South. This event marked the end of Reconstruction.

RESEARCH
What about this historical period interests you? Choose a topic, event, or person to learn more about. Then add your own entry to the timeline.

1869
Transcontinental railroad is completed at Promontory, Utah.

1877
Compromise allows Hayes to become president; Reconstruction ends.

1880

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Rise of Realism The Civil War changed not only American society, but its literature as well. Northern and southern writers—black and white, male and female, high-ranking officers and lowly foot soldiers and the women they left behind—all expressed different perspectives on their wartime experiences through diaries and letters. In contrast to these personal accounts were the public pronouncements of President Lincoln, whose inspiring Gettysburg Address proved to be one of the most enduring works of the Civil War. After the war, writers rejected Romanticism and began writing honest, unsentimental, and ironic fiction. Called realists, writers such as Ambrose Bierce and Stephen Crane focused on the human tragedy of the war. These writers would have a notable impact on the writing that followed at the turn of the century.

CHECK YOUR UNDERSTANDING

Choose the best answer to each question.

1 What was the Underground Railroad?

A The nation's first subway system

B The nation's first transcontinental railroad

C A railroad that ran from the southern United States to Canada

D An informal network of abolitionists who helped slaves escape

2 Which of the following freed slaves in the South?

F Lincoln's Gettysburg Address

G Lincoln's Emancipation Proclamation

H The Transcontinental Railroad

J The end of Reconstruction

3 What was Reconstruction?

A The period of rebuilding after the Civil War

B The harsh new restrictions on African Americans

C The compromise to allow Rutherford B. Hayes to become president

D The process for constructing the first transcontinental railroad

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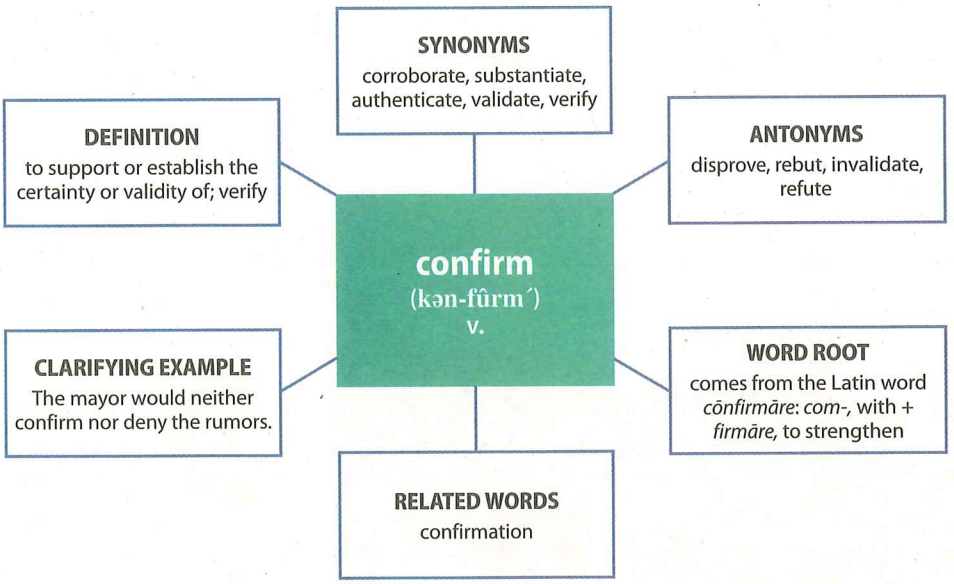
ACADEMIC VOCABULARY

Academic Vocabulary words are words you use when you discuss and write about texts. In this unit, you will learn the following five words:

- ☑ **confirm**
- ☐ **definitely**
- ☐ **deny**
- ☐ **format**
- ☐ **unify**

Study the Word Network to learn more about the word **confirm.**



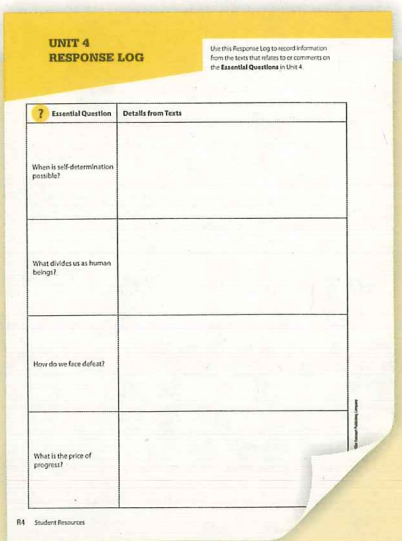
Write and Discuss Discuss your completed Word Network with a partner, making sure to talk through all of the boxes until you both understand the word, its synonyms, antonyms, and related forms. Then, fill out a Word Network for the remaining four words. Use a dictionary or online resource to help you complete the activity.

Go online to access the Word Networks.

RESPOND TO THE ESSENTIAL QUESTIONS

In this unit, you will explore four different **Essential Questions** about the quest for freedom. As you read each selection, you will gather your ideas about these questions in a **Response Log**. At the end of the unit, you will have the opportunity to write an **argument** related to one of the Essential Questions. Filling out the Response Log after you read each text will help you prepare for this writing task.

You can also go online to access the Response Log.


UNIT 4
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 4.

Essential Question	Details from Texts
When is self-determination possible?	
What divides us as human beings?	
How do we face defeat?	
What is the price of progress?	

R4 Student Resources

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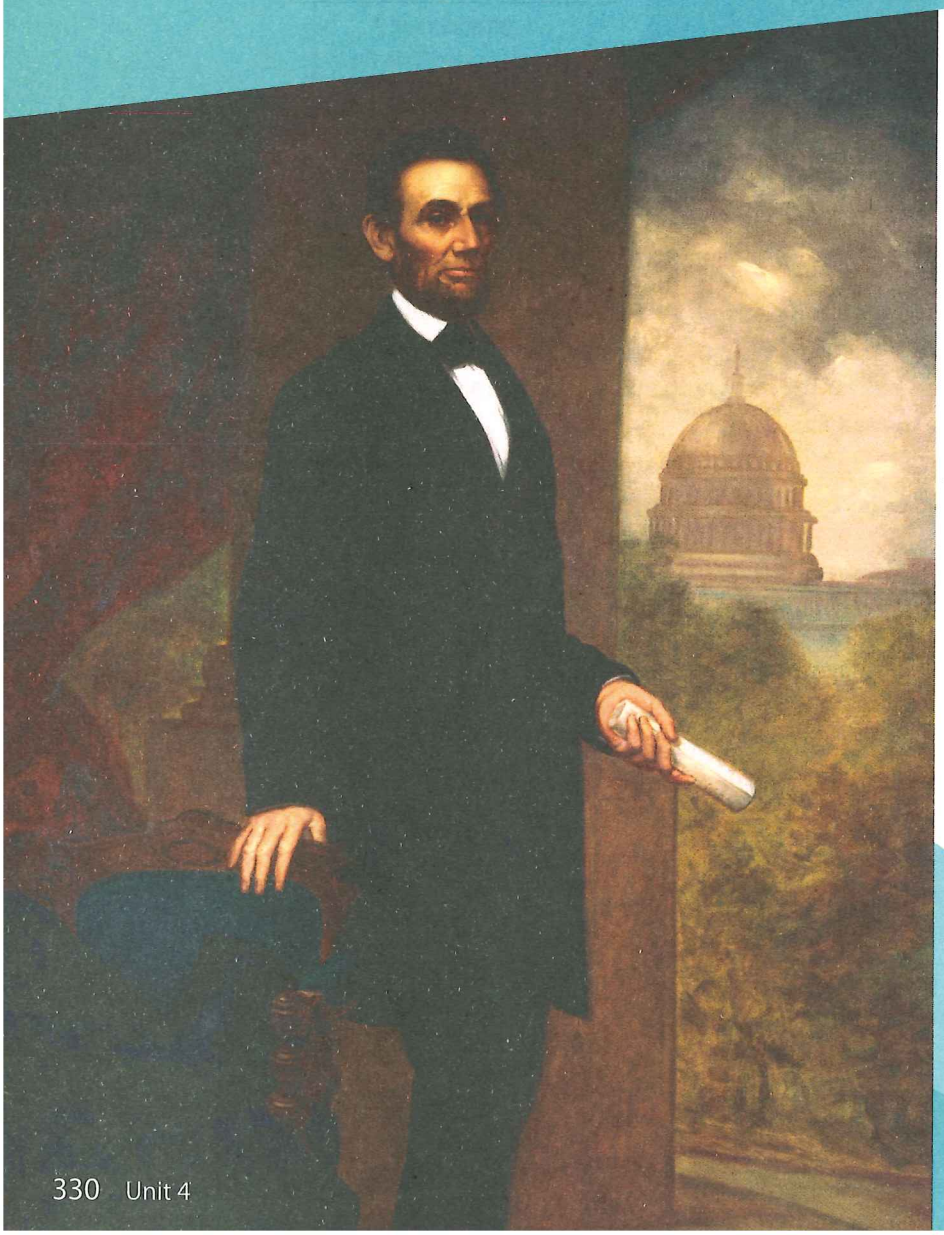
SECOND INAUGURAL ADDRESS

Speech by **Abraham Lincoln**



ESSENTIAL QUESTION:

What divides us as human beings?

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QUICK START

Division within a school, community, or team is sometimes unavoidable. What are some actions you could take to bring people together? Take a few minutes to freewrite your ideas. Then, share your best idea with the class.

ANALYZE ARGUMENTATIVE TEXTS

Abraham Lincoln delivered his Second Inaugural Address in Washington, DC, as the American Civil War continued to rage. The address was not a victory speech, but recent events made it appear that the Union was close to winning the war. In his address, Lincoln made an argument to his fellow countrymen for the best way forward for the country.

In an argumentative text, a writer expresses a position to an audience on a particular issue. When you analyze an argument, it is important to identify and analyze its structural elements. As you read, add examples of the structural elements of Lincoln's argument in the chart.

GENRE ELEMENTS: SPEECH

- includes a clear claim or thesis
- supports ideas with evidence
- makes a call to action to the audience

ELEMENT	DEFINITION	EXAMPLE
Claim or Thesis	an expression of the writer's position on an issue	
Evidence	specific information, such as facts, quotations, and examples, that supports the thesis	
Appeal	a strategy directed toward the beliefs of the audience	
Call to Action	an attempt to convince the audience to do something based on the argument	

ANALYZE AUTHOR'S PURPOSE

The reason why an author composed a text is called the **author's purpose.** The purpose of an argumentative text is to persuade the audience to believe in or do something. As you read, note that the structure of Lincoln's argument supports his desire to convince his audience to take action.

An author may use rhetorical devices to help achieve his or her purpose. **Rhetorical devices** are techniques that influence the way a text is understood by the audience. Lincoln uses the following rhetorical devices in his speech:

- **Diction:** the words the writer chooses to include
- **Parallelism:** the use of similar grammatical constructions to express ideas that are related
- **Allusion:** quotations or references to a familiar person, place, event, or literary work

As you read, note the ways Lincoln uses rhetorical devices to impact the audience's understanding of his argument and achieve his purpose.

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CRITICAL VOCABULARY

engross **venture** **deprecate** **wring**

To see how many Critical Vocabulary words you already know, use them to complete the sentences.

1. If I were to _____ a guess, I would say that we will have a quiz today.
2. In that movie, the lawyer had to _____ a confession out of the criminal.
3. The filmmaker used special effects to help _____ the audience in the film.
4. I don't usually like to _____ anyone's work, but my brother did a poor job of mowing the lawn.

LANGUAGE CONVENTIONS

Balanced Sentences Lincoln's style in his Second Inaugural Address is marked by complex, balanced sentences and paragraphs. **Syntax** is the way an author arranges words in phrases, clauses, and sentences. Lincoln uses his distinctive syntax to support the content of the speech and emphasize particular ideas. Here is an example of a balanced sentence of Lincoln's.

> **Both parties deprecated war; but one of them would make war rather than let the nation survive; and the other would accept war rather than let it perish.**

As you read Lincoln's Second Inaugural Address, note more complex examples of balanced sentences. How do they emphasize his ideas?

ANNOTATION MODEL

NOTICE & NOTE

As you read, notice how Lincoln builds his argument for restoring the Union. Note words and phrases that suggest his purpose. In the model, you can see one reader's notes about the Second Inaugural Address.

Then a statement, somewhat in detail, of course to be pursued, seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented.

"Then" and "Now" suggest changes over four years.

"The great contest" must be the war.

He's not going to focus too much on the war.

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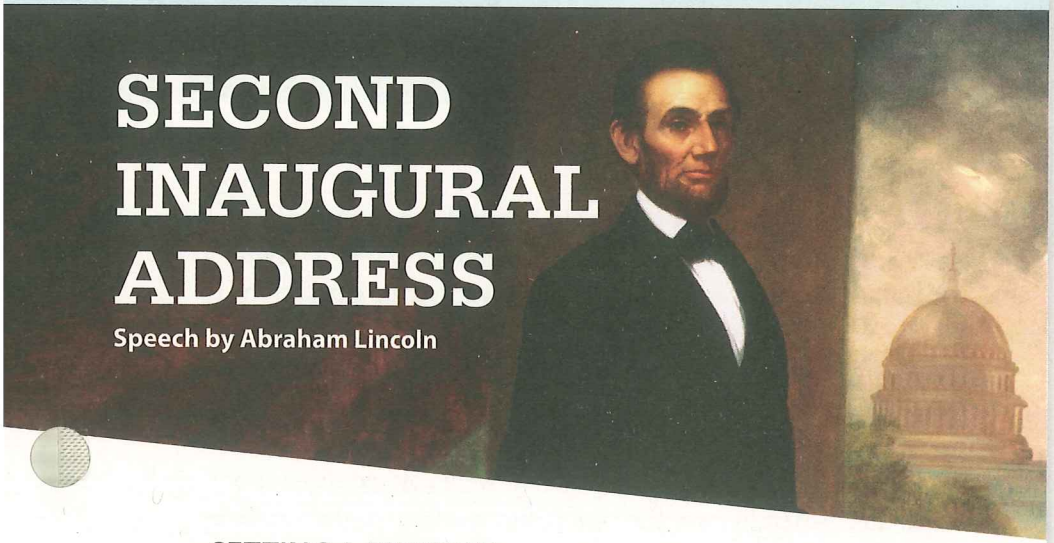
BACKGROUND

Abraham Lincoln *(1809–1865), elected president in 1860, had told the South in his first Inaugural address, "In your hands, my dissatisfied fellow countrymen, and not in mine, is the momentous issue of civil war." Lincoln had promised to prevent the expansion of slavery. The southern states feared he would abolish slavery, and they eventually seceded. This led to the start of the Civil War. Four bloody years later, the Union forces had gained the upper hand in the conflict, Lincoln had issued the Emancipation Proclamation and had been reelected, and the Union was about to be restored. But Lincoln would not see it, as he would be assassinated less than six weeks after giving this speech.*



SECOND INAUGURAL ADDRESS

Speech by Abraham Lincoln

SETTING A PURPOSE

As you read, pay attention to the issues and ideas that are important to Lincoln. Note details that will help you understand what he valued and why he wanted the Union restored.

FELLOW COUNTRYMEN:

1 At this second appearing to take the oath of the presidential office, there is less occasion for an extended address than there was at the first. Then a statement, somewhat in detail, of course to be pursued, seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and **engrosses** the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself; and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is **ventured**.

2 On the occasion corresponding to this four years ago, all thoughts were anxiously directed to an impending civil war.

Notice & Note

Use the side margins to notice and note signposts in the text.

engross
(ĕn-grōs´) *v.* to completely engage the attention or interest.

venture
(vĕn´chər) *v.* to risk or dare.

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NOTICE & NOTE

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark the words in paragraph 2 that tell what Lincoln spoke about during his first inaugural address.

Infer: What do these words tell the reader about Lincoln's view of the Union?

All dreaded it—all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it without war—seeking to dissolve the Union, and divide effects, by negotiation. Both parties **deprecated** war; but one of them would make war rather than let the nation survive; and the other would accept war rather than let it perish. And the war came.

deprecate
(dĕp´rĭ-kāt) *v.* to express disapproval.

3 One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the Southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was, somehow, the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union, even by war; while the government claimed no right to do more than to restrict the territorial enlargement of it.

LANGUAGE CONVENTIONS

Annotate: Mark the words that are repeated at the beginning of sentences in paragraph 4.

Evaluate: How does the use of these repeated words create a balance in the paragraph?

4 Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible, and pray to the same God; and each invokes his aid against the other. It may seem strange that any men should dare to ask a just God's assistance in **wringing** their bread from the sweat of other men's faces; but let us judge not, that we be not judged. The prayers of both could not be answered—that of neither has been answered fully.

wring
(rĭng) *v.* to obtain through force or pressure.

5 The Almighty has his own purposes. "Woe unto the world because of offences! for it must needs be that offences come; but woe to that man by whom the offence cometh." If we shall suppose that American slavery is one of those offences which, in the providence of God, must needs come, but which, having continued through his appointed time, he now wills to remove, and that he gives to both North and South this terrible war, as the woe due to those by

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whom the offence came, shall we discern therein any departure from those divine attributes[1] which the believers in a living God always ascribe to him? Fondly do we hope—fervently do we pray—that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, "The judgments of the Lord are true and righteous altogether."

6 With malice toward none; with charity for all: with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations.

[1] **attributes:** qualities or characteristics.

NOTICE & NOTE

QUOTED WORDS

Notice & Note: Lincoln includes quotations from the Bible in his speech. Mark the quotations in paragraph 5.

Analyze: How do these quotations relate to Lincoln's argument? Explain.

ANALYZE ARGUMENTATIVE TEXTS

Annotate: Mark the words in paragraph 6 that describe what Lincoln wants the country to be like in the future.

Analyze: What is Lincoln's call to action to his audience in this paragraph?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 What did Lincoln view as the primary reason for the war?

A To punish the South

B To preserve the Union

C To divide the nation

D To protect slavery

2 What does Lincoln say the North and South have in common?

F Both expected the war to go on for a long time.

G Both were determined to unite the country.

H Both were looking to restrict slavery.

J Both shared the same values.

3 What did Lincoln hope would happen when the war ended?

A He hoped for healing and long-lasting peace.

B He hoped the South would form its own nation.

C He hoped that more territories would join the Union.

D He hoped that more states would secede.

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Analyze** What is the central claim of Lincoln's speech? What evidence does he provide to support his claim?
2. **Compare** What are the similarities between northerners and southerners that Lincoln outlines in the speech? What are their differences? How does highlighting these similarities and differences support Lincoln's purpose?
3. **Evaluate** An **ethical appeal** is a kind of appeal in which a writer links a claim to a widely accepted value. How does Lincoln use ethical appeals to build his argument? Cite text evidence in your response.
4. **Analyze** What rhetorical device does Lincoln use in the last paragraph of his speech? How does the use of this rhetorical device relate to Lincoln's purpose?
5. **Notice & Note** How does Lincoln's use of quotations from the Bible support his call to action in the final paragraph?

RESEARCH

RESEARCH TIP
Some issues pertaining to the Civil War are still divisive today. When researching, try to focus on scholarly sites. These sites generally have urls that end in .org or .edu. Be sure to evaluate any source for bias.

Lincoln had a vision of a reunited and healing nation, but he was assassinated before he could put any policies in place. Research the aftermath of the Civil War. List two events that suggest the nation had begun to heal. Then, list two events that suggest the nation was still fractured.

EVENTS THAT SUGGEST HEALING	EVENTS THAT SUGGEST FRACTURE

Extend Choose one of the events you listed and research it more in depth. What were some long-term effects of this event? Share with the class what you learn.

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CREATE AND DISCUSS

Write a Letter Imagine you are one of Lincoln's countrymen who listened to his Second Inaugural Address. Write a letter in which you respond to Lincoln's speech. Be sure to touch on some of the topics he discussed, such as the consequences of actions, forgiveness, and the value of unity.

- ❑ State the reason why you are writing your letter. Strike a friendly tone if you agree with the ideas in Lincoln's speech. Respectfully note any disagreements.
- ❑ Discuss the elements of Lincoln's argument that struck you as compelling or significant.
- ❑ Include any relevant historical details in your correspondence.

Go to **Writing as a Process** in the **Writing Studio** for help.

Discuss and Evaluate a Speech Hold a group discussion in which you evaluate Lincoln's Second Inaugural Address.

- ❑ State whether you found Lincoln's claim to be clear and coherent.
- ❑ Evaluate the evidence. Did Lincoln adequately his claim? Did he include a variety of evidence to support his claim?
- ❑ Note points of agreement and disagreement and respond respectfully.

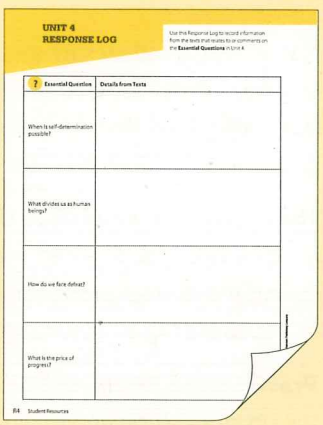
Go to **Listening and Responding** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? What divides us as human beings?

Gather Information Review your annotations and notes on the Second Inaugural Address. Then, add relevant information to your Response Log. As you determine which information to include, think about:

- the causes of the Civil War
- the differences in outlook of the two sides
- how Lincoln presents his ideas


UNIT 4
RESPONSE LOG

Use this Response Log to record information from the texts that relate to or comments on the **Essential Questions** in Unit 4.

? Essential Question	Details from Texts
When is self-determination possible?	
What divides us as human beings?	
How do we face defeat?	
What is the price of progress?	

R4 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from Lincoln's Second Inaugural Address, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **confirm**
- ❑ **definitely**
- ❑ **deny**
- ❑ **format**
- ❑ **unify**

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WORD BANK
engross
venture
deprecate
wring

CRITICAL VOCABULARY

Practice and Apply Choose the letter of the best answer to each question. Then, explain your response.

1. If you are **engrossed** in a book, you find the book _____.
   a. tedious **b.** fascinating

2. If you hear someone **deprecate** a new computer app, you know they _____.
   a. dislike the app **b.** like the app

3. If a classmate **ventured** to take on a difficult task, he or she _____.
   a. risked failure **b.** was certain of success

4. If you were watching a movie in which the villain was trying to **wring** information out of the hero, you'd know the villain was _____.
   a. patiently waiting for an answer **b.** forcing the hero to answer questions

VOCABULARY STRATEGY: Pronunciation

The Critical Vocabulary word *wring* has a silent first letter, so it is pronounced *ring*. Someone listening to Lincoln's speech would need to determine the correct word from its context, rather than its sound. This example shows why it is helpful to verify the pronunciation of an unfamiliar word by checking a dictionary. In *wring*, *write*, and all English words that begin with *wr*, the *w* is silent.

Not all words follow such clear patterns. For example, in the word *trough* (a long, narrow container), the *gh* sounds like *f* and the word rhymes with *off*, but in the word *through*, the *gh* is silent and the vowel combination *ou* is also pronounced differently—the word is pronounced like *threw*.

These examples emphasize that words are not always spelled the way they are pronounced, or pronounced the way they are spelled. Using a dictionary to find the correct pronunciation of a word will help you achieve a command of the conventions of written and spoken English.

Practice and Apply Use a print or digital college-level dictionary to confirm the pronunciation and meaning of the words below. Take turns with a partner practicing the pronunciations and using the words in sentences.

1. cliché
2. subtle
3. indict
4. aisle
5. silhouette
6. segue
7. colonel
8. epitome
9. circuit
10. respite

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LANGUAGE CONVENTIONS: Balanced Sentences

Lincoln wrote complex but balanced sentences that helped emphasize key ideas. Consider this sentence in paragraph 5:

> **Yet, if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, "The judgments of the Lord are true and righteous altogether."**

Lincoln balances the evils of war against the evils of slavery. The two are connected. Then, there is further balance between "blood drawn with the lash" and "drawn with the sword." He then concludes with another balanced statement about the enduring truth of God's judgments: "as was said three thousand years ago, so still it must be said." The balanced way this long, complex sentence is constructed helps to make the meaning clear and strongly supports Lincoln's message.

Even short statements are balanced. For example, in paragraph 2, Lincoln writes:

> **All dreaded it—all sought to avert it.**

These stylistic choices support Lincoln's message that the war was just and necessary, but in order to preserve the Union, it was time for the North and the South to come together once again and to heal the nation's wounds.

Practice and Apply Review the letter you wrote for the Create and Discuss section of this lesson. Use the space below to revise your writing. Practice rewriting some of your sentences as balanced sentences to make your ideas more accessible and compelling.

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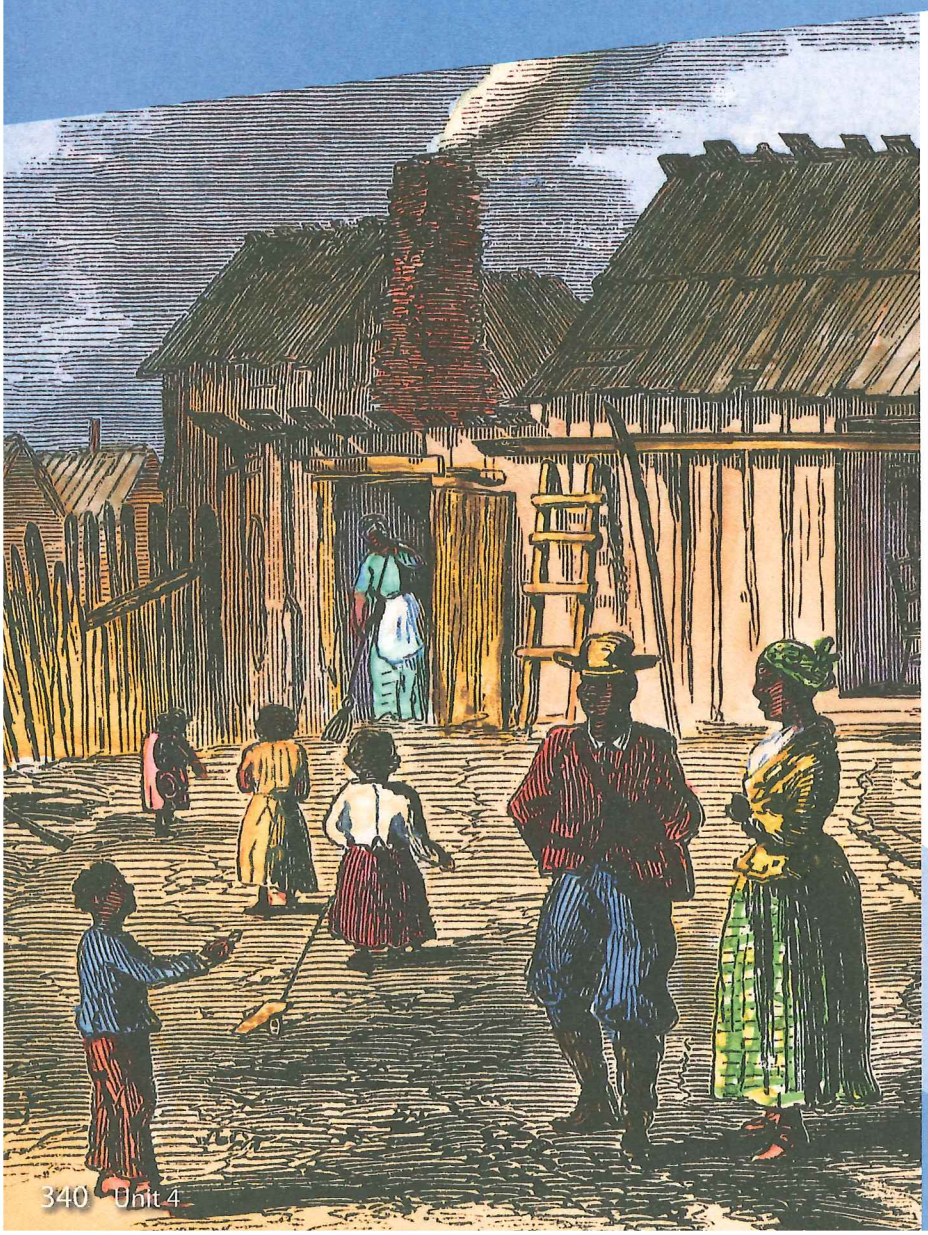
TO MY OLD MASTER

Letter by **Jourdon Anderson**



340 Unit 4

ESSENTIAL QUESTION:

When is self-determination possible?

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QUICK START

What do you know about the system of slavery that existed in the United States before the Civil War? List five facts about slavery.

ANALYZE LETTERS

Letters are formal or informal communications that convey information to an individual or group. Letters have several structural characteristics, including a **date;** an **addressee;** a **salutation,** or greeting; a **body;** a **closing** word or phrase; and a **signature.** They are generally written as private correspondence, though letters can become public. For example, the letters of well-known figures may be published, typically after their deaths, due to interest in the life and ideas of the sender.

Some letters are published as historical artifacts that provide context on a period or culture. Jourdon Anderson certainly conveys a memorable point of view on the system of slavery in "To My Old Master." As you read, look for the pertinent examples and commentary that convey his feelings about the situation at the time.

GENRE ELEMENTS: LETTER

- written by an individual to another person or to a group
- may be formal or informal
- a literary letter may be read by a wider audience because the author is well known or reveals information about a period or place
- an open letter is addressed to a specific person but published for a broad readership

ANALYZE TONE

Tone is a writer's attitude toward his or her subject. A writer can communicate tone through diction, details, and direct statements of his or her position.

Writers may also use literary devices to convey their attitude on a subject. One such device is **verbal irony**—a contrast between what is stated and what is meant. Sometimes irony can produce **understatement,** which creates emphasis by saying less than is actually true. These devices may be used to create a humorous or restrained tone.

As you read, note details that suggest the writer's tone in the chart.

LITERARY ELEMENT	EXAMPLE
Diction	
Details	
Direct statements	
Irony	

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CRITICAL VOCABULARY

disposed **reckoning** **recompense** **virtuous**

Circle the letter of the best definition of each Critical Vocabulary term.

1. The prisoner insisted that there would be a day of **reckoning** for the false charge.
   a. retribution **b.** calculation **c.** forgiveness

2. Fully devoted to his faith and its values, he lived a **virtuous** life.
   a. quiet **b.** moral **c.** devout

3. The audience was **disposed** to accept the speaker's appeal.
   a. opposed **b.** inclined **c.** touched

4. "Your gratitude is sufficient **recompense** for my labors," she said.
   a. payment **b.** thanks **c.** regard

LANGUAGE CONVENTIONS

Noun Clauses Subordinate clauses used as nouns are called noun clauses. A noun clause may be used as a subject, a direct object, an indirect object, a predicate nominative, or the object of a preposition. Because they are clauses, they include both subjects and verbs, but not in a form that allows them to stand alone as a sentence. Noun clauses are introduced either by pronouns, such as *that, what, who, whoever, which,* and *whose,* or by subordinating conjunctions, such as *how, when, where, why,* and *whether.* The example below contains a noun clause as an indirect object. As you read, note other examples of noun clauses in "To My Old Master."

> **I would have gone back to see you all when I was working in the Nashville Hospital, but one of the neighbors told me that Henry intended to shoot me if he ever got a chance.**

ANNOTATION MODEL

NOTICE & NOTE

As you read, note how the author uses diction and details to communicate tone. In the model, you can see one reader's notes about "To My Old Master."

It would do me good to go back to the dear old home again, and see Miss Mary and Miss Martha and Allen, Esther, Green, and Lee. Give my love to them all, and tell them I hope we will meet in the better world, if not in this. I would have gone back to see you all when I was working in the Nashville Hospital, but one of the neighbors told me that Henry intended to shoot me if he ever got a chance.

The tone seems warm and affectionate.

Wow! I wonder if this friendly tone is genuine?

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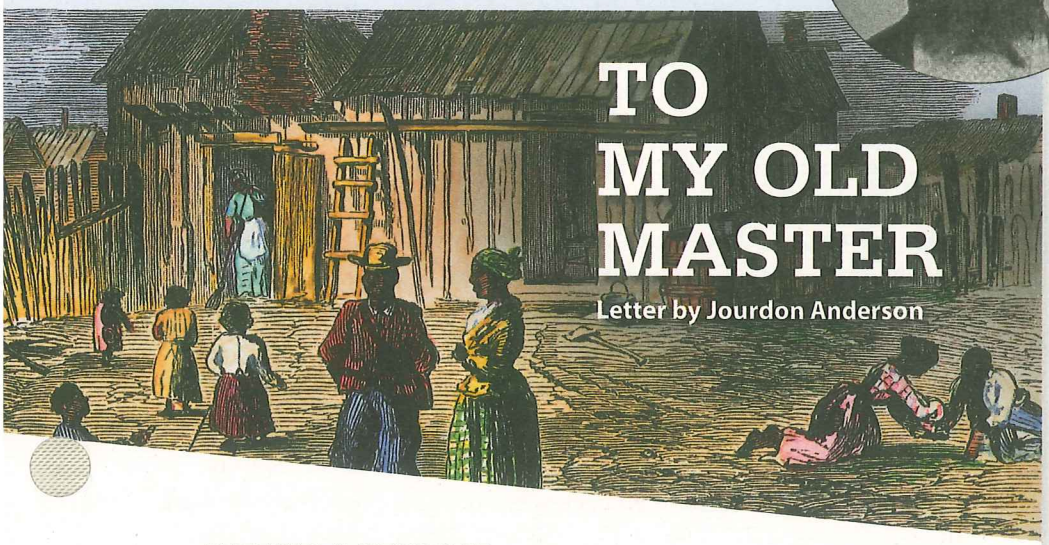
BACKGROUND

Jourdon Anderson *(1826–1907) was enslaved for the first 38 years of his life working on a plantation in Tennessee. He and his wife were freed during the Civil War when Union troops came to the plantation where they worked. They took their children to Ohio, where Anderson found work and they lived in freedom. A year later, after the war ended, the man who had held them in slavery wrote Jourdon and asked him to come back to work, as the plantation was in dire straits. Jourdon dictated this letter, which was sent in response. Later, it was published in a newspaper.*



TO MY OLD MASTER

Letter by Jourdon Anderson

SETTING A PURPOSE

As you read, pay attention to the details Anderson includes about his situation. Think about whether he is seriously considering Colonel Anderson's offer to return to work.

Dayton, Ohio

August 7, 1865

To My Old Master, Colonel P.H. Anderson, Big Spring, Tennessee

1 Sir: I got your letter, and was glad to find that you had not forgotten Jourdon, and that you wanted me to come back and live with you again, promising to do better for me than anybody else can. I have often felt uneasy about you. I thought the Yankees would have hung you long before this, for harboring Rebs they found at your house. I suppose they never heard about your going to Colonel Martin's to kill the Union soldier that was left by his company in their stable. Although you shot at me twice before I left you, I did not want to hear of your being hurt, and am glad you are still living. It would do me good to go back to the dear old home again, and see Miss Mary and Miss Martha and Allen,

Notice & Note

Use the side margins to notice and note signposts in the text.

ANALYZE TONE

Annotate: Mark the sentence in paragraph 1 that describes Jourdan's surprising response to Colonel Anderson's action.

Draw Conclusions: What does the writer convey by describing his response to this incident?

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LANGUAGE CONVENTIONS

Annotate: Mark the noun clause in the first sentence of paragraph 2.

Analyze: What function does this noun clause serve in the sentence? What does it refer to?

ANALYZE TONE

Annotate: In paragraph 3, mark Anderson's response to the Colonel's offer of freedom.

Analyze: What contrast is there between Anderson and the Colonel's understanding of Anderson's situation?

disposed
(dĭ-spōzd´) *adj.* having a preference, disposition, or tendency.

recompense
(rĕk´əm-pĕns) *n.* payment in return for something, such as a service.

reckoning
(rĕk´ə-nĭng) *n.* a settlement of accounts.

Esther, Green, and Lee. Give my love to them all, and tell them I hope we will meet in the better world, if not in this. I would have gone back to see you all when I was working in the Nashville Hospital, but one of the neighbors told me that Henry intended to shoot me if he ever got a chance.

2 I want to know particularly what the good chance is you propose to give me. I am doing tolerably well here. I get twenty-five dollars a month, with victuals[1] and clothing; have a comfortable home for Mandy,—the folks call her Mrs. Anderson,—and the children—Milly, Jane, and Grundy—go to school and are learning well. The teacher says Grundy has a head for a preacher. They go to Sunday school, and Mandy and me attend church regularly. We are kindly treated. Sometimes we overhear others saying, "Them colored people were slaves" down in Tennessee. The children feel hurt when they hear such remarks; but I tell them it was no disgrace in Tennessee to belong to Colonel Anderson. Many darkeys would have been proud, as I used to be, to call you master. Now if you will write and say what wages you will give me, I will be better able to decide whether it would be to my advantage to move back again.

3 As to my freedom, which you say I can have, there is nothing to be gained on that score, as I got my free papers in 1864 from the Provost-Marshal-General of the Department of Nashville. Mandy says she would be afraid to go back without some proof that you were **disposed** to treat us justly and kindly; and we have concluded to test your sincerity by asking you to send us our wages for the time we served you. This will make us forget and forgive old scores, and rely on your justice and friendship in the future. I served you faithfully for thirty-two years, and Mandy twenty years. At twenty-five dollars a month for me, and two dollars a week for Mandy, our earnings would amount to eleven thousand six hundred and eighty dollars. Add to this the interest for the time our wages have been kept back, and deduct what you paid for our clothing, and three doctor's visits to me, and pulling a tooth for Mandy, and the balance will show what we are in justice entitled to. Please send the money by Adams's Express, in care of V. Winters, Esq., Dayton, Ohio. If you fail to pay us for faithful labors in the past, we can have little faith in your promises in the future. We trust the good Maker[2] has opened your eyes to the wrongs which you and your fathers have done to me and my fathers, in making us toil for you for generations without **recompense**. Here I draw my wages every Saturday night; but in Tennessee there was never any pay-day for the negroes any more than for the horses and cows. Surely there will be a day of **reckoning** for those who defraud the laborer of his hire.

[1] **victuals** (vĭt´lz): food fit for human consumption.
[2] **good Maker:** God.

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4 In answering this letter, please state if there would be any safety for my Milly and Jane, who are now grown up, and both good-looking girls. You know how it was with poor Matilda and Catherine. I would rather stay here and starve—and die, if it come to that—than have my girls brought to shame by the violence and wickedness of their young masters. You will also please state if there has been any schools opened for the colored children in your neighborhood. The great desire of my life now is to give my children an education, and have them form **virtuous** habits.

5 Say howdy to George Carter, and thank him for taking the pistol from you when you were shooting at me.

From your old servant,

Jourdon Anderson.

virtuous
(vûr´chōō-əs) *adj.* having or showing virtue, especially moral excellence.

ANALYZE LETTERS

Annotate: Mark the sentence that closes the letter.

Analyze: Why does the writer conclude with another example of the Colonel's poor behavior?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section.

1 What message does Anderson send in paragraph 1 when explaining his worries for his former master's safety?

A The former master is fortunate not to have been punished.

B The former master is a hothead who always gets into trouble.

C Anderson wants to have nothing to do with the former master.

D Anderson will only return if the former master apologizes for shooting at him.

2 What does Anderson ask for to test the Colonel's sincerity?

F Freedom for himself and his family

G Wages earned while they were enslaved

H A role in the Nashville Hospital

J Greetings to his old friends

3 What does Anderson wish for his daughters?

A A return to their childhood homes

B Good marriages and jobs

C Safety and an education

D Good relations with the former master

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Infer** What details about his current situation does Anderson include in paragraph 2? Why does he include this information?
2. **Analyze** What is ironic about the Colonel's willingness to grant Anderson his freedom? How does Anderson respond?
3. **Analyze** One way writers convey tone is through **diction,** or word choice. In paragraph 3, what does Anderson mean when he asks for "what we are in justice entitled to"? Why did he choose these words to express this idea?
4. **Infer** Consider the details the writer includes about his life as a servant to Colonel Anderson. How are these examples pertinent to the Colonel's request? What do they suggest about the writer's life at that time and his feeling toward Colonel Anderson's request?
5. **Synthesize** How would you describe the overall tone of the letter? Explain your answer, citing evidence from the text including examples of direct statements, verbal irony, and understatement.

RESEARCH

RESEARCH TIP
Be sure to evaluate the credibility of your sources. Government websites ending in .gov will have reliable information on these questions, as will general encyclopedias and many sites devoted to Civil War history.

The end of the Civil War saw a huge change in southern society due to the end of slavery. Find out how the three amendments to the U.S. Constitution known as the "Civil War amendments" dramatically changed the status of African Americans.

AMENDMENT	YEAR	EFFECT
Thirteenth		
Fourteenth		
Fifteenth		

Extend President Abraham Lincoln declared many enslaved African Americans to be free when he issued the Emancipation Proclamation. Given that, why was the Thirteenth Amendment necessary? Find out and write a paragraph or two comparing the two government actions.

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CREATE AND PRESENT

Write a Biographical Essay Numerous historical figures had a hand in helping African Americans gain their freedom. One of the most distinguished African Americans of the 19th century was Frederick Douglass, who escaped slavery and became an eloquent leader of the movement to abolish slavery. Research Douglass and write an essay about his life.

- ❑ Take notes on the details on key events in his life, including his escape from slavery, his role in reform movements, and his continued advocacy for African Americans' rights.
- ❑ Use reliable, authoritative sources; provide source information for all facts and quotations.
- ❑ Craft an essay with a logical structure, including an introduction, body, and conclusion that state a thesis about the impact of Douglass.
- ❑ Cite sources correctly in the final essay.

Go to **Developing a Topic** in the **Writing Studio** for help.

Give a Presentation Turn your essay into a presentation given to a small group of students.

- ❑ Practice reading your essay, speaking loudly enough to be heard, pronouncing all words clearly, and placing emphasis on the most important points.
- ❑ Present your essay to the group. When you are done, ask your listeners if they have any questions and respond to them.
- ❑ Listen to others in the group make their presentations and ask clarifying questions of them.

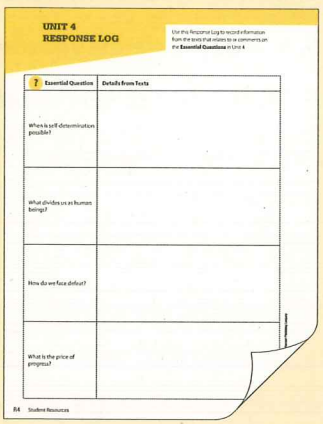
Go to **Giving a Presentation** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? When is self-determination possible?

Gather Information Review your annotations and notes on "To My Old Master." Then, add relevant information to your Response Log. As you determine which information to include, think about:

- how people demonstrate strength of character and will
- how people choose to address wrongs and injustices
- what it means to make a moral choice


UNIT 4
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the Essential Question in Unit 4.

? Essential Question	Details from Texts
When is self-determination possible?	
What divides us as human beings?	
How do we face defeat?	
What is the price of progress?	

R4 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from the letter, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **confirm**
- ❑ **definitely**
- ❑ **deny**
- ❑ **format**
- ❑ **unify**

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CRITICAL VOCABULARY

WORD BANK
disposed
recompense
reckoning
virtuous

Practice and Apply Choose the correct word to complete each sentence.

1. "We will _____ you fairly for your efforts on our behalf," the business owner told her lawyer.
2. Millions of fans were _____ to embrace the newest entry in the popular movie franchise.
3. The final _____ of the proceeds showed that the charity auction was a great success.
4. The children's education aimed to ensure that they would be _____ and not immoral.

VOCABULARY STRATEGY: Use Sentence Structure to Determine Meaning of Words

Go to **Words with Multiple Meanings** in the **Vocabulary Studio** for help.

Many words in English can function as more than one part of speech. *Promising,* for instance, can be a gerund used to indicate the act of making a promise or an adjective meaning something likely to succeed. With words that have multiple meanings, you can use sentence structure to determine which meaning is appropriate in context.

Practice and Apply Read the following sentences. Write the part of speech and the correct meaning in context for each boldface word. Use a print or digital dictionary to validate your choices if necessary.

1. They **disposed** of the leftover supplies by dumping them in the trash.
2. The family was well **disposed** toward anyone who liked dogs.
3. Mr. and Mrs. Tomlinson offered a **recompense** for the return of their cat.
4. How will you **recompense** the employees who exceeded expectations?
5. If you give me the **reckoning,** I will settle the bill.
6. The producers were **reckoning** that more people would attend the show.

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LANGUAGE CONVENTIONS: Noun Clauses

Noun clauses are subordinate clauses used as nouns. They are introduced either by pronouns, such as *that, what, who, whoever, which,* and *whose,* or by subordinating conjunctions, such as *how, when, where, why,* and *whether.* However, these same words may introduce adjective clauses as well. For that reason, you need to consider how a clause functions within its sentence to determine which type of clause it is. One way of checking is to try substituting *something* or *someone* for the clause. If you do that and the sentence still makes sense, it is probably a noun clause.

Go to **The Noun Cla** the **Grammar Studio** help.

This example is a noun clause serving as a direct object because you can say "I know *something*."

I know whose woods these are.

This example is an adjective clause because you cannot say "The book *something* has clearly been read many times."

The book that is tattered has clearly been read many times.

Practice and Apply Look at the following sentences from "To My Old Master." Determine if the boldface phrases are noun clauses and, if so, what function they serve in the sentence. Are they a subject, a direct object, an indirect object, a predicate nominative, or the object of a preposition?

1. I got your letter, and was glad to find **that you had not forgotten Jourdon . . .**

2. I would have gone back to see you all **when I was working in the Nashville Hospital, . . .**

3. I want to know particularly **what the good chance is you propose to give me.**

4. I will be better able to decide **whether it would be to my advantage to move back again.**

5. . . . please state if there would be any safety for my Milly and Jane, **who are now grown up, . . .**

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RESPOND

L WAR
TOGRAPHS

Image Collection by **Mathew Brady, Alexander Gardner,** and **Andrew J. Russell**

ESSENTIAL QUESTION:

What divides us as human beings?

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QUICK START

You've probably heard the saying, "A picture is worth a thousand words." Can you think of a photograph you've seen that exemplifies this saying? Share it with your group, and explain what you find compelling about it.

MAKE CONNECTIONS

In this lesson, you will examine photographs taken during the Civil War and make connections between them and other materials related to the topic. One way of making connections is to link what you are reading or seeing to your background knowledge or to other texts you have read. You might also relate a text to the world at large.

Think about what you know about the Civil War or the other texts you have read on the subject. As you view the photographs, make connections between them and what you already know, and think about what they add to your understanding of the topic. You may also have questions if what you see in the photographs relates to or conflicts with what you already know about the Civil War. Write down any questions that occur to you while viewing.

GENRE ELEMENTS: PHOTOJOURNALISM

- includes still images
- documents events of historical significance
- conveys a message through subject and composition

WHAT I'VE READ ON THE TOPIC	MY OWN KNOWLEDGE	WHAT PHOTOS TELL ME	QUESTIONS I HAVE ABOUT PHOTOS

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GET READY

ANALYZE MEDIA EFFECTIVENESS

The Civil War photographs produced by Mathew Brady and others were intended to reveal the terrible realities of the conflict to an audience that tended to romanticize war. The photos were important to soldiers, who did not want to burden family members with battlefield descriptions in their letters, and to families, who desperately wanted information about their loved ones. The photographs printed in newspapers and magazines motivated civilian efforts to send relief supplies to those who were fighting.

Photojournalists communicate the significant details and broad context of a story through the selection of **subjects,** or the central figures in a photograph, and **composition,** or the arrangement of visual elements. Civil War cameras could not capture motion, so photographers were limited to photographing their subjects before and after battle. Scenes from the camps, prisons, hospitals, and the aftermath of battles were typical settings.

As you view the photographs, think about the choices the photographer made and the ideas conveyed through the images. What message is the photographer sending? Who is the intended audience, and how might those people perceive the photographs? Are the photographs effective? If not, what would make them more powerful? Record your ideas in the chart.

PHOTOGRAPH	PHOTOGRAPHER'S MESSAGE	AUDIENCE PERCEPTION	EFFECTIVENESS
Photo 1			
Photo 2			
Photo 3			
Photo 4			

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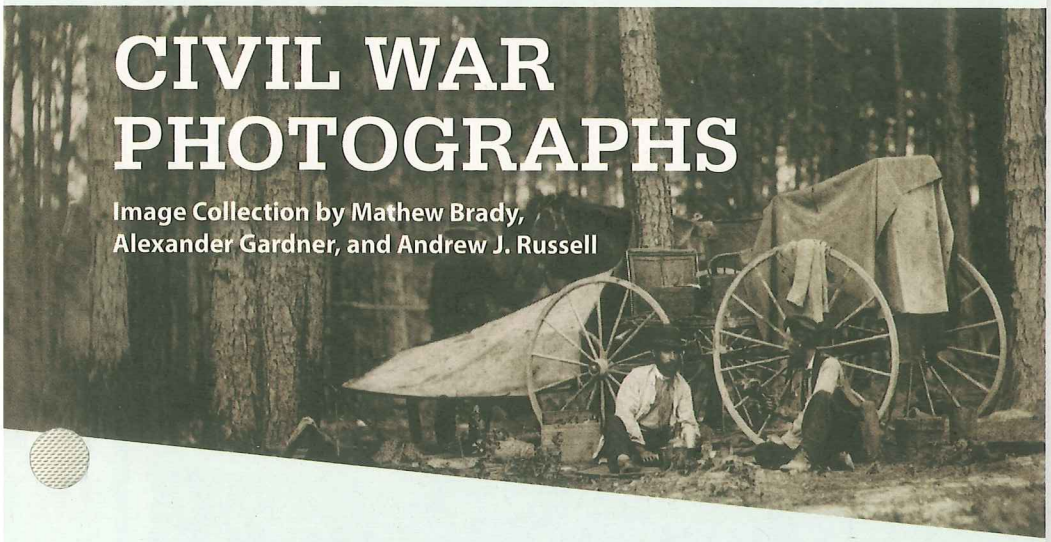
BACKGROUND

Mathew Brady *(1823–1896),* **Alexander Gardner** *(1821–1882), and* **Andrew J. Russell** *(1829–1902) took thousands of photographs of the Civil War. When it began in 1861, advances in photography enabled these men to take their photographic equipment to the camps and battlefields. Brady, Gardner, and Russell braved not only harsh weather and rugged terrain but also stray bullets in their quest to capture the realities of war.*



CIVIL WAR PHOTOGRAPHS

Image Collection by Mathew Brady, Alexander Gardner, and Andrew J. Russell

Before the late 1800s, important news was generally limited to text. News about the progress of war, for example, appeared in newspapers and in soldiers' letters to people back home. By the time of the Civil War, photographic technology had advanced enough that photographers could be mobile. Those brave enough to carry their equipment with them to the front lines were able to show civilians the stark realities of war. The Civil War was the first war to be documented in photographs, and it fundamentally changed war journalism.

There were still limitations to camera technology. Soldiers moving on battlefields became blurry figures in a hazy landscape. However, preparations for battle, the daily life of soldiers, and the gruesome aftermath of battle could be captured. Photographers set up cameras in fields strewn with corpses. They took photos of the wounded in hospitals and enemy soldiers in prisons. The photos then had to be processed, which was an added difficulty. Photographers set up portable darkrooms and rinsed the finished photos in streams, but the photos could easily be ruined by dirt and debris. The courage and determination of these photographers gave the nation a remarkable historical record of an important time in its history.

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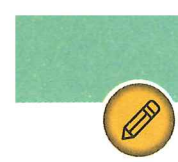

NOTICE & NOTE

SETTING A PURPOSE

As you examine each of these historic photographs, think about what story the photographer wanted to tell and how the image connects with your knowledge of the Civil War.

ANALYZE MEDIA EFFECTIVENESS

Annotate: What images in this photograph stand out to you?

Analyze: How does the composition of this photograph evoke a mood? What is surprising or unexpected about the photo?

Battlefield at Gettysburg, 1863. In the background is McPherson's (or Herbst's) Woods where Confederate Brigadier General James J. Archer's brigade was captured. Mathew Brady, photographer, in the foreground

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September 1863, Culpeper, Virginia. Officers of the U.S. Horse Artillery Brigade commanded by Captain James M. Robertson (seated 2nd row, 4th from left). Alexander Gardner, photographer

MAKE CONNECTIONS

Annotate: What is happening in this photograph?

Connect: Does this photo remind you of any photos you have seen in the world at large? How does the photo connect to the overall war effort?

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1863(?), "Pine Cottage," winter quarters for Union soldiers. Mathew Brady, photographer

MAKE CONNECTIONS

Annotate: What items and activities do you see in this photograph?

Interpret: Consider what you already know about the Civil War. What does this photo suggest to people back home who would want news of their loved ones?

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The ruins of Richmond, Virginia, capital of the Confederacy, after the city surrendered on April 3, 1865. Andrew J. Russell, photographer

ANALYZE MEDIA EFFECTIVENESS

Annotate: What details in the photograph show that retreating Confederate troops burned bridges and munitions?

Evaluate: Richmond residents believed that General Robert E. Lee would never abandon the capital. What message would the photographer have wanted to convey? How do you think southerners reacted to this photo? How would northerners have reacted?

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ANALYZE MEDIA

Support your responses with evidence from the text. NOTEBOOK

1. **Compare** Choose two of the images. How do these photos and captions present the experience of the Civil War? Do they present it similarly or differently? Explain.
2. **Connect** How do these images and captions confirm or contradict what you already knew about the time, place, and events of the Civil War?
3. **Connect** How do these images connect to what you know or have read about the Civil War? How do they connect to other historical events? Explain.
4. **Evaluate** Civil War photographer Alexander Gardner said that "verbal representations" of war "may or may not have the merit of accuracy; but photographic presentments of them will be accepted by posterity with an undoubting faith." Evaluate these photos against this statement. Which can be deemed faithful presentations of war and why?
5. **Critique** Which image and caption communicate the photographer's purpose and intended effect most powerfully? Explain.

RESEARCH

RESEARCH TIP
When doing historical research, look for websites published by museums and historical institutions which are reliable and accurate.

Today, we all carry slim, lightweight digital cameras that allow us to capture and share images all over the world in an instant. During the Civil War, photography was much different. Do some research to answer the questions about how photographic images were created and distributed during the Civil War.

QUESTION	ANSWER
What equipment was needed?	
How was a photograph developed?	
How did the public come to view the photograph?	

Connect Photojournalists in the Civil War went to great lengths and incurred great danger to capture their images. How are their jobs similar and different to that of a modern photojournalist covering wars?

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CREATE AND DEBATE

Write a Didactic Placard When images and other objects are displayed in a museum, they are usually accompanied by a didactic placard—a sign that provides the viewer with context and information about the image or object. Find an image like those you have just studied, and write a didactic placard.

- ❑ Include an approximate date of the image.
- ❑ Say who the photographer is.
- ❑ Write a short paragraph explaining what the image shows and why it's important.
- ❑ Add other details about the image an audience would find interesting.

Hold a Debate Form two groups to debate the question, "Should the public be exposed to the violent images of war?"

- ❑ Think about how images might affect people's attitudes toward war.
- ❑ Use evidence to support your arguments. Consider the photographs in this lesson as well as other examples you have encountered.
- ❑ Be tolerant of opposing viewpoints and respond respectfully when you disagree with a participant.

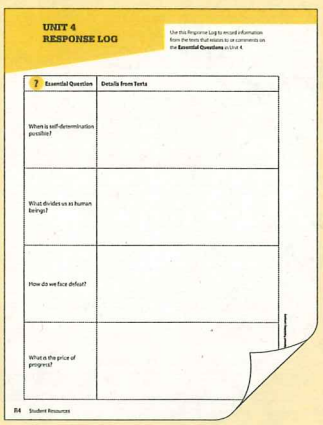
Go to the **Speaking and Listening Studio** for more on holding a debate.

RESPOND TO THE ESSENTIAL QUESTION

? What divides us as human beings?

Gather Information Review your annotations and notes on the Civil War photographs. Then, add relevant information to your Response Log. As you determine which information to include, think about:

- the messages that war photography can convey
- how photographs and other media can shape people's opinions on an issue
- the emotional effects of violent imagery


UNIT 4
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the Essential Questions in Unit 4.

? Essential Question	Details from Texts
When is self-determination possible?	
What divides us as human beings?	
How do we face defeat?	
What is the price of progress?	

R4 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned about photography during the Civil War, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **confirm**
- ❑ **definitely**
- ❑ **deny**
- ❑ **format**
- ❑ **unify**

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AN OCCURRENCE AT OWL CREEK BRIDGE

Short Story by **Ambrose Bierce**

ESSENTIAL QUESTION:

How do we face defeat?

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QUICK START

Think about a time when you were in a situation you felt like you could not change. How did you respond? Did your actions make a difference? Discuss your situation with a partner.

ANALYZE LITERARY ELEMENTS

The author's treatment of literary elements shapes your understanding of how the story unfolds and the overall meaning the writer conveys. One important literary element is **point of view,** the perspective from which the story is told. The **narrator** is the voice that tells the story; as a result, the reader only knows what the narrator is able to tell. Types of point of view include:

- **first-person:** told by a character in the work whose knowledge is limited by his or her own experiences
- **third-person omniscient:** told by a voice outside the story who knows the thoughts and feelings of all the characters
- **third-person limited:** told by a voice outside the story who focuses on one character's thoughts and feelings

The way literary elements relate influences your understanding of a story. For example, the author's choice of point of view may impact how you perceive the plot, setting, and characters. It can even impact the story's **theme,** or message about life. As you read, look for clues about point of view and note the way point of view relates to other literary elements throughout the story.

GENRE ELEMENTS: SHORT STORY

- is a brief fictional work, usually written in prose
- is told from a point of view, which may shift depending on the structure of the story
- uses the relationship of literary elements to convey a theme

ANALYZE STRUCTURE

To analyze the **structure** of a literary work, you examine the relationship between its parts and its content. This story is divided into three numbered sections, each of which occurs at a different point in time. After you read each section, summarize the events that occur and note when they take place.

SECTION	WHAT HAPPENS	WHEN
I		
II		
III		

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CRITICAL VOCABULARY

summarily	**effaced**	**presaging**	**malign**
poignant	**undulations**	**interminable**	**ineffable**

To see how many Critical Vocabulary words you already know, use them to complete the sentences. Each sentence will use two vocabulary words.

1. Maya's previously _____ joy was quickly _____ when she received the bad news.
2. Isaac tried unsuccessfully not to harbor _____ thoughts about the school's principal after he had been _____ dismissed from his office.
3. The comedian's _____ jokes caused Seamus to writhe with displeasure so much that his _____ were visible.
4. Isis and her new partner were met with messages _____ happiness and a long, _____ life from the palm reader.

LANGUAGE CONVENTIONS

Sensory Language Language that connects to the five senses (sight, sound, smell, taste, touch) is called sensory language. Writers use sensory language to create an image that readers are meant to visualize, or create a description that readers are meant to experience.

> **With their greater infrequency the sounds increased in strength and sharpness. They hurt his ear like the thrust of a knife; he feared he would shriek. What he heard was the ticking of his watch.**

In the example, Bierce appeals to the reader's sense of sound to make his character's experience vivid. As you read, note the way Bierce's sensory language brings scenes to life.

ANNOTATION MODEL

NOTICE & NOTE

As you read, notice clues that help identify the point of view of the story. Think about how the point of view relates to other literary elements, including plot, character, and theme. In the model, you can see one reader's notes on "An Occurrence at Owl Creek Bridge."

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees.

The details suggest third-person point of view.

This person is in danger.

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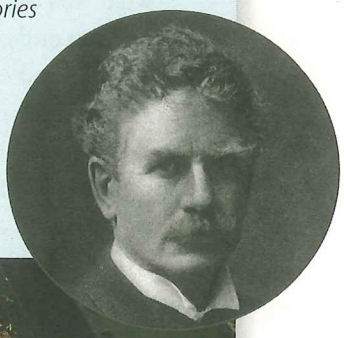
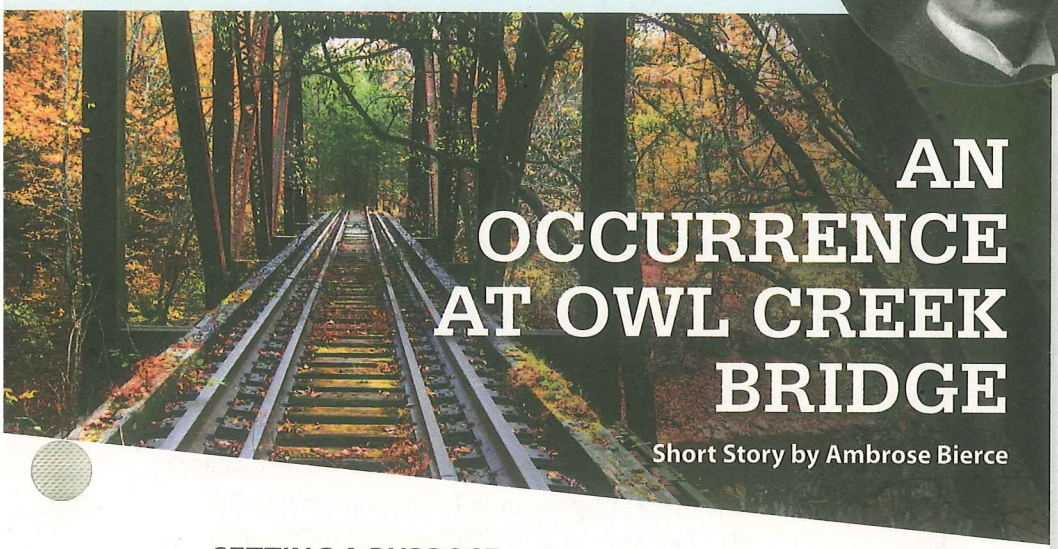
BACKGROUND

Ambrose Bierce *(1842–1914) Born into a poor family, Bierce spent his early years on an Indiana farm until he left home at 15 to work at a newspaper. Three years later, he joined the Union army to fight in the Civil War. After the war, he moved to San Francisco and started publishing short stories in the 1870s. The contrast between soldiers' dreams of glory and the senselessness of warfare became a recurring theme in his work, as is seen in "An Occurrence at Owl Creek Bridge."*





AN OCCURRENCE AT OWL CREEK BRIDGE

Short Story by Ambrose Bierce

SETTING A PURPOSE

As you read, think about how the story is structured. How does its organization build suspense and keep you interested? How does it reveal the events leading up to the protagonist's dilemma to the reader?

I

1 A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid upon the sleepers[1] supporting the metals of the railway supplied a footing for him and his executioners—two private soldiers of the Federal army, directed by a sergeant who in civil life may have been a deputy sheriff. At a short remove upon the same temporary platform was an officer in the uniform of his rank, armed. He was a captain. A sentinel at each end of the bridge stood with his rifle in the position known as "support," that is to say, vertical in front of the left shoulder, the hammer resting on the forearm thrown straight across the

[1] **sleepers:** railroad ties.

Notice & Note

Use the side margins to notice and note signposts in the text.

ANALYZE LITERARY ELEMENTS

Annotate: Mark details in paragraph 1 that tell where and when the story takes place.

Predict: What is going to happen to the man?

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chest—a formal and unnatural position, enforcing an erect carriage of the body. It did not appear to be the duty of these two men to know what was occurring at the center of the bridge; they merely blockaded the two ends of the foot planking that traversed it.

2 Beyond one of the sentinels nobody was in sight; the railroad ran straight away into a forest for a hundred yards, then, curving, was lost to view. Doubtless there was an outpost farther along. The other bank of the stream was open ground—a gentle acclivity[2] topped with a stockade of vertical tree trunks, loopholed for rifles, with a single embrasure[3] through which protruded the muzzle of a brass cannon commanding the bridge. Midway of the slope between bridge and fort were the spectators—a single company of infantry in line, at "parade rest," the butts of the rifles on the ground, the barrels inclining slightly backward against the right shoulder, the hands crossed upon the stock.[4] A lieutenant stood at the right of the line, the point of his sword upon the ground, his left hand resting upon his right. Excepting the group of four at the center of the bridge, not a man moved. The company faced the bridge, staring stonily, motionless. The sentinels, facing the banks of the stream, might have been statues to adorn the bridge. The captain stood with folded arms, silent, observing the work of his subordinates, but making no sign. Death is a dignitary who when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him. In the code of military etiquette silence and fixity are forms of deference.

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

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

ANALYZE LITERARY ELEMENTS

Annotate: Mark the phrases that indicate point of view in paragraph 3.

Evaluate: What point of view is used in paragraph 3? How does the point of view affect the perception of events?

[2] **acclivity:** an upward slope.

[3] **embrasure:** a flared opening in a wall for a gun, with sides angled so that the inside opening is larger than that on the outside.

[4] **stock:** the wooden part of the rifle that serves as a handle.

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

5 He closed his eyes in order to fix his last thoughts upon his wife and children. The water, touched to gold by the early sun, the brooding mists under the banks at some distance down the stream, the fort, the soldiers, the piece of drift—all had distracted him. And now he became conscious of a new disturbance. Striking through the thought of his dear ones was a sound which he could neither ignore nor understand, a sharp, distinct, metallic percussion like the stroke of a blacksmith's hammer upon the anvil; it had the same ringing quality. He wondered what it was, and whether immeasurably distant or near by—it seemed both. Its recurrence was regular, but as slow as the tolling of a death knell.[5] He awaited each stroke with impatience and—he knew not why—apprehension. The intervals of silence grew progressively longer; the delays became maddening. With their greater infrequency the sounds increased in strength and sharpness. They hurt his ear like the thrust of a knife; he feared he would shriek. What he heard was the ticking of his watch.

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

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

II

8 Peyton Farquhar was a well-to-do planter, of an old and highly respected Alabama family. Being a slave owner and like other slave owners a politician he was naturally an original secessionist and ardently devoted to the Southern cause. Circumstances of

[5] **the tolling of a death knell:** the slow, steady ringing of a bell at a funeral or to indicate death.

ANALYZE LITERARY ELEMENTS

Annotate: Mark details in paragraph 4 that tell you the narrator's thoughts.

Evaluate: How do these details portray a shift in point of view?

ANALYZE STRUCTURE

Annotate: Mark details that suggest the main character is thinking about escaping.

Predict: Reread this section, starting with paragraph 3. What would you expect to happen next? Cite evidence to support your answer.

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ANALYZE STRUCTURE

Annotate: Compare paragraph 10 with the description in paragraphs 1 and 2. Mark details that connect the two sections of the story.

Evaluate: What is the effect of including similar details in the two sections?

an imperious nature, which it is unnecessary to relate here, had prevented him from taking service with the gallant army that had fought the disastrous campaigns ending with the fall of Corinth,[6] and he chafed under the inglorious restraint, longing for the release of his energies, the larger life of the soldier, the opportunity for distinction. That opportunity, he felt, would come, as it comes to all in war time. Meanwhile he did what he could. No service was too humble for him to perform in aid of the South, no adventure too perilous for him to undertake if consistent with the character of a civilian who was at heart a soldier, and who in good faith and without too much qualification assented to at least a part of the frankly villainous dictum that all is fair in love and war.

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

10 "The Yanks are repairing the railroads," said the man, "and are getting ready for another advance. They have reached the Owl Creek bridge, put it in order and built a stockade on the north bank. The commandant has issued an order, which is posted everywhere, declaring that any civilian caught interfering with the railroad, its bridges, tunnels or trains will be **summarily** hanged. I saw the order."

summarily
(sə-mĕr´ə-lē) *adv.* quickly and without ceremony.

11 "How far is it to the Owl Creek bridge?" Farquhar asked.

12 "About thirty miles."

13 "Is there no force on this side the creek?"

14 "Only a picket post[7] half a mile out, on the railroad, and a single sentinel at this end of the bridge."

MEMORY MOMENT

Notice & Note: Notice the placement of Section II in the story. When does this part of the story actually take place?

Analyze: What information about the characters do you learn in this section?

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

16 The soldier reflected. "I was there a month ago," he replied. "I observed that the flood of last winter had lodged a great quantity of driftwood against the wooden pier at this end of the bridge. It is now dry and would burn like tow."[8]

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

[6] **Corinth:** a town in Mississippi that was the site of a Civil War battle in 1862.
[7] **picket post:** the camp of soldiers who are assigned to guard against a surprise attack.
[8] **tow** (tō): coarse, dry fiber.

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III

18 As Peyton Farquhar fell straight downward through the bridge he lost consciousness and was as one already dead. From this state he was awakened—ages later, it seemed to him—by the pain of a sharp pressure upon his throat, followed by a sense of suffocation. Keen, **poignant** agonies seemed to shoot from his neck downward through every fiber of his body and limbs. These pains appeared to flash along well-defined lines of ramification[9] and to beat with an inconceivably rapid periodicity. They seemed like streams of pulsating fire heating him to an intolerable temperature. As to his head, he was conscious of nothing but a feeling of fullness—of congestion. These sensations were unaccompanied by thought. The intellectual part of his nature was already **effaced**; he had power only to feel, and feeling was torment. He was conscious of motion. Encompassed in a luminous cloud, of which he was now merely the fiery heart, without material substance, he swung through unthinkable arcs of oscillation[10], like a

poignant
(poin´yənt) *adj.* physically or mentally painful.

efface
(ĭ-fās´) *v.tr.* to rub or wipe out; erase.

[9] **flash . . . ramification:** spread out rapidly along branches from a central point.
[10] **oscillation:** the action of swinging back and forth.

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vast pendulum. Then all at once, with terrible suddenness, the light about him shot upward with the noise of a loud plash; a frightful roaring was in his ears, and all was cold and dark. The power of thought was restored; he knew that the rope had broken and he had fallen into the stream. There was no additional strangulation; the noose about his neck was already suffocating him and kept the water from his lungs. To die of hanging at the bottom of a river!—the idea seemed to him ludicrous. He opened his eyes in the darkness and saw above him a gleam of light, but how distant, how inaccessible! He was still sinking, for the light became fainter and fainter until it was a mere glimmer. Then it began to grow and brighten, and he knew that he was rising toward the surface—knew it with reluctance, for he was now very comfortable. "To be hanged and drowned," he thought, "that is not so bad; but I do not wish to be shot. No; I will not be shot; that is not fair."

LANGUAGE CONVENTIONS

Annotate: Reread paragraph 19. Mark details and sensory language that illustrate Peyton Farquhar's panic.

Synthesize: How do these sensory details contribute to your understanding of his character?

19 He was not conscious of an effort, but a sharp pain in his wrist apprised him that he was trying to free his hands. He gave the struggle his attention, as an idler might observe the feat of a juggler, without interest in the outcome. What splendid effort!—what magnificent, what superhuman strength! Ah, that was a fine endeavor! Bravo! The cord fell away; his arms parted and floated upward, the hands dimly seen on each side in the growing light. He watched them with a new interest as first one and then the other pounced upon the noose at his neck. They tore it away and thrust it

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fiercely aside, its **undulations** resembling those of a water-snake. "Put it back, put it back!" He thought he shouted these words to his hands, for the undoing of the noose had been succeeded by the direst pang that he had yet experienced. His neck ached horribly; his brain was on fire; his heart, which had been fluttering faintly, gave a great leap, trying to force itself out at his mouth. His whole body was racked and wrenched with an insupportable anguish![11] But his disobedient hands gave no heed to the command. They beat the water vigorously with quick, downward strokes, forcing him to the surface. He felt his head emerge; his eyes were blinded by the sunlight; his chest expanded convulsively, and with a supreme and crowning agony his lungs engulfed a great draught of air, which instantly he expelled in a shriek!

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

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

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

undulation
(ŭn´jə-lā´shən, ŭn´dyə-, -də-) *n.* a regular rising and falling or movement to alternating sides; movement in waves.

ANALYZE STRUCTURE

Annotate: Mark details in paragraphs 21 and 22 that describe the soldiers' reaction to Farquhar's escape.

Synthesize: Explain whether the details in this description are realistic. Cite text evidence in your response.

[11] **racked . . . anguish:** stretched and twisted with unendurable physical pain.

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and that all famous marksmen had them. Nevertheless, this one had missed.

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

presaging
(prĕs´ĭj-ĭng) *adj.* predicting.

24 "Attention, company! . . . Shoulder arms! . . . Ready! . . . Aim! . . . Fire!"

ANALYZE LITERARY ELEMENTS

Annotate: Mark details in paragraphs 25–27 that reveal Farquhar's perspective.

Analyze: How does learning about these events from Farquhar's perspective build suspense?

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

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

27 The hunted man saw all this over his shoulder; he was now swimming vigorously with the current. His brain was as energetic as his arms and legs; he thought with the rapidity of lightning.

28 "The officer," he reasoned, "will not make that martinet's[12] error a second time. It is as easy to dodge a volley as a single shot. He has probably already given the command to fire at will. God help me, I cannot dodge them all!"

29 An appalling plash within two yards of him was followed by a loud, rushing sound, *diminuendo*,[13] which seemed to travel back through the air to the fort and died in an explosion which stirred the very river to its deeps! A rising sheet of water curved over him, fell down upon him, blinded him, strangled him! The cannon had taken a hand in the game. As he shook his head free from the commotion of the smitten water he heard the deflected shot humming through

[12] **martinet's:** alluding to a strict disciplinarian or person who demands that regulations be followed exactly.

[13] ***diminuendo*** (dĭ-mĭn-yōō-ĕn´dō) ***Italian*:** gradually decreasing in loudness.

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the air ahead, and in an instant it was cracking and smashing the branches in the forest beyond.

30 "They will not do that again," he thought; "the next time they will use a charge of grape.[14] I must keep my eye upon the gun; the smoke will apprise me—the report arrives too late; it lags behind the missile. That is a good gun."

31 Suddenly he felt himself whirled round and round—spinning like a top. The water, the banks, the forests, the now distant bridge, fort and men—all were commingled and blurred. Objects were represented by their colors only; circular horizontal streaks of color—that was all he saw. He had been caught in a vortex and was being whirled on with a velocity of advance and gyration that made him giddy and sick. In a few moments he was flung upon the gravel at the foot of the left bank of the stream—the southern bank—and behind a projecting point which concealed him from his enemies. The sudden arrest of his motion, the abrasion of one of his hands on the gravel, restored him, and he wept with delight. He dug his fingers into the sand, threw it over himself in handfuls and audibly blessed it. It looked like diamonds, rubies, emeralds; he could think of nothing beautiful which it did not resemble. The trees upon the bank were giant garden plants; he noted a definite order in their arrangement, inhaled the fragrance of their blooms. A strange, roseate light shone through the spaces among their trunks and the wind made in their branches the music of æolian harps.[15] He had no wish to perfect his escape—was content to remain in that enchanting spot until retaken.

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

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

34 By night fall he was fatigued, footsore, famishing. The thought of his wife and children urged him on. At last he found a road which led him in what he knew to be the right direction. It was as wide and straight as a city street, yet it seemed untraveled. No fields bordered it, no dwelling anywhere. Not so much as the barking of a dog suggested human habitation. The black bodies of the trees formed a straight wall on both sides, terminating on the horizon in a point, like a diagram in a lesson in perspective. Overhead, as he looked up through this rift in the wood, shone great golden stars looking unfamiliar and grouped in strange constellations. He was sure

ANALYZE LITERARY ELEMENTS

Annotate: Mark details in paragraph 31 that describe Farquhar's movement.

Analyze: How does Farquhar feel while he is moving? How does he feel when he stops? From what point of view is the scene described?

interminable
(ĭn-tûr´mə-nə-bəl) *adj.* endless.

[14] **grape:** short for *grapeshot,* a cluster of several small iron balls fired in one shot from a cannon.

[15] **music of æolian** (ē-ō´lē-ən) **harps:** heavenly, or unearthly, music.

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malign
(mə-līn´) *adj.* evil in disposition, nature, or intent.

they were arranged in some order which had a secret and **malign** significance. The wood on either side was full of singular noises, among which—once, twice, and again, he distinctly heard whispers in an unknown tongue.

35 His neck was in pain and lifting his hand to it he found it horribly swollen. He knew that it had a circle of black where the rope had bruised it. His eyes felt congested; he could no longer close them. His tongue was swollen with thirst; he relieved its fever by thrusting it forward from between his teeth into the cold air. How softly the turf had carpeted the untraveled avenue—he could no longer feel the roadway beneath his feet!

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

ineffable
(ĭn-ĕf´ə-bəl) *adj.* beyond description; inexpressible.

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with a sound like the shock of a cannon—then all is darkness and silence!

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

NOTICE & NOTE

ANALYZE STRUCTURE

Annotate: Reread paragraphs 34–36. Mark details that suggest Peyton Farquhar is going to escape his situation.

Infer: What can you infer about how he is going to escape? Does this support or contradict what happens at the end of the story?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 Why does the soldier who visited Farquhar give him such detailed information about the bridge?

A He wants to help Farquhar become a war hero.

B He made a plan to take action against the Union.

C He was trying to trick Farquhar into committing a crime.

D He only appears in Farquhar's imagination.

2 Which of the following details is an example of the use of third-person limited point of view?

F *He wore a moustache and a pointed beard.*

G *The preparations being complete, the two private soldiers stepped aside.*

H *Peyton Farquhar was a well-to-do planter.*

J *By night fall he was fatigued, footsore, famishing.*

3 What is the significance of the ticking watch in the story?

A It reminds the man of his family.

B It represents hope and a desire to escape.

C It tells the reader how much time has passed.

D It conveys fear and anxiety in the situation.

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Analyze** Review the chart you filled out as you read. How would the story be different if it were told in chronological order? Why did the writer structure the story the way he did? Explain.
2. **Infer** What is the Union soldiers' reason for hanging Farquhar? Cite text evidence in your response.
3. **Evaluate** Citing at least two examples from the story, explain how the shifts in point of view impact the plot and build suspense. What would be different about the story if it were told entirely from the third-person omniscient point of view?
4. **Evaluate** Explain whether the author intended Farquhar's escape to be believable. Cite text evidence in your response.
5. **Notice & Note** Section II includes background details on Farquhar's desire for "the larger life of the soldier, the opportunity for distinction." Based on his dreams of glory and his ultimate fate, what theme does Bierce express about heroism and the realities of war?

RESEARCH

RESEARCH TIP
Coming up with short, targeted phrases related to your topic is a helpful way to find relevant search results, especially when conducting an online search.

Farquhar finds himself in danger as a result of an encounter with a spy who poses as his ally during the Civil War. Do some research on the use of spies at this time to answer the questions in the chart.

QUESTION	ANSWER
Who are some well-known spies?	
Why were spies used?	
Were spies typically effective?	

Extend Choose one of the well-known spies you learned about and create a brief presentation. Note details such as which side the spy was on in the conflict and why the spy became well known.

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CREATE AND PRESENT

Write a Short Story Write your own short story, making sure to include specific details about the main character, plot, and setting. Also, consider what themes you want to develop throughout the story and how point of view might help that express your theme.

- ❑ Identify a clear topic. What is your purpose for telling this story?
- ❑ Decide on what point of view you will use to tell the story. How will this help to convey your message?
- ❑ Include literary elements, such as character and setting, to develop your theme.
- ❑ Determine your audience. Will they understand the themes you are developing? Provide them with any background information they need.

Share Your Story Find a partner and take turns sharing your story. Be sure to provide each other with feedback.

- ❑ Discuss the elements of a short story you included. Were you successful? Why or why not?
- ❑ Ask your partner what he or she thinks your theme is and confirm whether he or she is correct. Discuss what details you considered when developing your theme.
- ❑ Provide each other with feedback.

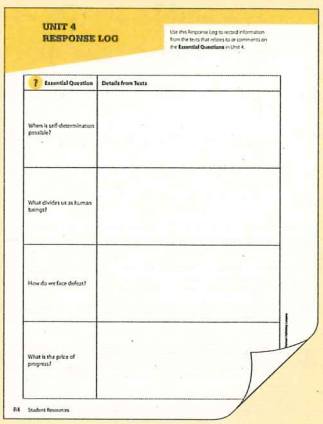
Go to **Writing Narratives** in the **Writing Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? How do we face defeat?

Gather Information Review your annotations and notes on the story. Then, add relevant information to your Response Log. As you determine which information to include, think about:

- the way the conflict was developed and resolved
- how you learn about the main character and the danger he faces
- the way the theme is conveyed through literary elements


UNIT 4
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Question** in Unit 4.

? Essential Question	Details from Texts
When is self-determination possible?	
What divides us as human beings?	
How do we face defeat?	
What is the price of progress?	

R4 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from the short story, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **confirm**
- ❑ **definitely**
- ❑ **deny**
- ❑ **format**
- ❑ **unify**

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CRITICAL VOCABULARY

WORD BANK

summarily	**presaging**
poignant	**interminable**
effaced	**malign**
undulations	**ineffable**

Practice and Apply Underline the words that are used incorrectly in the sentences.

1. Carlito was asked to put up paintings on the newly **effaced,** white walls, which he did **summarily**—it took him the entire day.
2. As the waves' **undulations** became more rapid, heavy clouds formed, **presaging** rain; this caused Troy to make a **poignant** journey from the door to the car.
3. To punish her brother for his **malign** behaviors, Niko sent him to an **interminable** cabin. When he arrived, the confusion on his face was **ineffable.**

VOCABULARY STRATEGY: Etymology

Go to **Understanding Word Origins** in the **Vocabulary Studio** for help.

Etymology is the study of the origin of words and how the meaning of words has evolved over time. The word *etymology*, for example, derives from the Greek word *etumos*, meaning "true." Etumologia was the study of words' true meanings. This evolved into etymology, from the Old French word *ethimologie*.

Knowing the etymology of a word provides an enhanced perspective about its most effective use. You can differentiate subtle differences with similar or related words, both now and from the past. You also begin to see patterns and relationships between languages, which enriches your ability to communicate with others and understand what you are reading. When reading anything from the past, understanding the etymology of words can help clarify meanings that might otherwise become lost or misconstrued.

Practice and Apply The etymologies of the words below have been provided. Explain the connection between the definition of the word and its etymology using the clues provided.

1. **confirm** – Latin: *con* – together; *firmare* – strengthen
2. **definitely** – Latin: *definitus* – bounded, limited
3. **deny** – Latin: *denagare* – refuse, reject
4. **format** – Latin: *formare* – shape
5. **unify** – Latin: *unificare* – make one

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LANGUAGE CONVENTIONS: Sensory Language

Sensory language is language that appeals to one of the five senses—touch, sight, sound, taste, and hearing. In "An Occurrence at Owl Creek Bridge," the author uses sensory language to bring the story to life. When Farquhar is under water, for example, the narrator uses vivid sensory language to describe the protagonist's pain.

> **His neck ached horribly; his brain was on fire; his heart, which had been fluttering faintly, gave a great leap, trying to force itself out at his mouth.**

In this sentence, Bierce appeals to the senses of sight and touch. He says that the character's "brain was on fire" (paragraph 19), which means he is experiencing pain and is disoriented. He also says that "his heart . . . gave a great leap" (paragraph 19), meaning his heart was beating hard and fast. Notice that the sensory language in this passage makes the text more vibrant.

Practice and Apply Review the story you wrote in the Create and Present section. Choose three instances where you can add sensory language to make your story more effective and memorable. Write your revised sentences in the space below.

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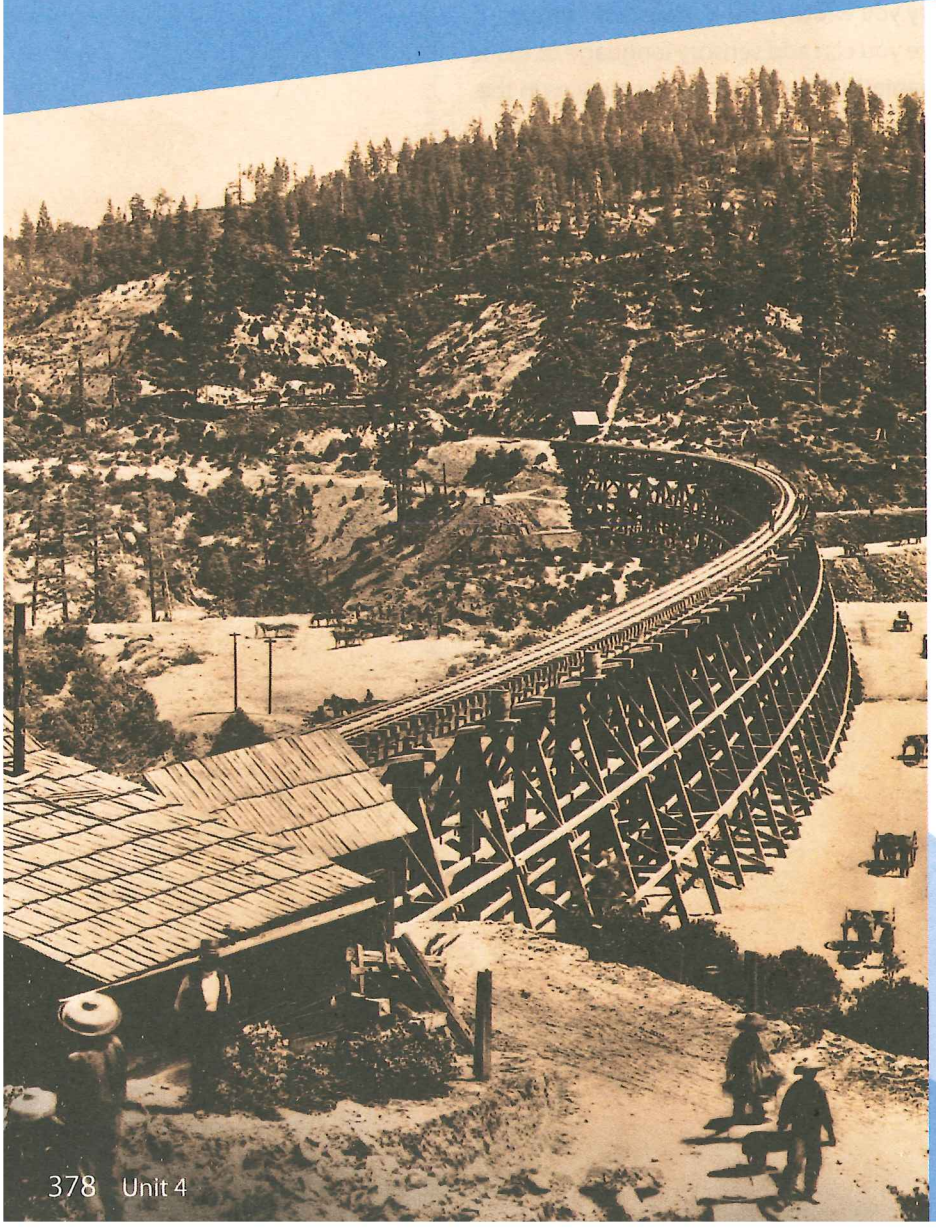
BUILDING THE TRANSCONTINENTAL RAILROAD

History Writing by **Iris Chang**



ESSENTIAL QUESTION:

What is the price of progress?

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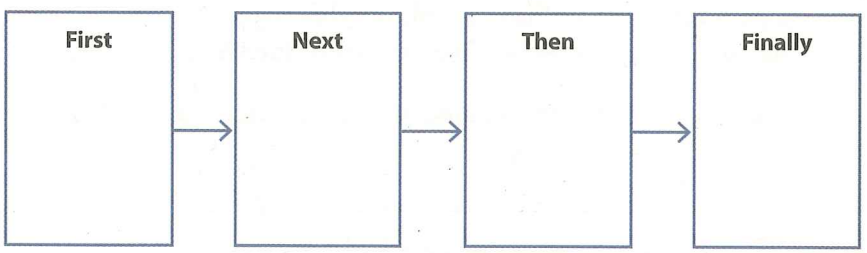
QUICK START

The text you are about to read explores the human cost of progress in the mid-1800s. With a partner, think of an innovation that made it possible to solve a problem or move forward. What negative effects resulted?

ANALYZE INFORMATIONAL TEXTS

"Building the Transcontinental Railroad" is a **historical narrative,** an account of real events that happened in the past. Writers of historical narratives try to accurately depict events as they happened. As you read, notice the inclusion of details such as economic or cultural factors that tell you about what life was like at the time.

Writers of historical narratives like Chang usually present events in **chronological order,** or the order in which they occurred. This organizational design allows Chang to develop the sequence of events over the course of the text. Dates and time-order signal words, such as *finally, later,* and *then,* help show the connections between events. As you read, use the chart to record important events and dates.



GENRE ELEMENTS: HISTORY WRITING

- written in the third person
- usually presents events in chronological order
- places events in their historical, social, or economic context
- based on facts from primary and secondary sources

ANALYZE AUTHOR'S PURPOSE

An **author's purpose** is her reason for writing. An author's purpose may be suggested by her diction and the way she describes events. For example, phrases that reveal Iris Chang's **tone,** or attitude toward her topic, might suggest her purpose for telling the story of Chinese laborers. An author might also include particular information from primary or secondary sources that supports her purpose.

Ask yourself these questions to determine and analyze Iris Chang's purpose:

- What is Chang's attitude toward the treatment of Chinese laborers?
- What details and events does Chang emphasize in the account?
- How do certain descriptions and quotations add power to Chang's message?

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CRITICAL VOCABULARY

formidable **expedience** **diligence** **systematize**

To see how many Critical Vocabulary words you already know, write the correct word that completes the sentence.

1. If something inspires awe or fear, it is _____.
2. A means of achieving an end is _____.
3. The man's _____ made his work consistent and thorough.
4. If you _____ a proposal, you turn it into a specific plan.

LANGUAGE CONVENTIONS

Avoiding Misplaced Modifiers Modifiers change or limit the meaning of other words. For example, adjectives modify nouns by telling you something specific about them. Good writers like Iris Chang place modifiers near the words they modify, which adds to the clarity of her work. Note how the adjectives in the example below help you understand the challenge, and enhance the image, of the Sierra Nevada mountains.

> **The first and largest challenge was figuring out how to cut a path through California's and Nevada's rugged Sierra Nevada, which stood as a final barrier to the West.**

As your read, pay attention to how modifiers clarify what happens in the text.

ANNOTATION MODEL

NOTICE & NOTE

As you read, note the details that suggest Chang's purpose for writing. Notice words that suggest chronological order, the organizational design of the text. In the model, you can see one reader's notes about "Building the Transcontinental Railroad."

Making the vision real, however, was dangerous and frustrating. The territory between the coasts was unsettled and there was no reliable transport or route. Crossing the continent meant braving death by disease, brigands, Native Americans, starvation, thirst, heat, or freezing. This was true especially for those headed straight to the gold hills of California, but the gold rushers weren't the only ones frustrated by the lack of a safe passage between the settled East and the new state of California in the sparsely populated West. Californians themselves were impatient at waiting months to receive mail and provisions.

There were many dangers and challenges at this time.

important ideas about the need for the railroad

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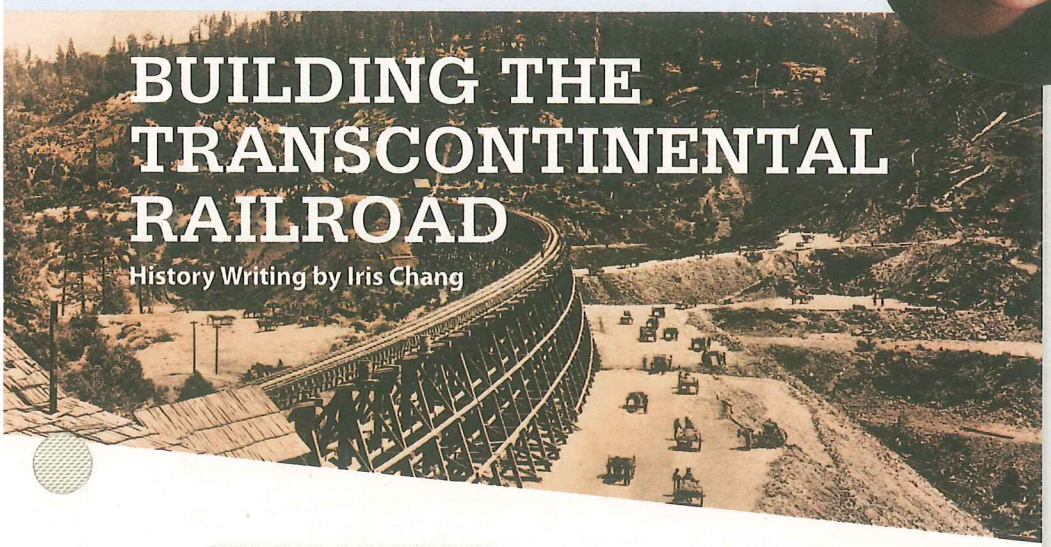
BACKGROUND

Iris Chang *(1968–2004) was a historian who sought to shed light on acts of injustice. Her international bestseller,* The Rape of Nanking, *documents previously unpublished accounts of brutal violence by the Japanese military during their occupation of China prior to World War II. In* The Chinese in America, *Chang traces her ethnic group's immigration experiences and achievements from the mid-19th century to the present day. This chapter from her book details the role of Chinese laborers in building a vital transportation link that fueled westward expansion in the United States.*



BUILDING THE TRANSCONTINENTAL RAILROAD

History Writing by Iris Chang

SETTING A PURPOSE

As you read, pay attention to the details that reveal Chang's attitude toward her subject and her purpose for writing.

1 *From sea to shining sea.* In the decade of the 1840s, Americans were consumed by this vision, articulated in the doctrine of Manifest Destiny, which proclaimed it the right and duty of the United States to expand its democratic way of life across the entire continent, from the Atlantic to the Pacific, from the Rio Grande in the south to the 54th parallel in the north. The country was feeling confident (during this decade, it acquired the territories of Texas, California, and Oregon), its population was increasing, and many wanted to push west, especially to California, made famous by gold and Richard Henry Dana's recounting of his adventures there, in *Two Years Before the Mast.*

2 Making the vision real, however, was dangerous and frustrating. The territory between the coasts was unsettled and there was no reliable transport or route. Crossing the continent meant braving death by disease, brigands,[1] Native Americans, starvation, thirst, heat, or freezing. This was true especially for

[1] **brigands:** bandits.

Notice & Note

Use the side margins to notice and note signposts in the text.

ANALYZE INFORMATIONAL TEXTS

Annotate: Mark two statements of time in paragraph 1 that indicate chronological order is the organizational design of the text.

Predict: What other details provide clues about when the events took place?

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those headed straight to the gold hills of California, but the gold rushers weren't the only ones frustrated by the lack of a safe passage between the settled East and the new state of California in the sparsely populated West. Californians themselves were impatient at waiting months to receive mail and provisions. Washington, too, recognized the economic as well as political benefits of linking the country's two coasts. In the West lay rich farmland waiting for settlement, gold and silver to be mined and taxed. What was needed was a transcontinental railroad to move more people west and natural resources safely and profitably to major markets back east.

3 There were only two overland routes west—over the Rockies or along the southern route through Apache and Comanche territory—both hazardous. It took longer, but was almost always safer, to get to California from anywhere east of the Missouri by sea. This meant heading east to the Atlantic Ocean or south to the Gulf of Mexico, boarding a ship that would sail almost to the southern tip of South America, passing through the Strait of Magellan, and heading back north to California. The sea voyage could be shortened considerably by disembarking on the eastern coast of Central America, traveling by wagon across the isthmus,[2] and then hitching a ride on the first steamer headed north.[3]

ANALYZE AUTHOR'S PURPOSE

Annotate: In paragraph 4, mark the role of the Chinese in building the transcontinental railroad.

Draw Conclusions: Why do you think Chang includes this information? What does its inclusion suggest about her purpose for writing?

4 The need for a transcontinental railroad was so strongly argued that Congress, with the support of President Lincoln, passed legislation to finance the railroad with government bonds, even though the country was already at war. Two companies divided the task of actual construction. In 1862, the Central Pacific Railroad Corporation, headed by the "Big Four"—Leland Stanford, Collis P. Huntington, Charles Crocker, and Mark Hopkins—was awarded the contract to lay tracks eastward from Sacramento, while its rival, the Union Pacific, was awarded the path westward from Omaha, Nebraska, which was already connected to the East through existing rail lines. The goal was to meet in the middle, connecting the nation with a continuous stretch of railroad tracks from the Atlantic to the Pacific. The Union Pacific's job—laying track over plains—was much easier, while the Central Pacific had to go over steep mountains. The Central Pacific engineers promised that the **formidable** physical obstacles could be overcome, and to a great extent, it was Chinese labor, and even, here and there, Chinese ingenuity, that helped make the transcontinental railroad a reality.

formidable
(fôr´mĭ-də-bəl) *adj.* difficult and intimidating.

5 The first and largest challenge was figuring out how to cut a path through California's and Nevada's rugged Sierra Nevada, which stood as a final barrier to the West. The workers of the Central Pacific had

[2] **isthmus** (ĭs´məs): a thin strip of land between two bodies of water.

[3] Eventually, U.S. engineers would build the Panama Canal in the early twentieth century. [Author's note]

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the dangerous task of ramming tunnels through these mountains, and then laying tracks across the parched Nevada and Utah deserts. Some engineers, watching the project from afar, said this was impossible. In a major recruitment drive for five thousand workers, the Central Pacific sent advertisements to every post office in the state of California, offering high wages to any white man willing to work. But the appeal secured only eight hundred. Why toil for wages when an instant fortune was possible in the mines? Many men who did sign on were, in the words of company superintendent James Strobridge, "unsteady men, unreliable. Some of them would stay a few days, and some would not go to work at all. Some would stay until payday, get a little money, get drunk, and clear out." The company thought of asking the War Department for five thousand Confederate prisoners to put to work, but Lee's surrender at the Appomattox Court House ended the war and this plan.

6 Fortunately for the Central Pacific, Chinese immigrants provided a vast pool of cheap, plentiful, and easily exploitable labor. By 1865, the number of Chinese in California reached close to fifty thousand, at least 90 percent of them young men. In the spring of that year, when white laborers demanded higher pay and threatened to strike, Charles Crocker, the Central Pacific's chief contractor, ordered Superintendent Strobridge to recruit Chinese workers. The tactic worked, and the white workers agreed to return, as long as no Chinese were hired, but by then the Central Pacific had the upper hand and hired fifty Chinese anyway—former miners, laundry men, domestic servants, and market gardeners—to do the hard labor of preparing the route and laying track. Many claimed the railroad did this as a reminder to the white workers that others were ready to replace them. Needless to say, this did not contribute to harmony between the whites and the Chinese.

7 Of course prejudice against the Chinese railroad workers did not start with the white laborers. Initially, Superintendent Strobridge was unhappy with their being hired. "I will not boss Chinese!" he roared, suggesting that the Chinese were too delicate for the job. (The Chinese averaged four feet ten inches in height and weighed 120 pounds.) Crocker, however, pointed out that a race of people who had built the Great Wall of China could build a railroad. Grudgingly, Strobridge put the Chinese to work, giving them light jobs, like filling dump carts.

8 To the surprise of many—but apparently not the Chinese themselves—the first fifty hired excelled at their work, becoming such disciplined, fast learners that the railroad soon gave them other responsibilities, such as rock cuts. In time, the Central Pacific hired another fifty Chinese, and then another fifty, until eventually the company employed thousands of Chinese laborers—the overwhelming majority of the railroad workforce. E. B. Crocker,

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark the words in paragraph 6 that Chang uses to describe Chinese immigrants.

Interpret: What do these words suggest about Chang's attitude toward those doing the hiring?

ANALYZE INFORMATIONAL TEXTS

Annotate: Mark the phrases in paragraph 8 that signal chronological order.

Analyze: How do these phrases help you understand the sequence of events?

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brother of Charles, wrote to Senator Cornelius Cole (R-Calif.) that the Chinese were nearly equal to white men in the amount of work they could do and far more reliable. Leland Stanford, the railroad's president, and later the founder of Stanford University, praised the Chinese as "quiet, peaceable, patient, industrious and economical." (Stanford's position on the Chinese was governed by **expedience**. In 1862, to please the racist sentiments of the state, he called the Chinese in California the "dregs" of Asia, a "degraded" people. A few years later, he was praising the Chinese to President Andrew Johnson and others in order to justify the Central Pacific's mass hiring of Chinese. Later still—notably in 1884, when he ran for the U.S. Senate—he would ally himself with those who favored a ban on Chinese immigration.)

expedience
(ĭk-spē′dē-əns) *n.* a self-interested means to an end.

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark the phrase in paragraph 9 that tells how the railroad executives felt about the Chinese workers.

Analyze: What does this suggest about Chang's purpose for writing this work?

9 Delighted by the productivity of the Chinese, railroad executives became fervent[4] advocates of Chinese immigration to California. "I like the idea of your getting over more Chinamen," Collis Huntington, one of the "Big Four" executives at the Central Pacific, wrote to Charlie Crocker in 1867. "It would be all the better for us and the State if there should a half million come over in 1868."

10 The Central Pacific printed handbills and dispatched recruiters to China, especially the Guangdong province, to find new workers. It negotiated with a steamship company to lower their rates for travel. And, fortuitously[5] for the Central Pacific, Sino-American diplomacy would create more favorable conditions for Chinese immigration to the United States. In 1868, China and the U.S. government signed the Burlingame Treaty. In exchange for "most favored nation" status in trade, China agreed to recognize the "inherent and inalienable right of man to change his home and allegiance and also the mutual advantage of free migration and emigration of their citizens and subjects respectively from one country to the other for purposes of curiosity or trade or as permanent residents."

11 The new Chinese recruits docked at San Francisco and were immediately transported by riverboat to Sacramento, and then by the Central Pacific's own train to the end of the laid tracks, which was a moving construction site. There they were organized into teams of about a dozen or so, with each team assigned its own cook and headman, who communicated with the Central Pacific foreman. The Chinese paid for their own food and cooked it themselves—they were even able to procure special ingredients like cuttlefish, bamboo shoots, and abalone. At night they slept in tents provided by the railroad, or in dugouts in the earth. At the peak of construction, Central Pacific would employ more than ten thousand Chinese men.

12 The large number of Chinese made white workers uncomfortable. As Lee Chew, a railroad laborer, later recalled in a spasm of national

[4] **fervent:** avid, enthusiastic.
[5] **fortuitously:** luckily; by favorable chance.

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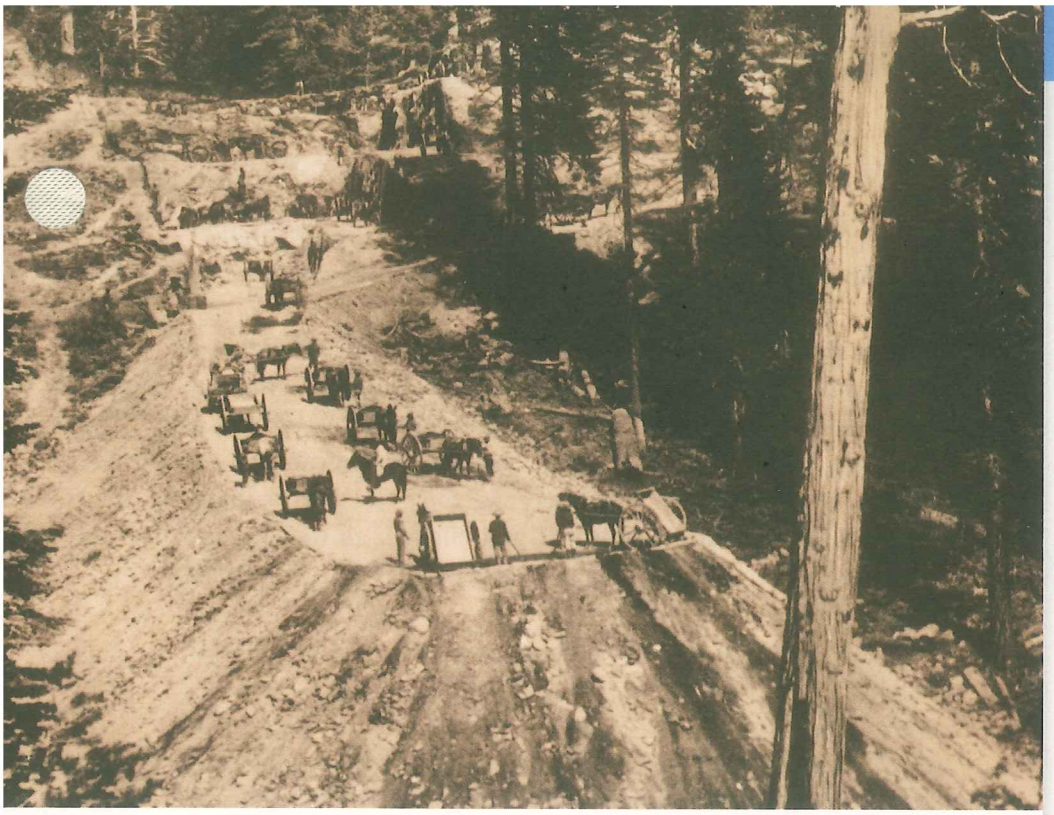

NOTICE & NOTE

pride, the Chinese were "persecuted not for their vices but for their virtues. No one would hire an Irishman, German, Englishman or Italian when he could get a Chinese, because our countrymen are so much more honest, industrious, steady, sober and painstaking." Crocker explicitly acknowledged this work ethic. After recruiting some Cornish miners from Virginia City, Nevada, to excavate one end of a tunnel and the Chinese the other, he commented, "The Chinese, without fail, always outmeasured the Cornish miners. That is to say, they would cut more rock in a week than the Cornish miners did. And here it was hard work, steady pounding on the rock, bone-labor." The Cornish eventually walked off the job, vowing that "they would not work with Chinamen anyhow," and soon, Crocker recalled, "the Chinamen had possession of the whole work."

13 White laborers began to feel that Chinese **diligence** forced everyone to work harder for less reward. Crocker recalled that one white laborer near Auburn was questioned by a gentleman about his wages. "I think we were paying $35 a month and board to white laborers, and $30 a month to Chinamen and they boarded themselves," Crocker said. "The gentleman remarked, 'That is pretty good wages.' 'Yes,' says he, 'but begad if it wasn't for them damned nagurs we would get $50 and not do half the work.' "

14 Some white laborers on the Central Pacific whispered among themselves about driving the Chinese off the job, but when Charles Crocker got wind of this, he threatened to replace all the whites with Chinese. Eventually the white workers gave up, placated[6] perhaps by being told that they alone could be promoted to the position of foreman. The more Chinese workers, the fewer whites in the labor

diligence
(dĭl´ə-jəns) *n.* consistent, thorough effort and dedication.

ANALYZE INFORMATIONAL TEXTS

Annotate: Reread paragraph 14. Underline what white laborers wanted to do. Circle how the executives reacted.

Connect: Why do you think Chang includes this information?

[6] **placated:** made peaceful or less angry.

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force and the less competition for foreman positions among the whites. And foremen were paid several times the wages of a Chinese laborer.

15 In the process of laying the track across northern California, Nevada, and Utah, hundreds of men—Chinese, Irish, German, and others—cleared a path through some of the world's largest trees, some with stumps so deeply rooted that ten barrels of gunpowder were often needed to unearth them. It was dangerous work—work that loosened boulders, started landslides, and filled the air with flying debris. Even more dangerous was the work that began upon reaching the Sierra Nevada.

16 Ideally, the roadbed[7] through the mountains would be tunneled through by heavy machinery. This machinery was unavailable, however, because it was expensive and difficult to transport (entire bridges would have had to be rebuilt for such machinery to reach the current site). Thus the Chinese were forced to chisel tunnels through the granite using only handheld drills, explosives, and shovels. In some places they encountered a form of porphyritic[8] rock so hard it was impervious[9] to frontal attack, even with gunpowder. Work proceeded, on average, seven inches a day, at a cost of as much as a million dollars for one mile of tunnel.

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark in paragraphs 17 and 18 what Chinese workers did and what happened to some of them.

Analyze: What tone is suggested by the diction in these paragraphs?

17 In the summer of 1866, to move farther faster, the railroad kept several shifts of men going day and night. Shoulder to shoulder, hour after hour, the Chinese railroad workers chipped away at the rock, breathing granite dust, sweating and panting by the dim flickering glow of candlelight, until even the strongest of them fainted from exhaustion.

18 Finally, to speed up the process, the Central Pacific brought in nitroglycerin. Only the Chinese—a people experienced with fireworks—were willing to handle this unpredictable explosive, pouring it into the tunnel through holes drilled in the granite. Countless workers perished in accidental blasts, but the Central Pacific did not keep track of the numbers.

19 Still the workers struggled on. One terrifying challenge lay at Cape Horn, the nickname for a three-mile stretch of gorge above the American River three miles east of Colfax, California, and fifty-seven miles east of Sacramento. Through much of the way, a flat roadbed had to be carved along a steep cliff, and a Chinese headman suggested to Strobridge that they employ an ancient method used to create fortresses along the Yangtze River gorges: they could dangle supplies down to the work site in reed baskets, attached to ropes secured over the tops of mountains.

[7] **roadbed:** the path or foundation on which railroad tracks are laid.
[8] **porphyritic** (pôr´fə-rĭt´ĭk): rock containing relatively large, visible crystals.
[9] **impervious:** immune or resistant.

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20 Reeds were shipped out immediately from San Francisco to Cape Horn. At night the Chinese workers wove them into wicker baskets and fastened them to sturdy ropes. When everything was ready, workers were lowered in the baskets to drill holes and tamp in dynamite, literally sculpting the rail bed out of the face of sheer rock. The lucky ones were hauled up in time to escape the explosions; others, peppered with shards of granite and shale, fell to their deaths in the valley below.

21 Disease swept through the ranks of the exhausted railroad workers, but the Chinese fared better than whites. Caucasian laborers, subsisting largely on salt beef, potatoes, bread, coffee, and rancid butter, lacked vegetables in their diet, while the Chinese employed their own cooks and ate better-balanced meals. White workers succumbed to dysentery after sharing communal dippers from greasy pails, but the Chinese drank fresh boiled tea, which they kept in whiskey barrels or powder kegs suspended from each end of a bamboo pole. They also avoided alcohol and, "not having acquired the taste of whiskey," as one contemporary observed, "they have fewer fights and no blue Mondays." Most important, they kept themselves clean, which helped prevent the spread of germs. The white men had "a sort of hydrophobia," one writer observed, whereas the Chinese bathed every night before dinner, in powder kegs filled with heated water.

22 In the Sierras, the railroad workers endured two of the worst winters in American history. In 1865, they faced thirty-foot drifts and spent weeks just shoveling snow. The following year brought the "Homeric winter" of 1866–67, one of the most brutal ever recorded, which dropped forty feet of snow on the crews and whipped up drifts more than eighty feet high. Power snowplows, driven forward by twelve locomotives linked together, could scarcely budge the densest of these drifts. Sheds built to protect the uncompleted tracks collapsed under the weight of the snow, which snapped even the best timber. On the harshest days, travel was almost impossible; as horses broke the icy crust, sharp edges slashed their legs to the bone. They received mail from a Norwegian postal worker on cross-country skis.

23 Making the best of the situation, the Chinese carved a working city under the snow. Operating beneath the crust by lantern light, they trudged through a labyrinth of snow tunnels, with snow chimneys and snow stairs leading up to the surface. Meanwhile, they continued to shape the rail bed out of rock, using materials lowered down to them through airshafts in the snow.

24 The cost in human life was enormous. Snow slides and avalanches swept away entire teams of Chinese workers. On Christmas Day 1866, the *Dutch Flat Enquirer* announced that "a gang of Chinamen employed by the railroad . . . were covered up by a snow slide and four or five died before they could be exhumed. Then snow

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark the direct quotations from a primary source in paragraph 21.

Infer: What is the purpose of including this account in the narrative?

LANGUAGE CONVENTIONS

Annotate: Adjectives, adverbs, and prepositional phrases are examples of modifiers. Mark two modifiers in paragraph 22.

Evaluate: How does Chang's careful placement of modifiers help make the situation clear?

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fell to such a depth that one whole camp of Chinamen was covered up during the night and parties were digging them out when our informant left." When the snow melted in the spring, the company found corpses still standing erect, their frozen hands gripping picks and shovels.

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark in paragraph 25 obstacles the laborers faced.

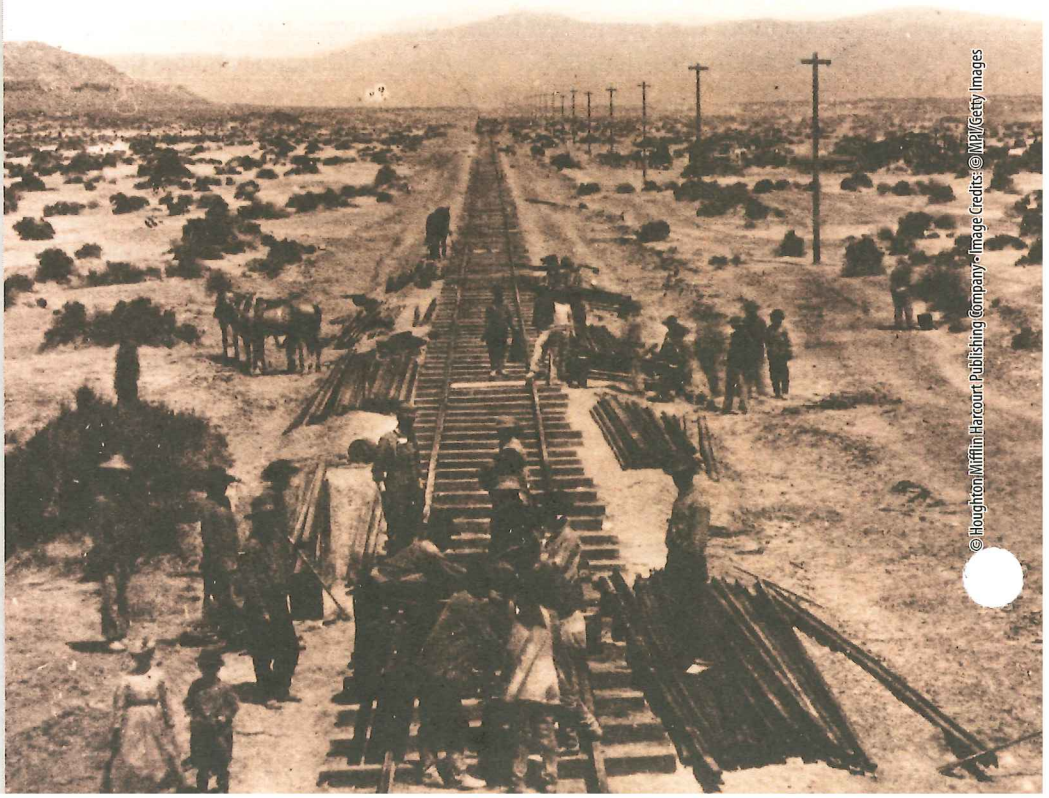
Draw Conclusions: Why does the writer include such vivid details? What tone, or attitude, does the inclusion of these details suggest?

25 Winter was only one obstacle. Other conditions also affected the workers. Landslides rolled tons of soil across the completed track, blocking its access and often smothering workers. Melting snow mired wagons, carts, and stagecoaches in a sea of mud. Once through the mountains, the crews faced terrible extremes of weather in the Nevada and Utah deserts. There the temperature could plummet to 50 degrees below zero—freezing the ground so hard it required blasting, as if it were bedrock—or soar above 120, causing heat stroke and dehydration.

26 The Chinese labored from sunrise to sunset six days a week, in twelve-hour shifts. Only on Sundays did they have time to rest, mend their clothes, talk, smoke, and, of course, gamble.[10] The tedium of their lives was aggravated by the **systematized** abuse and contempt heaped on them by the railroad executives. The Chinese worked longer and harder than whites, but received less pay: because the

systematize
(sĭs´tə-mə-tīz) *v.* to form something into an organized plan or scheme.

[10] Gambling was as addictive for Chinese railroad workers as whiskey among their white counterparts. Chinese gamblers left their mark on Nevada, where casinos credit the nineteenth-century Chinese railroad workers with introducing the game of keno, based on the Chinese lottery game of *pak kop piu*. [Author's note]



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Chinese had to pay for their own board, their wages were two-thirds those of white workers and a fourth those of the white foremen. (Even the allocation for feed for horses—fifty dollars a month for each—was twenty dollars more than the average Chinese worker earned.) Worst of all, they endured whippings from their overseers, who treated them like slaves.

27 Finally, the Chinese rebelled. In June 1867, as the Central Pacific tottered[11] on the brink of bankruptcy (Leland Stanford later described a two-week period when there was not a dollar of cash in the treasury), some two thousand Chinese in the Sierras walked off the job. As was their way in a strange land, they conducted the strike politely, appointing headmen to present James Strobridge a list of demands that included more pay and fewer hours in the tunnels. They also circulated among themselves a placard written in Chinese, explaining their rights. In retrospect, it is surprising that they managed to organize a strike at all, for there are also reports of frequent feuds erupting between groups of Chinese workers, fought with spades, crowbars, and spikes. But organize they did.

28 The Central Pacific reacted swiftly and ruthlessly. An enraged Charles Crocker contacted employment agencies in an attempt to recruit ten thousand recently freed American blacks to replace the Chinese. He stopped payments to the Chinese and cut off the food supply, effectively starving them back to work. Because most of them could not speak English, could not find work elsewhere, and lacked transportation back to California, the strike lasted only a week. However, it did achieve a small victory, securing the Chinese a raise of two dollars a month. More important, by staging the largest Chinese strike of the nineteenth century, they demonstrated to their current and future employers that while they were willing and easily managed workers, if pushed hard enough they were able to organize to protect themselves, even in the face of daunting odds.

29 Later, the railroad management expressed admiration at the orderliness of the strike. "If there had been that number of whites in a strike, there would have been murder and drunkenness and disorder," Crocker marveled. "But with the Chinese it was just like Sunday. These men stayed in their camps. They would come out and walk around, but not a word was said; nothing was done. No violence was perpetuated[12] along the whole line."

30 The Chinese were certainly capable, however, of violence. As the railroad neared completion, the Chinese encountered the Irish workers of the Union Pacific for the first time. When the two companies came within a hundred feet of each other, the Union Pacific Irish taunted the Chinese with catcalls and threw clods of dirt.

[11] **tottered:** wobbled unsteadily.
[12] **perpetuated:** sustained.

ANALYZE INFORMATIONAL TEXTS

Annotate: Mark words in paragraph 27 that suggest chronological order.

Summarize: Restate the sequence of events in the paragraph.

CONTRASTS AND CONTRADICTIONS

Notice & Note: Underline the word in the first sentence that suggests a contrast.

Analyze: How does the information in paragraph 30 contrast with what Chang has said previously? Why does Chang include these details?

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When the Chinese ignored them, the Irish swung their picks at them, and to the astonishment of the whites, the Chinese fought back. The level of antagonism continued to rise. Several Chinese were wounded by blasting powder the whites had secretly planted near their side. Several days later, a mysterious explosion killed several Irish workers. The presumption was that the Chinese had retaliated in kind. At that point, the behavior of white workers toward the Chinese immediately improved.

ANALYZE INFORMATIONAL TEXTS

Annotate: Mark the date and time in paragraph 31.

Evaluate: How does the use of dates and times help you understand the bet and how Crocker felt about the Chinese laborers?

31 If relations were often tense between the Chinese and the Irish, there were also moments of camaraderie.[13] In April 1869, the Central Pacific and Union Pacific competed to see who could throw down track the fastest. The competition arose after Charlie Crocker bragged that the Chinese could construct ten miles of track a day. (In some regions, the Union Pacific had averaged only one mile a week.) So confident was Crocker in his employees that he was willing to wager $10,000 against Thomas Durant, the vice president of Union Pacific. On the day of the contest, the Central Pacific had eight Irish workers unload materials while the Chinese spiked, gauged, and bolted the track, laying it down as fast as a man could walk. They broke the Union Pacific record by completing more than ten miles of track within twelve hours and forty-five minutes.

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark sentences in paragraph 32 that reveal Chang's attitude toward the Chinese and how they were treated.

Cite Evidence: What information in paragraph 32 relates to Chang's desire to bring attention to the Chinese laborers?

32 On May 10, 1869, when the railways from the east and west were finally joined at Promontory Point, Utah, the Central Pacific had built 690 miles of track and the Union Pacific 1,086 miles. The two coasts were now welded together. Before the transcontinental railroad, trekking across the country took four to six months. On the railroad, it would take six days. This accomplishment created fortunes for the moguls of the Gilded Age, but it also exacted a monumental sacrifice in blood and human life. On average, three laborers perished for every two miles of track laid, and eventually more than one thousand Chinese railroad workers died, with twenty thousand pounds of their bones shipped to China.[14] Without Chinese labor and know-how, the railroad would not have been completed. Nonetheless, the Central Pacific Railroad cheated the Chinese railway workers of everything they could. They tried to write the Chinese out of history altogether. The Chinese workers were not only excluded from the ceremonies, but from the famous photograph of white American laborers celebrating as the last spike, the golden spike, was driven into the ground. Of more immediate concern, the Central Pacific immediately

[13] **camaraderie:** friendly companionship.

[14] Years later, some of the Chinese railroad workers would journey back to the Sierra Nevada to search for the remains of their colleagues. On these expeditions, known as *jup seen you* ("retrieving deceased friends"), they would hunt for old grave sites, usually a heap of stones near the tracks marked by a wooden stake. Digging underneath the stones, they would find a skeleton next to a wax-sealed bottle, holding a strip of cloth inscribed with the worker's name, birth date, and district of origin. [Author's note]

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laid off most of the Chinese workers, refusing to give them even their promised return passage to California. The company retained only a few hundred of them for maintenance work, some of whom spent their remaining days in isolated small towns along the way, a few living in converted boxcars.

33 The rest of the Chinese former railway workers were now homeless as well as jobless, in a harsh and hostile environment. Left to fend for themselves, some straggled by foot through the hinterlands[15] of America, looking for work that would allow them to survive, a journey that would disperse them throughout the nation.

[15] **hinterlands:** remote areas.

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 Why did the Central Pacific hire so many Chinese workers?

A Americans generally preferred Chinese workers.

B The Chinese had experience building railroads.

C The Chinese were diligent and effective workers.

D The government required hiring Chinese workers.

2 Why did Crocker remind Strobridge that the Chinese had built the Great Wall of China?

F To show the Chinese could do demanding work

G To demonstrate knowledge about Chinese history

H To bring harmony between Chinese and white workers

J To suggest the Chinese build a wall as well as the railroad

3 When white workers plotted to drive off the Chinese workers, Charles Crocker —

A offered the white workers more money to stay on the job

B threatened to replace all the whites with Chinese workers

C encouraged them to follow through with their plans

D fired all the white workers for having a bad attitude

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Infer** What is Iris Chang's purpose for writing "Building the Transcontinental Railroad"? Cite evidence from the text that helps you infer her purpose.
2. **Analyze** What **tone,** or attitude, does Chang convey on the topic of Chinese workers? Provide examples of details and diction that reflect her attitude.
3. **Cause and Effect** According to Iris Chang, what economic, social, and political forces caused the United States to decide that building the railroad was important?
4. **Evaluate** Chang includes quotations from primary sources in the text. How does Chang's use of these quotations contribute to the effectiveness of her message? Cite specific examples in your response.
5. **Notice & Note** Why does the author present the contradiction between how the Chinese usually behaved and instances when they could be violent? What does this add to your understanding of the Chinese workers?

RESEARCH

RESEARCH TIP
If using the Internet, do not include the words *United States* or any other country in your search terms. Doing so will yield results on the Chinese experience in that country, rather than what they faced in China.

In the mid-1800s, people from China, especially Guangdong (Canton), were leaving their country by the thousands and settling all over the world. Research the events and circumstances in China at that time. What would induce so many thousands to leave during this period? Add what you find to the chart below.

DATES	EVENTS

Extend Review the events in your chart. Were the problems they faced particular to people in China at the time or did they confront issues that are still relevant to emigrants today? Discuss your ideas with a partner.

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CREATE AND DISCUSS

Write a Historical Report Research the building of the Transcontinental Railroad—the purpose, the need, the people involved. Compare your findings with Iris Chang's account. Then, write a report that compares Chang's account and the accounts you discover in your research.

- ❑ Start with a paragraph that sets the historical context.
- ❑ Include a thesis statement that expresses what you found and how it compares to Chang's narrative.
- ❑ Explain each similarity and difference between Chang's account and your own.
- ❑ End with a conclusion that restates your thesis statement.

Go to **Conducting Research** in the **Writing Studio** for help.

Discuss with a Small Group Engage in a group discussion to evaluate the effectiveness of Chang's account based on the details and events she includes, her links among ideas, and her points of emphasis.

- ❑ Consider the information Chang emphasizes and the information that was included in the other sources you explored.
- ❑ Support your evaluation with evidence from the text and from your research.
- ❑ Discuss why people at the time thought this railroad was so important. Consider its impact on the growth of the nation.

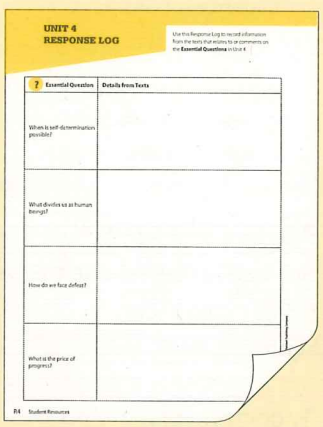
Go to **Participating in Collaborative Discussions** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? What is the price of progress?

Gather Information Review your annotations and notes on "Building the Transcontinental Railroad." Then, add relevant information to your Response Log. As you determine which information to include, think about:

- the details that help reveal the author's purpose
- how the author conveys a particular tone toward her subject
- how the time period and setting impact actions and attitudes


UNIT 4
RESPONSE LOG

Essential Question	Details from Texts
When is self-determination possible?	
What divides us as human beings?	
How do we face defeat?	
What is the price of progress?	

R4 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from the "Building the Transcontinental Railroad," be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **confirm**
- ❑ **definitely**
- ❑ **deny**
- ❑ **format**
- ❑ **unify**

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CRITICAL VOCABULARY

WORD BANK
formidable
expedience
diligence
systematize

Practice and Apply Use your knowledge of the Critical Vocabulary words in your written responses.

1. Describe something you did with **diligence.**

2. Identify an action that someone took that was driven by **expedience.**

3. Tell about a **formidable** task that you have studied in history.

4. Explain how to **systematize** the college application process.

VOCABULARY STRATEGY: Context Clues

Go to **Using Context Clues** in the **Vocabulary Studio** for help.

Context clues—the words and ideas in the surrounding phrases and sentences—can help you determine the meaning of an unknown word. For example, the writer might include an example, an explanation, a definition, or suggest a similarity or contrast. Notice how the highlighted context clues in the examples from "Building the Transcontinental Railroad" can help you determine the meaning of the boldfaced words.

CONTEXT CLUE	EXAMPLE
Suggest a **similarity:** diligence is hard work	. . . Chinese **diligence** forced everyone to work harder for less reward.
Suggest a **contrast:** something formidable is difficult to overcome	The Central Pacific engineers promised that the **formidable** physical obstacles could be overcome, . . .

Practice and Apply Use context clues in "Building the Transcontinental Railroad" to determine the meaning of the following words and terms. Confirm the meaning of each word in a dictionary and then use it in a new sentence.

1. doctrine of Manifest Destiny (paragraph 1)
2. parched (paragraph 5)
3. prejudice (paragraph 7)
4. placated (paragraph 14)

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LANGUAGE CONVENTIONS: Avoid Misplaced Modifiers

Modifiers are words or groups of words that change or limit the meaning of other words. For example, adjectives and adjectival phrases modify nouns by telling which one, what kind, how many, or how much. Adverbs and adverbial phrases modify verbs, adjectives, and other adverbs by telling where, when, how, or to what extent. Chang's careful placement of modifiers contributes to the clarity and readability of her text.

Go to **Placement of Modifiers** in the **Grammar Studio** for help.

In less professional writing, a modifier is sometimes placed in the wrong place or so far away from the word it modifies that the intended meaning of the sentence is unclear. To correct a sentence with a misplaced modifier, you must first find the word being modified. Then, place the modifying word or phrase as close as possible to the word it modifies.

Read the following sentence with a misplaced modifier:

> **The railroad workers gathered the necessary supplies to finish the tunnel before starting.**

The placement of the prepositional phrase *before starting* creates confusion, because it seems to modify "to finish the tunnel." Finishing the tunnel before starting would be impossible.

Here the sentence has been revised for clarity so that the prepositional phrase properly functions as the adverb modifying the verb *gathered.*

> **Before starting, the railroad workers gathered the necessary supplies to finish the tunnel.**

Practice and Apply Revise the following sentences to correct the misplaced modifiers. Refer to the text if you are unsure about the intended meaning of a sentence.

1. Disembarking the ship and crossing the Isthmus of Panama on the sea voyage by wagon could shorten the trip to the West Coast considerably.
2. The Union Pacific Railroad was contracted to build westward from Omaha, Nebraska, across the plains already connected to other railways in the East.
3. Unpredictable and dangerous, many workers were killed by the explosives.
4. Everyone praised the railroad workers' accomplishments at the ceremony.

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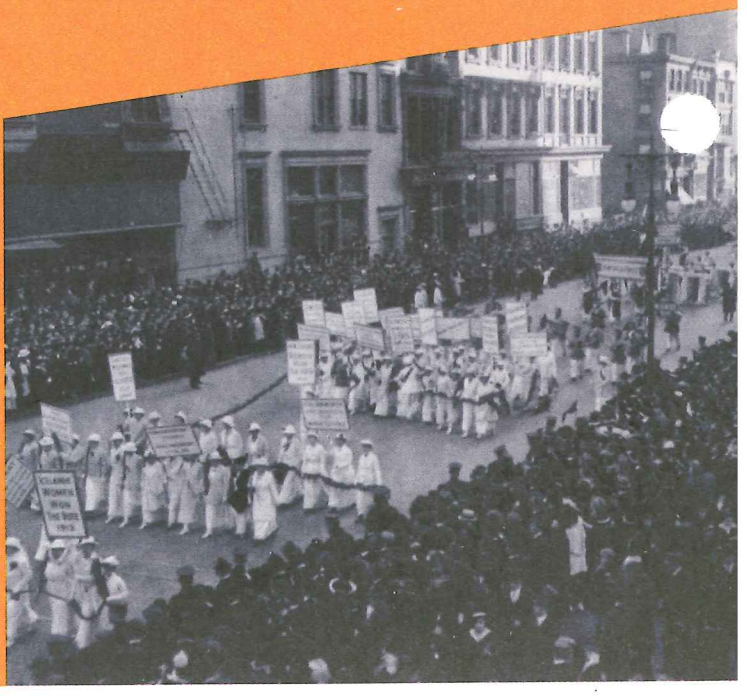
COLLABORATE & COMPARE

ARGUMENT

DECLARATION OF SENTIMENTS

by **Elizabeth Cady Stanton**

pages 399–403



COMPARE ARGUMENTS

As you read, trace each argument by looking for its claim and the reasons and evidence that support the claim. Consider how the two arguments are similar and how they are different.

? *ESSENTIAL QUESTION:*

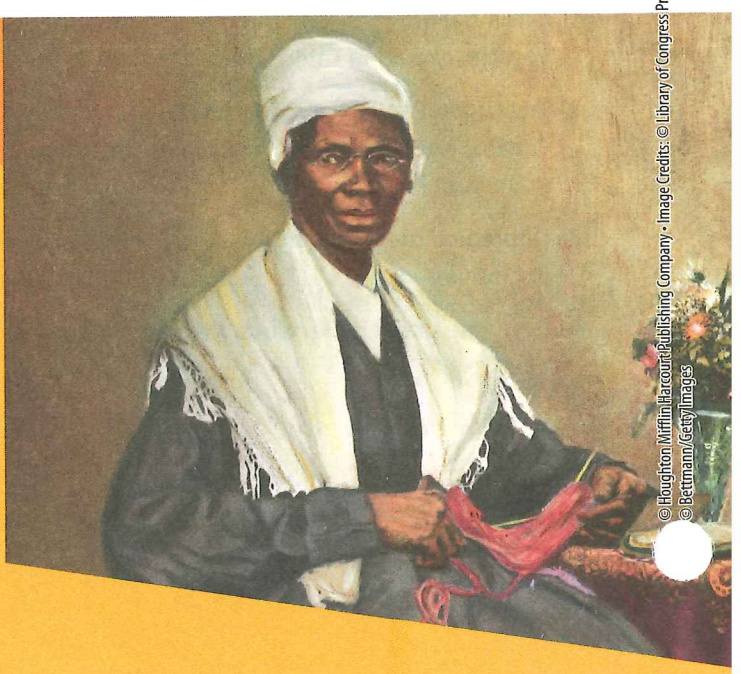
When is self-determination possible?

ARGUMENT

SPEECH TO THE AMERICAN EQUAL RIGHTS ASSOCIATION

by **Sojourner Truth**

pages 404–406



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QUICK START

In 1848 women in the United States did not have many of the rights that they do today. Generate a question about what life was like for women at that time.

ANALYZE AND EVALUATE ARGUMENTS

An **argument** expresses a position on an issue or problem and supports it with reasons and evidence. A sound argument contains the following:

ELEMENT	DEFINITION
claim	the writer's position on an issue or central idea
support	any material that serves to prove a claim; usually consists of reasons and evidence
reasons	declarations made to justify an action, a decision, or a belief
evidence	specific references, quotations, facts, examples, and opinions that support a claim

When analyzing an argument, consider the writer's claim and support. To evaluate arguments, distinguish between valid and invalid claims based on the evidence presented. Does the writer present enough evidence? Is the evidence relevant? Which types of evidence are effective? As you read, think about whether Stanton and Truth have similar or different claims. Consider the ways they support their claims and how that influences your perception of their arguments.

GENRE ELEMENTS: ARGUMENT

- contains a clearly stated claim or opinion
- includes reasons and evidence that support the claim
- may feature rhetorical devices to support the argument

ANALYZE AUTHOR'S PURPOSE

The purpose of an argument is to convince the audience to agree, to recognize the validity of a position, or to take a certain action. Authors may use **rhetorical devices** to achieve their purposes and make their arguments more compelling. Note the following rhetorical devices as you read.

- **repetition**—repeated words and phrases. Writers may use repetition to emphasize ideas.
- **parallelism**—the use of components in a sentence that are grammatically similar. It may be used to tell readers that ideas are equally important.
- **allusion**—a reference to another familiar person, place, or event. Writers may use allusion to make a connection.

Stanton's text alludes to the Declaration of Independence written by Thomas Jefferson. Stanton went beyond simple adaptation by incorporating the style and content, as well as the format of Jefferson's text. As you read, think about why Stanton links her text with the Declaration of Independence and how this influences her audience and supports her purpose.

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GET READY

WORD BANK

transient	**delinquency**
evince	**abject**
supposition	**consolation**

CRITICAL VOCABULARY

To see how many Critical Vocabulary words you already know, write a word from the Word Bank that is a synonym for each word below.

1. fleeting _____
2. reveal _____
3. comfort _____
4. misbehavior _____
5. hopeless _____
6. hypothesis _____

LANGUAGE CONVENTIONS

Rhetorical Devices Allusion, repetition, and parallelism are rhetorical devices writers use to make their arguments memorable. In the passage below by Elizabeth Cady Stanton, notice the use of parallelism to emphasize ideas.

> **We hold these truths to be self-evident; that all men and women are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights . . .**

As you read, look for rhetorical devices and consider how they emphasize important ideas and make arguments more powerful.

ANNOTATION MODEL

NOTICE & NOTE

As you read, notice the elements of the argument. Note how the writer supports her purpose by including particular details. In the model, you can see one reader's notes about the Declaration of Sentiments.

When, in the course of human events, it becomes necessary for one portion of the family of man to assume among the people of the earth a position different from that which they have hitherto occupied, but one to which the laws of nature, and of nature's God entitle them,

Stanton suggests that women need to change their traditional status.

We hold these truths to be self-evident; that all men and women are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness;

Stanton uses language from the Declaration of Independence. What does her piece have in common with it?

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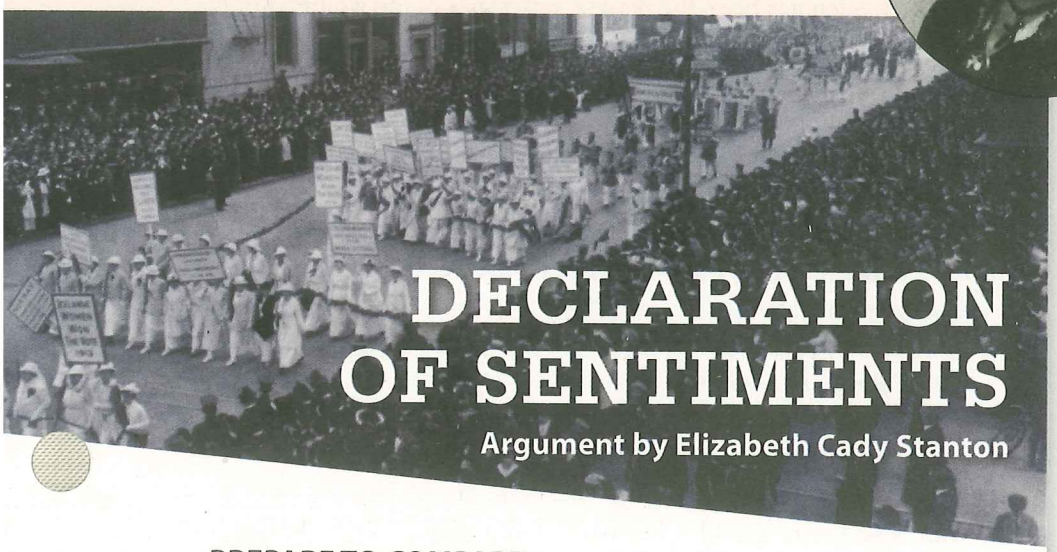
BACKGROUND

The 1848 Declaration of Sentiments was presented at the Seneca Falls Convention, the birthplace of the women's rights movement in the United States. **Elizabeth Cady Stanton** *(1815–1902) and Lucretia Mott (1793–1880) had first discussed the idea for the conference at the World Anti-Slavery Convention in London in 1840. Active abolitionists, the women had been denied the right to participate in the convention because of their gender.*



DECLARATION OF SENTIMENTS

Argument by Elizabeth Cady Stanton

PREPARE TO COMPARE

As you read, think about the problem Stanton identifies and how she crafts her argument to propose a solution for it. What change is Stanton arguing for?

Put forth at Seneca Falls, N. Y., July, 19th *and* 20th, 1848.

1 When, in the course of human events, it becomes necessary for one portion of the family of man to assume among the people of the earth a position different from that which they have hitherto occupied, but one to which the laws of nature, and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes that impel them to such a course.

2 We hold these truths to be self-evident; that all men and women are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights governments are instituted, deriving their just powers from the consent of the governed. Whenever any form of Government becomes destructive of those ends, it is the right of those who suffer from it, to refuse allegiance to it, and to insist upon the

Notice & Note

Use the side margins to notice and note signposts in the text.

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark details in paragraphs 1 and 2 that echo the language of the Declaration of Independence.

Interpret: What does adapting the language of the Declaration of Independence imply about the audience for, and purpose of, the argument?

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transient
(trăn´zē-ənt) *adj.* temporary; short-term.

evince
(ĭ-vĭns´) *v.* to reveal or give evidence of.

ANALYZE AND EVALUATE ARGUMENTS

Annotate: Mark the statement in paragraph 3 that is supported by the evidence in paragraphs 4–10.

Analyze: How does the evidence build Stanton's portrait of women as oppressed citizens?

LANGUAGE CONVENTIONS

Annotate: Underline examples of repetition and parallelism in paragraphs 4–10.

Evaluate: How does the use of these rhetorical devices emphasize important ideas in this section?

supposition
(sŭp-ə-zĭsh´ən) *n.* the act of supposing; an assumption.

institution of a new government, laying its foundation on such principles, and organizing its powers in such form as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate, that governments long established should not be changed for light and **transient** causes; and accordingly, all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, **evinces** a design to reduce them under absolute despotism, it is their duty to throw off such government, and provide new guards for their future security. Such has been the patient sufferance of the women under this government, and such is now the necessity which constrains them to demand the equal station, to which they are entitled.

3 The history of mankind is a history of repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of an absolute tyranny over her. To prove this, let facts be submitted to a candid world.

4 He has never permitted her to exercise her inalienable right to the elective franchise.[1]

5 He has compelled her to submit to laws, in the formation of which she had no voice.

6 He has withheld from her rights which are given to the most ignorant and degraded men—both natives and foreigners.

7 Having deprived her of this first right of a citizen, the elective franchise, thereby leaving her without representation in the halls of legislation, he has oppressed her on all sides.

8 He has made her, if married, in the eye of the law, civilly dead.

9 He has taken from her all right in property, even to the wages she earns.

10 He has made her, morally, an irresponsible being, as she can commit many crimes with impunity, provided they be done in the presence of her husband. In the covenant[2] of marriage, she is compelled to promise obedience to her husband, he becoming, to all intents and purposes, her master—the law giving him power to deprive her of her liberty, and to administer chastisement.[3]

11 He has so framed the laws of divorce, as to what shall be the proper causes of divorce, in case of separation, to whom the guardianship of children shall be given; as to be wholly regardless of the happiness of women—the law, in all cases, going upon the false **supposition** of the supremacy of man, and giving all power into his hands.

12 After depriving her of all rights as a woman, if single and the owner of property, he has taxed her to support a government, which recognizes her only when her property can be made profitable to it.

[1] **inalienable right to the elective franchise:** unassailable right to vote.
[2] **covenant:** agreement or contract.
[3] **chastisement:** punishment.

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13 He has monopolized nearly all the profitable employments; and from those she is permitted to follow, she receives but a scanty remuneration.[4]

14 He closes against her all avenues to wealth and distinction, which he considers most honorable to himself. As a teacher of Theology, Medicine or Law, she is not known.

15 He has denied her the facilities for obtaining a thorough education—all colleges being closed against her.

16 He allows her in Church as well as State, but a subordinate position, claiming Apostolic[5] authority for her exclusion from the

[4] **scanty remuneration:** minimal payment.
[5] **Apostolic:** from the Apostles, the initial followers of Jesus.

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ministry, and with some exceptions, from any public participation in the affairs of the Church.

17 He has created a false public sentiment, by giving to the world a different code of morals for man and woman, by which moral **delinquencies** which exclude women from society, are not only tolerated but deemed of little account when committed by man.

18 He has usurped the prerogative of Jehovah himself, claiming it as his right to assign for her a sphere of action, when that belongs to her conscience and her God.

19 He has endeavored in every way that he could, to destroy her confidence in her own powers, to lessen her self-respect, and to make her willing to lead a dependent and **abject** life.

20 Now, in view of this entire disfranchisement of one half the people of this country, their social and religious degradation—in view of the unjust laws above mentioned and because women do feel themselves aggrieved, oppressed and fraudulently deprived of their most sacred rights, we insist that they have immediate admission to all the rights and privileges, which belong to them as citizens of these United States.

delinquency
(dĭ-lĭng´kwən-sē) *n.* shortcoming or misbehavior.

abject
(ăb´jĕkt) *adj.* miserable and submissive.

ANALYZE AND EVALUATE ARGUMENTS

Annotate: In paragraph 20, mark what Stanton says she wants for women.

Analyze: How does the evidence in this paragraph support this idea?

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21 In entering upon the great work before us, we anticipate no small amount of misconception, misrepresentation and ridicule; but we shall use every instrumentality within our power to effect our object. We shall employ agents, circulate tracts, petition the State and National Legislatures, and endeavor to enlist the pulpit and the press in our behalf. We hope this Convention will be followed by a series of Conventions, embracing every part of the country.

22 Firmly relying upon the final triumph of the Right and the True, we do this day affix our signatures to this declaration.

NOTICE & NOTE

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark the actions Stanton says she and the other women will take.

Infer: Why does Stanton include these details in her argument?

CHECK YOUR UNDERSTANDING

Answer these questions about Declaration of Sentiments before moving on to the next selection.

1 Which point does Stanton make about taxation?

A Women are not even allowed to pay taxes.

B Women pay more taxes divorced than they do married.

C Women pay more taxes than men do, though they earn less money.

D Women pay taxes but are not recognized or represented in government.

2 Which point does Stanton make about women's employment?

F Women are not allowed to be employed.

G Women get paid less for the same work done by men.

H Women are not allowed the education needed for higher paying jobs.

J Women have few ways to save money so they accumulate real wealth.

3 What lines from the text serve as Stanton's call to action?

A *We hold these truths to be self-evident*

B *The history of mankind is a history of repeated injuries*

C *He has endeavored in every way that he could*

D *We insist that they have immediate admission to all rights and privileges*

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NOTICE & NOTE

BACKGROUND

Sojourner Truth *(c. 1797–1883) was born into slavery. After being sold several times and bearing five children, she escaped from slavery in 1827 and lived the rest of her life as a free woman. A religious woman, she changed her name from Isabella Baumfree to Sojourner Truth in 1843. As an advocate for the rights of African Americans and women, Truth delivered this candid address to a progressive audience not long after the signing of the Emancipation Proclamation, which freed 3 million enslaved people.*

SPEECH TO THE AMERICAN EQUAL RIGHTS ASSOCIATION

Argument by Sojourner Truth

PREPARE TO COMPARE

In her Declaration of Sentiments, Elizabeth Cady Stanton called for the government and society to grant women equal rights. As you read the words of Sojourner Truth, consider how her claim and reasoning are similar to and different from Stanton's.

Notice & Note

Use the side margins to notice and note signposts in the text.

May 9, 1867

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark text that illustrates a distinction between Truth and her audience.

Connect: Why does Truth point out this difference? How might it compel an audience to react?

1 My friends, I am rejoiced that you are glad, but I don't know how you will feel when I get through. I come from another field—the country of the slave. They have got their liberty—so much good luck to have slavery partly destroyed; not entirely. I want it root and branch destroyed. Then we will all be free indeed. I feel that if I have to answer for the deeds done in my body just as much as a man, I have a right to have just as much as a man. There is a great stir about colored men getting their rights, but not a word about the colored women; and if colored men get their rights, and not colored women theirs, you see the colored men will be masters over the women, and it will be just as bad as it was before. So I am for keeping the thing going while things are stirring; because if we wait till it is still, it will take a great while to get it going again. . . . I want women to have

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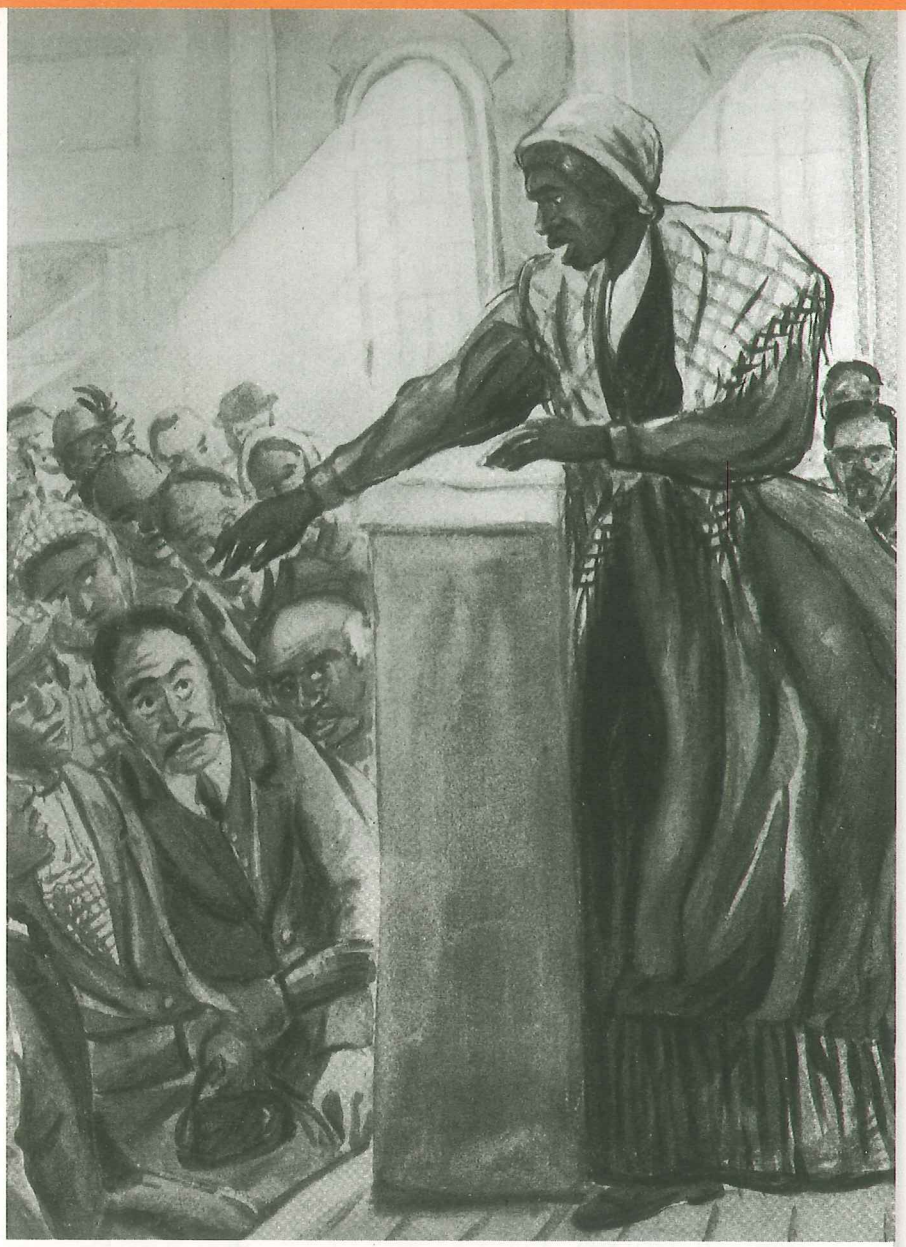

NOTICE & NOTE

their rights. In the courts women have no right, no voice; nobody speaks for them. I wish woman to have her voice there among the pettifoggers.[1] If it is not a fit place for women, it is unfit for men to be there.

2 I am above eighty years old; it is about time for me to be going. I have been forty years a slave and forty years free, and would be here forty years more to have equal rights for all. I suppose I am kept here because something remains for me to do; I suppose I am yet to help to break the chain. I have done a great deal of work; as much as a man, but did not get so much pay. I used to work in the field and

[1] **pettifoggers:** legal practitioners known for dealing with petty cases and using sometimes questionable methods.

ANALYZE AND EVALUATE ARGUMENTS

Annotate: Mark the reasons Truth says women ought to "have their rights."

Analyze: What is Sojourner Truth's main claim? How do these reasons support her argument?

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bind grain, keeping up with the cradler;[2] but men doing no more, got twice as much pay; so with the German women. They work in the field and do as much work, but do not get the pay. We do as much, we eat as much, we want as much. I suppose I am about the only colored woman that goes about to speak for the rights of the colored women. I want to keep the thing stirring, now that the ice is cracked. What we want is a little money. You men know that you get as much again as women when you write, or for what you do. When we get our rights we shall not have to come to you for money, for then we shall have money enough in our own pockets; and may be you will ask us for money. But help us now until we get it. It is a good **consolation** to know that when we have got this battle fought we shall not be coming to you any more. You have been having our rights so long, that you think, like a slaveholder, that you own us. I know that it is hard for one who has held the reins for so long to give up; it cuts like a knife. It will feel all the better when it closes up again. I have been in Washington about three years, seeing about these colored people. Now colored men have the right to vote. There ought to be equal rights now more than ever, since colored people have got their freedom.

consolation
(kŏn-sə-lā´shən) *n.* act of giving comfort.

ANALYZE AUTHOR'S PURPOSE

Annotate: A **simile** is a comparison of unlike things that includes the words *like* or *as*. Mark two similes Sojourner Truth uses toward the end of paragraph 2.

Interpret: How do these similes relate to Truth's argument to her audience?

[2] **cradler:** worker who uses a scythe-like tool for reaping grain in a crop field.

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CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Texts** section on the following page.

1 What doubt does Sojourner Truth express at the beginning of her speech?

A She is unsure about how the audience will react.

B She doubts that women can achieve as much as men.

C She is unsure about the value of speaking out for equal rights.

D She doubts that someone of her age can be effective.

2 Why does Sojourner Truth think she is still alive at her advanced age?

F Because long life runs in her family

G Because she is not willing to give up

H Because she has had good health all her life

J Because there is still something for her to do

3 Which of the following supports the idea of full civil rights for women?

A *I come from another field—the country of the slave.*

B *There is a great stir about colored men getting their rights.*

C *They work in the field and do as much work, but do not get the pay.*

D *I know that it is hard for one who has held the reins for so long to give up; . . .*

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ANALYZE THE TEXTS

Support your responses with evidence from the texts. NOTEBOOK

1. **Analyze** In an argument, a **claim** is an author's position on an issue. What claim does Stanton make in paragraph 1, and how does she say she will support the claim elsewhere in the document?
2. **Draw Conclusions** In paragraph 2, Stanton exactly repeats the language used in the Declaration of Independence, except for the addition of the phrase "and women." How does using this sentence—and the addition of this phrase—contribute to the persuasiveness of her argument?
3. **Interpret** In paragraph 2, Stanton writes, "Such has been the patient sufferance of the women under this government, and such is now the necessity which constrains them to demand the equal station, to which they are entitled." What does this reveal about Stanton's purpose in writing the Declaration of Sentiments?
4. **Interpret** Sojourner Truth begins her speech "My friends, I am rejoiced that you are glad, but I don't know how you will feel when I get through." What does she mean by this, and how does it reflect the purpose of her argument?
5. **Analyze** Which rhetorical devices does Sojourner Truth use in her speech to the American Equal Rights Association? How does her use of these devices contribute to the power and persuasiveness of the speech?

RESEARCH

Stanton wrote the Declaration of Sentiments, but the idea for it also came from Lucretia Mott. Find out more about Mott and her views.

VIEWS ON SLAVERY	WRITING	LEADERSHIP ACCOMPLISHMENTS

RESEARCH TIP

Wiki sites, such as Wikipedia, and personal blogs should not be relied on as a source of factual information. However, these sites may lead you to keywords for further searches or to links for more reliable sources.

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CREATE AND DISCUSS

Write an Comparison-and-Contrast Essay Write an essay in which you compare the the Declaration of Sentiments with the Declaration of Independence (page 103).

- ❑ Formulate a thesis statement where you tell which argument you found most effective.
- ❑ Determine your method of organization. Choose between the block method where you discuss one argument and then the other or the point-by-point method where you organize by discussing each argument one characteristic at a time.
- ❑ Be sure to evaluate the writers' claims and the evidence they used to support the claim. Discuss whether the evidence was convincing.
- ❑ Conclude with a statement that confirms your thesis statement and that flows from the evidence you cited.

Go to the **Writing Studio** for help with writing an essay.

Give a Dramatic Reading Choose one of the arguments to present as a dramatic reading.

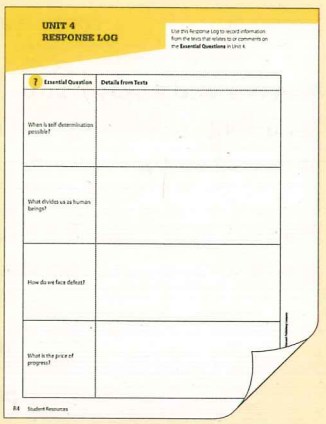
- ❑ Study the text you choose carefully. Mark up a copy indicating which words you will emphasize and when you might speed up or slow down.
- ❑ Consider when you will incorporate hand gestures and other nonverbal techniques.
- ❑ Present your dramatic reading to the class.

Go to the **Speaking and Listening Studio** for help with giving a presentation.

RESPOND TO THE ESSENTIAL QUESTION

? When is self-determination possible?

Gather Information Review your annotations and notes on Declaration of Sentiments and Speech to the American Equal Rights Association and highlight those that help answer the Essential Question. Then, add relevant information to your Response Log.


UNIT 4
RESPONSE LOG

? Essential Question | Details from Texts

When is self-determination possible?

What divides us as human beings?

How do we face defeat?

What is the price of progress?

R4 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from the two speeches, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **confirm**
- ❑ **definitely**
- ❑ **deny**
- ❑ **format**
- ❑ **unify**

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WORD BANK

transient	**delinquency**
evince	**abject**
supposition	**consolation**

CRITICAL VOCABULARY

Practice and Apply Use your knowledge of the Critical Vocabulary words to answer each question in a complete sentence.

1. If people live in **abject** poverty, what are their lives like?
2. What reaction does Stanton's long list of facts about man's treatment of woman **evince?**
3. What **consolation** does Sojourner Truth hope for?
4. When Stanton refers to moral **delinquencies,** is she more likely referring to major crimes or social misconduct?
5. Why does Stanton claim that the denial of women's rights has not been a **transient** situation?
6. What **supposition** does Stanton make about women's rights?

Go to the **Vocabulary Studio** for help with suffixes.

VOCABULARY STRATEGY: Suffixes

The word *supposition,* from Declaration of Sentiments, is formed by adding the noun suffix *-tion* to the verb *suppose.* The word *consolation,* from Speech to the American Equal Rights Association, is formed by adding the noun suffix *-tion* to the verb *console.* The below chart shows other words that change their spelling when suffixes are added. Once you become familiar with these patterns of word change, you can use them to more easily recognize unfamiliar words by connecting them to more common root words.

VERB FORM	NOUN: *-TION, -SION* "STATE OF BEING"	ADJECTIVE: *-ABLE* "CAPABLE OF BEING"
invoke	invocation	
conceive	conception	conceivable
certify	certification	certifiable
concede	concession	

Practice and Apply The words in the chart are found in Declaration of Sentiments and Speech to the American Equal Rights Association. For each, write a related verb and, if one exists, a related adjective.

VERB	NOUN	ADJECTIVE
	education	
	declaration	
	participation	
	association	
	consolation	

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LANGUAGE CONVENTIONS: Rhetorical Devices

Rhetorical devices are ways of using language that increase the power and clarity of a writer's or speaker's message. In their arguments, Stanton and Truth make effective use of rhetorical devices to keep their audiences engaged and to convey the precise meanings and emotions they intend. In the chart, review the examples of rhetorical devices from the two arguments.

RHETORICAL DEVICE	EXAMPLE
An **allusion** is an indirect reference to a famous person, place, event, or literary work.	The use of "We hold these truths to be self-evident . . ." is an allusion Stanton makes to the Declaration of Independence.
Parallelism is the use of repeated grammatical structures.	Truth uses parallel structure to make her point memorable and powerful, such as in the sentence, "We do as much, we eat as much, we want as much" and "I suppose I am kept here because something remains for me to do; I suppose I am yet to help to break the chain."
Repetition is a way of emphasizing an idea through the repeated use of a word or phrase.	Truth emphasizes the need for women to have the same access as men to money using repetition: "What we want is a little money. . . . When we get our rights we shall not have to come to you for money, for then we shall have money enough in our own pockets; and may be you will ask us for money."

Practice and Apply Look back at the essay you wrote as part of the Create and Discuss activity. Consider how adding two or more rhetorical devices can make your points memorable and effective. Revise to add these devices. Write your original and revised sentences below.

ORIGINAL SENTENCES	REVISED SENTENCES

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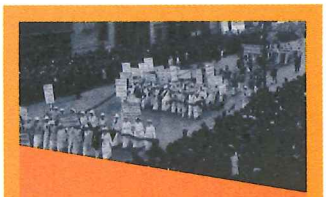
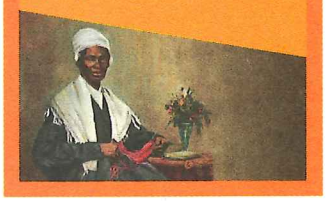


DECLARATION OF SENTIMENTS
by Elizabeth Cady Stanton

SPEECH TO THE AMERICAN EQUAL RIGHTS ASSOCIATION
by Sojourner Truth



Collaborate & Compare

COMPARE ARGUMENTS

Both Declaration of Sentiments and Speech to the American Equal Rights Association argue for an expansion of rights and freedom. Even though the arguments feature different styles and levels of formality, they contain some of the same characteristics. Fill in the chart with examples of the following:

- ❑ a **claim,** or the writer's position on an issue
- ❑ **evidence,** or the information that supports the claim. Types of evidence include facts, statistics, quotations, and personal experiences.
- ❑ **appeals,** or messages to the audience. Two common appeals are **logical appeals,** which rely on reasoning and intellect, and **emotional appeals,** which evoke strong feelings such as fear or pity in the reader.
- ❑ a **call to action,** or an attempt to get the audience to do something in response to the argument.

	DECLARATION OF SENTIMENTS	SPEECH TO THE AMERICAN EQUAL RIGHTS ASSOCIATION
Claim		
Evidence		
Appeals		
Call to Action		

ANALYZE THE TEXTS

Discuss these questions in your group.

1. **Compare** With your group, review the claims you cited in your chart. In what ways are the claims similar? In what ways are they different?
2. **Evaluate** Does each writer include enough evidence to support her claim? Are there other types of evidence they could have included to strengthen their arguments? Explain.
3. **Interpret** Explain whether each argument appeals to logic or to emotion. Cite evidence from the text in your response.
4. **Analyze** How does each writer strike a balance between arguing *against* something and arguing *for* something? How does including a positive call to action affect the argument?

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COLLABORATE AND DISCUSS

Now your group can continue exploring the ideas in these texts by having a group discussion in which you evaluate the strengths and weaknesses of each argument. Follow these steps:

1. **Evaluate the arguments** With your group, review your notes and determine the criteria you will use to assess the arguments. Some questions that you might ask about the arguments include:
   - Do the authors convince you that their claims are valid?
   - What is the strongest evidence the authors include? Is there any other evidence they could have inlcuded?
   - Do the authors use appeals convincingly?
2. **Choose and organize details** Choose passages from each text that demonstrate the strengths and weaknesses of each argument. Organize them using the chart.

	DECLARATION OF SENTIMENTS	SPEECH TO THE AMERICAN EQUAL RIGHTS ASSOCIATION
Strengths		
Weaknesses		

3. **Have a group discussion** Choose a format in which you will present your group's ideas about the two arguments. Share your views of their strengths and weaknesses and determine whether each argument was convincing. Invite your audience to ask questions and address their concerns respectfully.

Go to the **Speaking and Listening Studio** for help with having a discussion.

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COLLABORATE & COMPARE

POEM

RUNAGATE RUNAGATE

by **Robert Hayden**

pages 417–421

COMPARE ACROSS GENRES

As you read, notice how both texts use distinctive voices to describe slavery in America. Look for similarities and differences on how each text expresses ideas. After you read both selections, you will collaborate with a small group on a final project.

ESSENTIAL QUESTION:

What divides us as human beings?

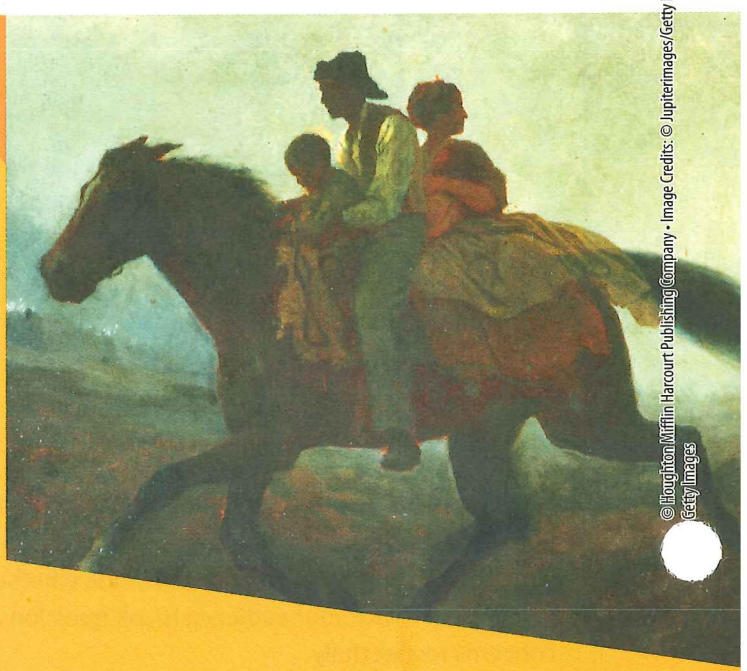
AUTOBIOGRAPHY

from

INCIDENTS IN THE LIFE OF A SLAVE GIRL

by **Harriet Jacobs**

pages 427–433



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Runagate Runagate

QUICK START

If you were going to write a poem about slavery in America, which words would you include? Make a list of three to five words that you might incorporate into your piece.

ANALYZE SPEAKER AND VOICE

Two important related characteristics in poetry are speaker and voice. A **speaker** is a persona who talks to the reader in poetry, similar to a narrator in fiction. A poem may have more than one speaker; however, it will only be in one voice. The **voice** is the human personality that comes through in a work. The voice in a poem is developed through the author's unique use of language, including word choice, repetition, and rhyme. As a result, you may learn about the author's personality, beliefs, and attitudes.

As you read "Runagate Runagate," use a chart like the one below to help you analyze the details in the poem and what they suggest about the voice.

DETAIL	VOICE
Runs falls rises stumbles on from darkness into darkness	The experience of a runaway is uncertain and dangerous

GENRE ELEMENTS: POETRY

- uses rhythm and may use rhyme
- may contain more than one speaker
- has a definite voice
- includes deliberate word choice that conveys important ideas

ANALYZE SOUND DEVICES: Rhythm

Rhythm is the sound produced by the arrangement of stressed and unstressed syllables, along with the intervals of time that fall between them. A good poet creates a relationship between rhythm and content by carefully selecting words and controlling line lengths and format. Even the title Hayden chooses for his poem—"Runagate Runagate"—uses rhythm to heighten its meaning. Imagine that the poet had chosen "Escaped Slave" instead; the experience of reading the poem would be very different.

Poets, like musicians, manipulate rhythm to express ideas and emotions. As you read, pay attention to when, how, and why its rhythm rushes you along, slows you down, or suddenly makes you stop and change direction.

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ANALYZE LANGUAGE: Allusion

An **allusion** is a reference to a well-known historical or literary person, event, or composition. Allusions can evoke specific feelings or ideas associated with the thing to which the writer refers. Writers choose allusions that their readers will understand, such as references to the Bible. Hayden employs several, including Ezekiel (line 59). For an allusion to succeed, the reader must recognize it.

As you read, track the allusions Hayden uses in his poem and what they represent.

ALLUSION	MEANING
John Brown	well-known abolitionist
Ezekiel	

ANNOTATION MODEL

NOTICE & NOTE

As you read, mark up the text to identify aspects of rhythm and allusions that you recognize. Make notes in the margin that help you identify the speakers and voice in the poem. This model shows one reader's notes for the first lines of "Runagate Runagate."

Runs falls rises stumbles on from darkness into darkness
and the darkness thicketed with shapes of terror
and the hunters pursuing and the hounds pursuing
and the night cold and the night long and the river

The verbs runs, falls, rises are all stressed, creating a frantic rhythm.

"Darkness" and "night" help create a setting.

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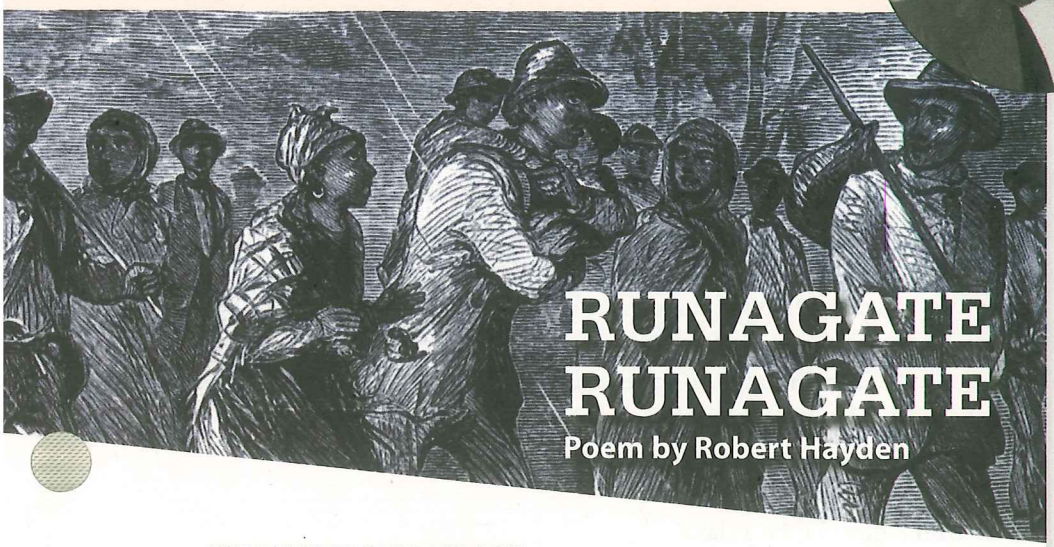
BACKGROUND

Robert Hayden *(1913–1980) endured a childhood marred by poverty, a broken family, and a dysfunctional foster home. Plagued by depression, vision problems, and bullying peers, the Detroit native withdrew into a world of books. He researched African American folklore for the Federal Writers' Project in 1936, published his first book of poems in 1940, and earned a master's degree in English. Hayden then began his own lengthy career as a teacher while continuing to produce volumes of poetry. Much of his award-winning work explores the history and legacy of racial injustice in America.*



RUNAGATE RUNAGATE

Poem by Robert Hayden

PREPARE TO COMPARE

As you read, note the features associated with slavery that are described by the poem's speakers. This information will help you compare the poem with the autobiographical excerpt from Incidents in the Life of a Slave Girl, *which follows it.*

I.

Runs falls rises stumbles on from darkness into darkness
and the darkness thicketed with shapes of terror
and the hunters pursuing and the hounds pursuing
and the night cold and the night long and the river
to cross and the jack-muh-lanterns[1] beckoning beckoning
and blackness ahead and when shall I reach that somewhere
morning and keep on going and never turn back and keep on going
Runagate[2]
Runagate
Runagate

[1] **jack-muh-lanterns:** a mythical goblin, popular in African American folklore.
[2] **Runagate:** a fugitive slave.

Notice & Note

Use the side margins to notice and note signposts in the text.

ANALYZE SOUND DEVICES

Annotate: Mark the point where the rhythm changes in this stanza.

Interpret: What effect does this change have on the poem?

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Many thousands rise and go
many thousands crossing over

O mythic North
O star-shaped yonder Bible city

Some go weeping and some rejoicing
some in coffins and some in carriages
some in silks and some in shackles

Rise and go or fare you well

No more auction block for me
no more driver's lash for me

If you see my Pompey, 30 yrs of age,
new breeches, plain stockings, negro shoes;
if you see my Anna, likely young mulatto[3]
branded E on the right cheek, R on the left,
catch them if you can and notify subscriber.[4]
Catch them if you can, but it won't be easy.
They'll dart underground when you try to catch them,
plunge into quicksand, whirlpools, mazes,
turn into scorpions when you try to catch them.

And before I'll be a slave
I'll be buried in my grave

North star and bonanza gold
I'm bound for the freedom, freedom-bound
and oh Susyanna don't you cry for me[5]

Runagate

Runagate

II.

Rises from their anguish and their power,

Harriet Tubman,

woman of earth, whipscarred,
a summoning, a shining

Mean to be free

ANALYZE SPEAKER AND VOICE

Annotate: Circle the individual stanzas in lines 19–31.

Interpret: How can you tell that there are different speakers in these lines?

ANALYZE ALLUSION

Annotate: Mark the reference to a well-known person in lines 37–41.

Interpret: How does this allusion connect to the topic of the poem?

[3] **mulatto:** of mixed white and black ancestry.
[4] **subscriber:** a person placing a notice for a fugitive slave.
[5] **oh Susyanna don't you cry for me:** an allusion to the chorus of "Oh! Susanna" by Stephen Foster.

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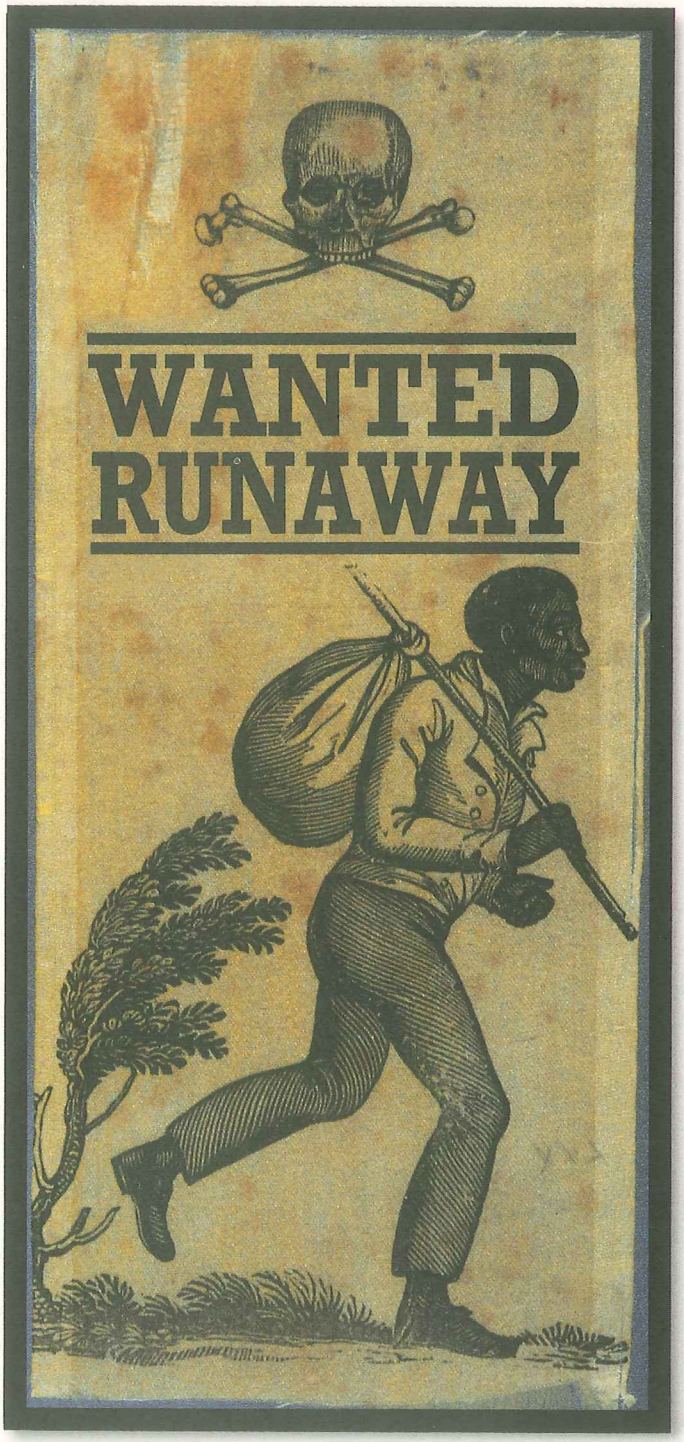

And this was the way of it, brethren brethren,
way we journeyed from Can't to Can.
Moon so bright and no place to hide,
the cry up and the patterollers[6] riding,
hound dogs belling[7] in bladed air.

[6] **patterollers:** people who watched and restricted the movement of black slaves at night.

[7] **belling:** barking.

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ANALYZE SOUND DEVICES

Annotate: Pauses between some syllables or words contribute to the rhythm of the lines. Reread lines 51–58 silently and mark any visual cues you see for pauses.

Compare: Contrast the rhythms and meanings in lines 51–52 and lines 53–58.

And fear starts a-murbling, Never make it,
we'll never make it. *Hush that now,*
and she's turned upon us, levelled pistol
glinting in the moonlight:
Dead folks can't jaybird-talk,[8] she says;
you keep on going now or die, she says.

Wanted Harriet Tubman alias The General
Alias Moses Stealer of Slaves

In league with Garrison Alcott Emerson
Garrett Douglass Thoreau John Brown

Armed and known to be Dangerous

Wanted Reward Dead or Alive

Tell me, Ezekiel, oh tell me do you see
mailed[9] Jehovah coming to deliver me?

Hoot-owl calling in the ghosted air,
five times calling to the hants[10] in the air.
Shadow of a face in the scary leaves,
shadow of a voice in the talking leaves:

Come ride-a my train

Oh that train, ghost-story train
through swamp and savanna movering movering,
over trestles of dew, through caves of the wish,
Midnight Special on a sabre track movering movering,
first stop Mercy and the last Hallelujah.

Come ride-a my train

Mean mean mean to be free.

[8] **jaybird-talk:** talk like fools.
[9] **mailed:** covered with a flexible armor made of rings or plates.
[10] **hants:** ghosts.

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CHECK YOUR UNDERSTANDING

Answer these questions about "Runagate Runagate" before moving on to the next selection.

1 Which of the following words best describes the speaker in the poem?

A Frightened

B Sarcastic

C Determined

D Hesitant

2 Which of the following lines features a rushing rhythm?

F *No more auction block for me / no more driver's lash for me*

G *And fear starts a-murbling, Never make it, / we'll never make it.*

H *I'm bound for the freedom, freedom-bound / and oh Susyanna don't you cry for me*

J *Runagate / Runagate*

3 Which of the following items is an example of an allusion?

A *O star-shaped yonder Bible city*

B *my Pompey, 30 yrs of age*

C *Dead folks can't jaybird-talk, she says*

D *Hoot-owl calling in the ghosted air*

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Analyze** The opening stanza portrays a frightened speaker fleeing through darkness. How does its rhythm reflect and enhance the speaker's experience?
2. **Identify** What allusions to religion or the Bible can you find in the poem? Why might religious imagery and biblical allusions be appropriate for this topic?
3. **Interpret** Consider the stanza that begins "And this was the way of it" (lines 42–52). Who are the two speakers in the stanza, and how do the rhythms of their speech reflect the differences in their attitudes?
4. **Synthesize** Read the two stanzas in lines 59–64, starting with the one that begins "Tell me, Ezekiel." How do the rhythms in these stanzas differ from most other parts of the poem? How do the rhythms and the meanings of the verses combine to convey a certain feeling or form an allusion?
5. **Analyze** How would you describe the writer's voice in "Runagate Runagate"? What beliefs does he reveal through the details of the poem?

RESEARCH

"Runagate Runagate" references the Underground Railroad and Harriet Tubman, who was probably the most famous conductor working on it. Do some research on Tubman and fill out the chart with what you learn.

HARRIET TUBMAN'S EARLY LIFE	ESCAPE FROM SLAVERY	WORK ON THE UNDERGROUND RAILROAD	LATER WORK

RESEARCH TIP

When conducting online research, check a few different sources to make sure the facts are accurate. Use only credible sources, such as encyclopedias and websites of institutions with specific expertise.

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CREATE AND PRESENT

Write a Literary Analysis Write a literary analysis in which you analyze the poet's voice in "Runagate, Runagate."

- ❑ Write an opening paragraph in which you describe the writer's voice.
- ❑ Identify examples of word choice that may reflect the writer's beliefs and attitudes.
- ❑ Review the poem for examples of repetition, rhythm, and rhyme that suggest important ideas.
- ❑ Restate your idea in a conclusion.

Present a Dramatic Reading With your group, take turns reading the poem aloud, interpreting the different speakers' attitudes. Then, present your dramatic reading.

- ❑ With your group, decide how each part of the poem should be read.
- ❑ Vary tone of voice.
- ❑ Rehearse your reading.
- ❑ Explain to the class why you chose to present the poem the way you did.

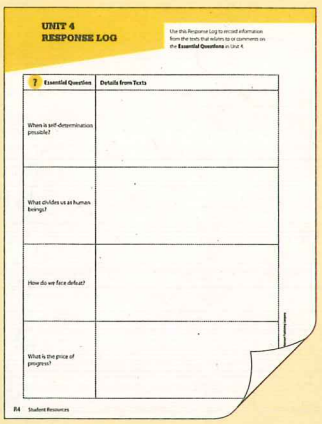
Go to the **Speaking and Listening Studio** for help with giving a presentation.

RESPOND TO THE ESSENTIAL QUESTION

? What divides us as human beings?

Gather Information Review your annotations and notes on "Runagate Runagate." Then, add relevant details to your Response Log. As you determine which information to include, think about:

- what the fugitive slaves fear
- where the fugitives are going
- what motivates the poem's speakers


UNIT 4
RESPONSE LOG

? Essential Question | Details from Texts

When is self-determination possible?

What divides us as human beings?

How do we face defeat?

What is the price of progress?

R4 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from the poem, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **confirm**
- ❑ **definitely**
- ❑ **deny**
- ❑ **format**
- ❑ **unify**

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COLLABORATE & COMPARE

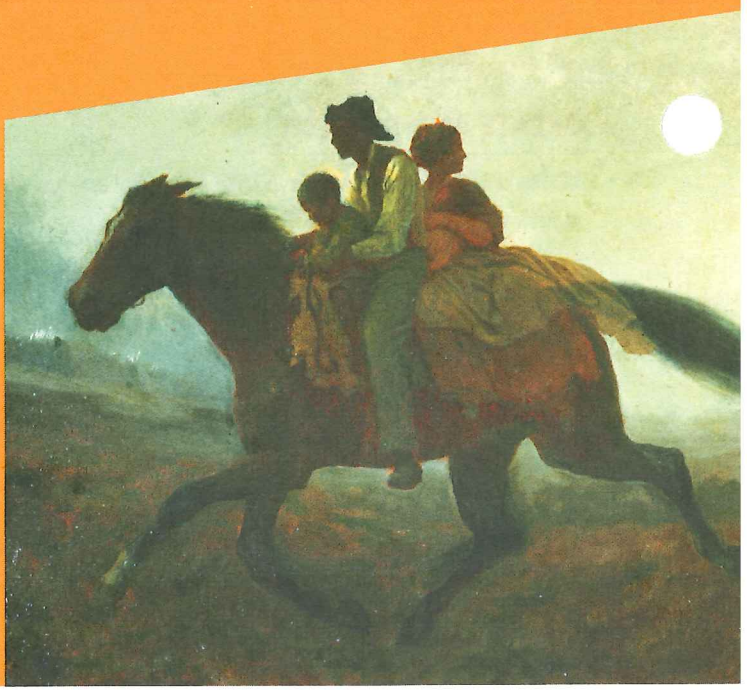
AUTOBIOGRAPHY

from

INCIDENTS IN THE LIFE OF A SLAVE GIRL

by **Harriet Jacobs**

pages 427–433



COMPARE ACROSS GENRES

Now that you've read "Runagate Runagate," read the autobiographical excerpt from *Incidents in the Life of a Slave Girl* and explore how this connects with some of the ideas from the poem. As you read, think about how the narrator's point of view compares to other stories you've heard about slavery. After you are finished, you will collaborate with a small group on a final project that involves an analysis of both texts.

? *ESSENTIAL QUESTION:*

What divides us as human beings?

POEM

RUNAGATE RUNAGATE

by **Robert Hayden**

pages 417–421

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from Incidents in the Life of a Slave Girl

QUICK START

Think about how you would tell the story of your life. How would you seek to portray yourself? Freewrite some adjectives that might describe yourself as presented in your autobiography.

ANALYZE LITERARY ELEMENTS

Critics have noted, not always admiringly, that Jacobs's autobiography resembles a novel. Even though the events Jacobs describes are true, she employs literary elements to tell a compelling story.

- Linda, the main character, experiences both internal and external conflicts resulting from slavery. (Jacobs wrote *Incidents in the Life of a Slave Girl* under the pseudonym Linda Brent.) An **internal conflict** is a struggle within a character. An **external conflict** is a struggle between a character and an outside force. These conflicts result in **suspense,** or excitement and tension, as readers wonder about the outcome of events.
- The point of view in which a story is told affects how readers learn about characters and events. In an autobiography, the story is told in the **first-person point of view,** and the narrator is part of the action, using pronouns such as *I, me,* and *we.* As a result, the reader's impressions come through Linda's eyes.
- This point of view influences how the narrator reveals the characters' personalities through **characterization,** which can be direct or indirect. With **direct characterization,** the writer states what a character is like, such as, "He is a friendly neighbor." In **indirect characterization,** the narrator uses subtle clues to describe a character's personality. These details may include information about the character's appearance, behavior, or manner; a character's own thoughts, words, or actions; and how other characters react to the character.

As you read, notice the writer's use of literary elements and how they relate.

GENRE ELEMENTS: AUTOBIOGRAPHY

- is told in first-person point of view
- has setting, conflict, and characters, like a story
- may include dialogue

ANALYZE LANGUAGE

In this autobiography, the writer's use of language shapes the way readers perceive the events of her life and the characters in her story. **Diction** is a writer's choice of words and can be formal or informal, showy, or full of slang. Another element of language to consider is **syntax,** or the way words are arranged in sentences. A writer's voice will emerge from the work's diction and syntax. For example, at the start of the excerpt the narrator says she did not do her work "with a willing mind." This word choice reveals her attitude toward her situation.

As you read the excerpt from *Incidents in the Life of a Slave Girl,* pay attention to how language shapes the reader's perception of events in the autobiography.

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GET READY

WORD BANK

proposition	**tidings**
induced	**compelled**
provocation	**reckless**

CRITICAL VOCABULARY

Select the answer that is a synonym for the Critical Vocabulary word.

1. proposition
a. knowledge **b.** entertainment **c.** event **d.** proposal

2. induced
a. destroyed **b.** persuaded **c.** mulled **d.** pleaded

3. provocation
a. resolution **b.** conclusion **c.** encouragement **d.** explanation

4. compelled
a. obligated **b.** allowed **c.** secured **d.** satisfied

5. reckless
a. nervous **b.** irresponsible **c.** bleak **d.** energetic

6. tidings
a. folktales **b.** money **c.** news **d.** trinkets

LANGUAGE CONVENTIONS: Dialect and Idioms

Dialect Dialect is a type of language spoken by people in a particular place. Writers use dialect to evoke a specific setting or to develop characters. Dialect can include specialized vocabulary words and colloquial expressions.

Writers might also use **idioms,** or expressions in which the literal meanings of the word do not add up to the actual meaning. For example, the phrase *under the weather* means "to feel sick."

ANNOTATION MODEL

NOTICE & NOTE

As you read, note the author's use of language and literary elements. In the model, you can see one reader's notes on the first paragraph of the text.

Mr. Flint was hard pushed for house servants, and rather than lose me he had restrained his malice. I did my work faithfully, though not, of course, with a willing mind. They were evidently afraid I should leave them. Mr. Flint wished that I should sleep in the great house instead of the servants' quarters. His wife agreed to the proposition, but said I mustn't bring my bed into the house, because it would scatter feathers on her carpet.

There may be a conflict between Linda and Mr. Flint.

Direct: Linda says they are afraid.

Indirect: Linda hints that Mrs. Flint is obedient to her husband.

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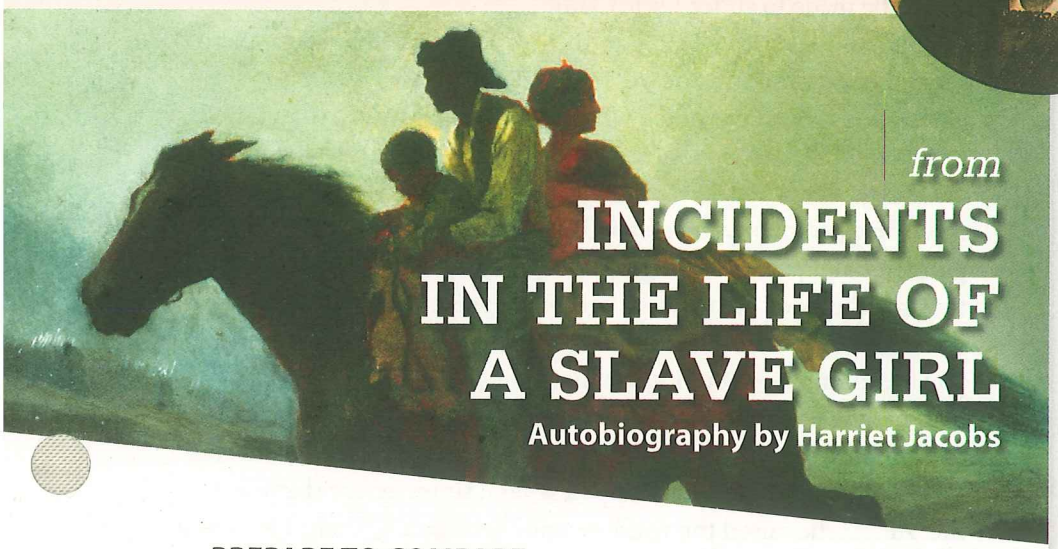
BACKGROUND

Harriet Jacobs *(1813–1897) was born into slavery in North Carolina. At age12, she was given to the daughter of Dr. James Norcom. Norcom made inappropriate advances toward Jacobs, and to avoid him she started a relationship with Samuel Sawyer ("Mr. Sands"), with whom she had two children. Norcom then sent Jacobs and her children to work elsewhere, and she made the painful decision to flee and leave her children. Sawyer bought the children to save them from plantation life, while Jacobs hid in an attic for seven years before escaping to New York. In 1861, she published her account under the name Linda Brent.*



from

INCIDENTS IN THE LIFE OF A SLAVE GIRL

Autobiography by Harriet Jacobs

PREPARE TO COMPARE

As you read, pay attention to the first-person point of view and how it affects the characterization of the people in the narrator's life. Note details that show how Linda's motivations and actions affect plot development.

Notice & Note

Use the side margins to notice and note signposts in the text.

The Flight

1 MR. FLINT was hard pushed for house servants, and rather than lose me he had restrained his malice. I did my work faithfully, though not, of course, with a willing mind. They were evidently afraid I should leave them. Mr. Flint wished that I should sleep in the great house instead of the servants' quarters. His wife agreed to the **proposition**, but said I mustn't bring my bed into the house, because it would scatter feathers on her carpet. I knew when I went there that they would never think of such a thing as furnishing a bed of any kind for me and my little one. I therefore carried my own bed, and now I was forbidden to use it. I did as I was ordered. But now that I was certain my children were to be put in their power, in order to give them a stronger hold on me, I resolved to leave them that night. I remembered the grief this step would bring upon my dear old

proposition
(prŏp-ə-zĭsh´ən) *n.* a plan suggested for acceptance; a proposal.

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NOTICE & NOTE

induced
(ĭn-do͞ost′) *v.* led or moved, as to a course of action, by influence or persuasion.

grandmother; and nothing less than the freedom of my children would have **induced** me to disregard her advice. I went about my evening work with trembling steps. Mr. Flint twice called from his chamber door to inquire why the house was not locked up. I replied that I had not done my work. "You have had time enough to do it," said he. "Take care how you answer me!"

2 I shut all the windows, locked all the doors, and went up to the third story, to wait till midnight. How long those hours seemed, and how fervently I prayed that God would not forsake me in this hour of utmost need! I was about to risk everything on the throw of a die; and if I failed, O what would become of me and my poor children? They would be made to suffer for my fault.

ANALYZE LITERARY ELEMENTS
Annotate: Mark the sentence in paragraph 3 that gives Linda's characterization of Sally.
Interpret: How does Linda characterize her?

3 At half past twelve I stole softly down stairs. I stopped on the second floor, thinking I heard a noise. I felt my way down into the parlor, and looked out of the window. The night was so intensely dark that I could see nothing. I raised the window very softly and jumped out. Large drops of rain were falling, and the darkness bewildered me. I dropped on my knees, and breathed a short prayer to God for guidance and protection. I groped my way to the road, and rushed towards the town with almost lightning speed. I arrived at my grandmother's house, but dared not see her. She would say, "Linda, you are killing me;" and I knew that would unnerve me. I tapped softly at the window of a room, occupied by a woman, who had lived in the house several years. I knew she was a faithful friend, and could be trusted with my secret. I tapped several times before she heard me. At last she raised the window, and I whispered, "Sally, I have run away. Let me in, quick." She opened the door softly, and said in low tones, "For God's sake, don't. Your grandmother is trying to buy you and de chillern. Mr. Sands was here last week. He tole her he was going away on business, but he wanted her to go ahead about buying you and de chillern, and he would help her all he could. Don't run away, Linda. Your grandmother is all bowed down wid trouble now."

LANGUAGE CONVENTIONS
Annotate: Mark a colloquial idiom that Sally uses in the last sentence of paragraph 3.
Analyze: What does this phrase add to your knowledge of Sally?

4 I replied, "Sally, they are going to carry my children to the plantation tomorrow; and they will never sell them to any body so long as they have me in their power. Now, would you advise me to go back?"

5 "No, chile, no," answered she. "When dey finds you is gone, dey won't want de plague[1] ob de chillern; but where is you going to hide? Dey knows ebery inch ob dis house."

6 I told her I had a hiding-place, and that was all it was best for her to know. I asked her to go into my room as soon as it was light, and take all my clothes out of my trunk, and pack them in hers; for I knew Mr. Flint and the constable would be there early to search my room. I feared the sight of my children would be too much for my full heart; but I could not go out into the uncertain future without one last look. I bent over the bed where lay my little Benny and baby Ellen.

[1] **plague:** nuisance.

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Poor little ones! fatherless and motherless! Memories of their father came over me. He wanted to be kind to them; but they were not all to him, as they were to my womanly heart. I knelt and prayed for the innocent little sleepers. I kissed them lightly, and turned away.

7 As I was about to open the street door, Sally laid her hand on my shoulder, and said, "Linda, is you gwine all alone? Let me call your uncle."

8 "No, Sally," I replied, "I want no one to be brought into trouble on my account."

9 I went forth into the darkness and rain. I ran on till I came to the house of the friend who was to conceal me.

10 Early the next morning Mr. Flint was at my grandmother's inquiring for me. She told him she had not seen me, and supposed I was at the plantation. He watched her face narrowly, and said, "Don't you know any thing about her running off?" She assured him that she did not. He went on to say, "Last night she ran off without the least **provocation**. We had treated her very kindly. My wife liked her. She will soon be found and brought back. Are her children with you?" When told that they were, he said, "I am very glad to hear that. If they are here, she cannot be far off. If I find out that any of my niggers have had any thing to do with this damned business, I'll give

ANALYZE LITERARY ELEMENTS

Annotate: Mark the phrases Linda uses in paragraph 10 to characterize Mr. Flint when he talks to her grandmother.

Evaluate: What type of characterization is this, and what do the phrases show about Mr. Flint?

provocation
(prŏv-ə-kā´shən) *n.* the act of provoking or inciting.

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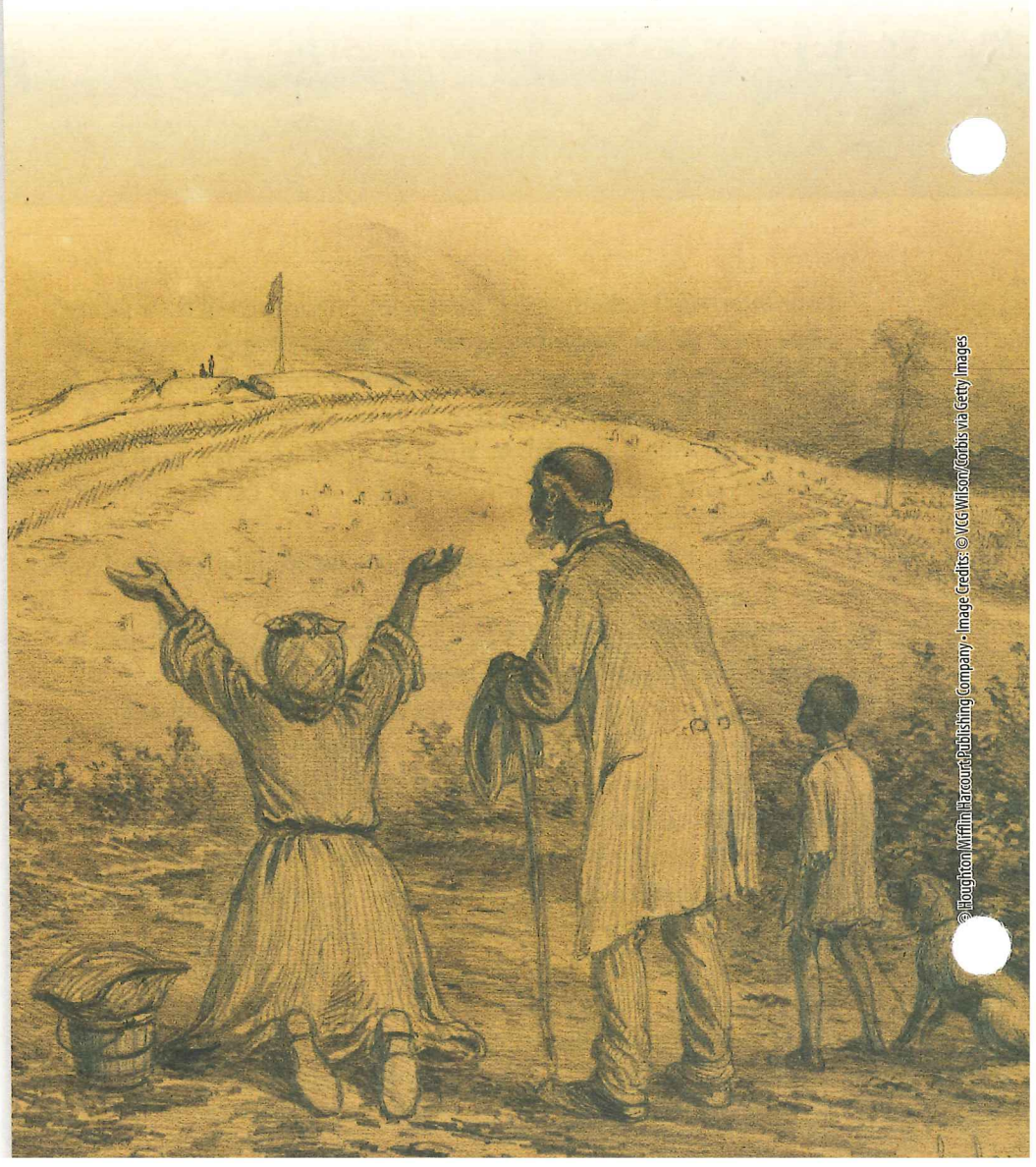
'em five hundred lashes." As he started to go to his father's, he turned round and added, persuasively, "Let her be brought back, and she shall have her children to live with her."

tidings
(tī´dĭngs) *pl.n.* information or news.

11 The **tidings** made the old doctor rave and storm at a furious rate. It was a busy day for them. My grandmother's house was searched from top to bottom. As my trunk was empty, they concluded I had taken my clothes with me. Before ten o'clock every vessel northward bound was thoroughly examined, and the law against harboring[2] fugitives was read to all on board. At night a watch was set over the town. Knowing how distressed my grandmother would be, I wanted to send her a message; but it could not be done. Every one who went in or out of her house was closely watched. The doctor said he would take my children, unless she became responsible for them; which of course she willingly did. The next day was spent in searching. Before

[2] **harboring:** sheltering or protecting.



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night, the following advertisement was posted at every corner, and in every public place for miles round:—

12 *$300 REWARD! Ran away from the subscriber,[3] an intelligent, bright, mulatto[4] girl, named Linda, 21 years of age. Five feet four inches high. Dark eyes, and black hair inclined to curl; but it can be made straight. Has a decayed spot on a front tooth. She can read and write, and in all probability will try to get to the Free States. All persons are forbidden, under penalty of the law, to harbor or employ said slave. $150 will be given to whoever takes her in the state, and $300 if taken out of the state and delivered to me, or lodged in jail. DR. FLINT.*

For a week, Linda hides in the house of an unnamed friend. Her pursuers come so close to finding her that she rushes from the house into the bushes, where she is bitten by a poisonous snake or lizard. She suffers greatly until an old woman treats her with a folk remedy. Vowing "give me liberty or death," she refuses to return to the Flints. Then a sympathetic white woman, an old friend of her grandmother's, offers to conceal Linda in a small storage room in her house. The woman makes them promise never to tell, as she is the wife of a prominent slaveholder. The woman sends her cook, Linda's friend Betty, to meet Linda and take her to the house.

Months of Peril

13 I went to sleep that night with the feeling that I was for the present the most fortunate slave in town. Morning came and filled my little cell with light. I thanked the heavenly Father for this safe retreat. Opposite my window was a pile of feather beds. On the top of these I could lie perfectly concealed, and command a view of the street through which Dr. Flint passed to his office. Anxious as I was, I felt a gleam of satisfaction when I saw him. Thus far I had outwitted him, and I triumphed over it. Who can blame slaves for being cunning? They are constantly **compelled** to resort to it. It is the only weapon of the weak and oppressed against the strength of their tyrants.

14 I was daily hoping to hear that my master had sold my children; for I knew who was on the watch to buy them. But Dr. Flint cared even more for revenge than he did for money. My brother William, and the good aunt who had served in his family twenty years, and my little Benny, and Ellen, who was a little over two years old, were thrust into jail, as a means of compelling my relatives to give some information about me. He swore my grandmother should never see one of them again till I was brought back. They kept these facts from me for several days. When I heard that my little ones

ANALYZE LANGUAGE

Annotate: Mark Linda's diction in paragraph 13 that describe her behaviors.

Evaluate: How does Linda's language shape your perception of her?

compelled
(kəm-pĕld′) *v.* forced (a person) to do something; drove or constrained.

TOUGH QUESTIONS

Annotate: Mark details in paragraph 14 that tell you what happened to Linda's family.

Analyze: What inner struggle does Linda face at this point in the story?

[3] **the subscriber:** the person placing the notice, Dr. Flint.
[4] **mulatto:** of mixed black and white ancestry.

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were in a loathsome jail, my first impulse was to go to them. I was encountering dangers for the sake of freeing them, and must I be the cause of their death? The thought was agonizing. My benefactress[5] tried to soothe me by telling me that my aunt would take good care of the children while they remained in jail. But it added to my pain to think that the good old aunt, who had always been so kind to her sister's orphan children, should be shut up in prison for no other crime than loving them. I suppose my friends feared a **reckless** movement on my part, knowing, as they did, that my life was bound up in my children. I received a note from my brother William. It was scarcely legible, and ran thus: "Wherever you are, dear sister, I beg of you not to come here. We are all much better off than you are. If you come, you will ruin us all. They would force you to tell where you had been, or they would kill you. Take the advice of your friends; if not for the sake of me and your children, at least for the sake of those you would ruin."

15 Poor William! He also must suffer for being my brother. I took his advice and kept quiet. My aunt was taken out of jail at the end of a month, because Mrs. Flint could not spare her any longer. She was tired of being her own housekeeper. It was quite too fatiguing to order her dinner and eat it too. My children remained in jail, where brother William did all he could for their comfort. Betty went to see them sometimes, and brought me tidings. She was not permitted to

reckless
(rĕk´lĭs) *adj.* heedless or careless, rash.

[5] **benefactress:** a woman who gives aid.

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enter the jail; but William would hold them up to the grated window while she chatted with them. When she repeated their prattle, and told me how they wanted to see their ma, my tears would flow. Old Betty would exclaim, "Lors, chile! what's you crying 'bout? Dem young uns vil kill you dead. Don't be so chick'n hearted! If you does, you vil nebber git thro' dis world."

NOTICE & NOTE

LANGUAGE CONVENTIONS

Annotate: Mark the words in paragraph 15 that appear to be dialect.

Draw Conclusions: Why do you think Linda includes the dialect spoken by Betty?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 What prompts Linda to make the decision to escape?

- **A** She learns that her grandmother is going to be moving away.
- **B** She is told by Mrs. Flint she cannot move her bed into the family's house.
- **C** She learns the Flints are going to take her children in order to control her.
- **D** She overhears the Flints deciding that they are going to sell her.

2 What of the following actions do the Flints *not* take after they find out Linda has left?

- **F** They search her grandmother's house and northbound ships.
- **G** They send people north to find out where she is.
- **H** They offer a reward for her capture.
- **J** They jail her relatives.

3 Why does Linda want the Flints to sell her children?

- **A** She want Mr. Sands to buy them so they can be with their father.
- **B** She thinks another owner will treat them with more kindness.
- **C** She wants them to learn other skills at another household.
- **D** She believes other owners will allow them to have freedom.

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Analyze** How does the writer present herself? Discuss what you learn about her character and values from her attitude toward work (paragraph 1), her thoughts as she visits her children (paragraph 6), and her insistence upon escaping alone (paragraph 8).
2. **Summarize** Contrast the writer's portrayal of herself with her portrayal of the Flints. What does she reveal about the Flints' character and values?
3. **Interpret** A writer's use of language can shape the way readers perceive events and characters. What does Mr. Flint's remark that Linda ran off "without the least provocation" tell you about him (paragraph 10)? How does he view Linda?
4. **Evaluate** When writers create a work for a particular audience, it can affect the details they include. How might the knowledge that she was writing for an audience of northern white women have influenced her characterizations?
5. **Notice & Note** Describe the different conflicts that Linda faces in this excerpt. What do these conflicts reveal about the institution of slavery and the sacrifices forced by it?

RESEARCH

RESEARCH TIP
You can find a lot of information about a book title on book review sites. They sometimes recommend works similar to that title.

Slave narratives comprised a popular genre in 19th-century American literature. Do some research to find out what some of the most popular titles were and what the stories were about.

TITLE	SUMMARY

Connect Compare one of the titles you researched to the excerpt you just read. What similarities do they share? You may focus on events, character, or the writer's attitude.

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CREATE AND DISCUSS

Write an Autobiographical Sketch Write a three- or four-paragraph autobiographical sketch as if it were written by one of the other characters in *Incidents in the Life of a Slave Girl*. Review your notes about characterization before you begin.

- ❑ Write as the character, in first-person point of view, using pronouns like *I* and *me*.
- ❑ Show how your character views others in the story through direct or indirect characterization.
- ❑ In the final paragraph, have the character express how he or she feels about Linda's disappearance.

Go to the **Writing Studio** for help with writing a narrative.

Share and Discuss Characters In a small group, discuss which character's autobiographical sketch you chose to write. Which personality traits did you reveal? How did the story change as a result?

- ❑ Review the characters who appear in *Incidents in the Life of a Slave Girl*.
- ❑ Discuss your characterization and answer any questions others might have about it.
- ❑ Finally, see if other group members have suggestions to help you improve your sketch.

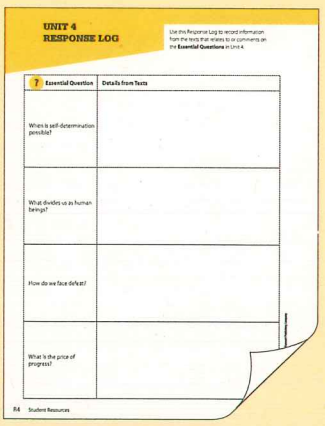
Go to the **Speaking and Listening Studio** for help with having a group discussion.

RESPOND TO THE ESSENTIAL QUESTION

? What divides us as human beings?

Gather Information Review your annotations and notes on the excerpt from *Incidents in the Life of a Slave Girl*. Then, add relevant details to your Response Log. As you determine which information to include, think about:

- the writer's description of other characters
- the internal and external conflicts that the writer faces
- what separates the writers from other characters in the text


UNIT 4
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 4.

? Essential Question	Details from Texts
When is self-determination possible?	
What divides us as human beings?	
How do we face defeat?	
What is the price of progress?	

R4 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from the excerpt from *Incidents in the Life of a Slave Girl*, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **confirm**
- ❑ **definitely**
- ❑ **deny**
- ❑ **format**
- ❑ **unify**

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WORD BANK

proposition **tidings**
induced **compelled**
provocation **reckless**

CRITICAL VOCABULARY

Practice and Apply For each of the following words, list the vocabulary word that is the most opposite in meaning. Discuss your answers with a partner.

1. discouraged _____
2. cautious _____
3. refusal _____
4. blocked _____
5. silence _____
6. compliment _____

VOCABULARY STRATEGY: Synonyms

Go to the **Vocabulary Studio** for help with synonyms.

Synonyms are words that have the same or almost the same meaning. There can be shades of meanings between synonyms. Many words have two kinds of meaning. There's the **denotative meaning,** or dictionary definition, and the **connotative meaning,** which is a feeling or tone associated with it. For example, *giggle* and *snicker* both mean "to laugh," but *snicker* has the connotation of a mean type of laughter.

Practice and Apply To learn more about the Critical Vocabulary words, fill out the following chart with a synonym for each word and its connotation. If you need to, check your work with a dictionary or thesaurus.

WORD	SYNONYM	CONNOTATION
proposition		
induced		
provocation		
tidings		
compelled		
reckless		

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LANGUAGE CONVENTIONS: Dialect and Idioms

Dialect is a way of speaking that is particular to a specific area or group of people. Jacobs's use of dialect allows her to portray her characters with authenticity. Her autobiography provides a glimpse into her community in North Carolina during the early years of the 19th century. Writers often spell dialect the way it would be pronounced and use Nonstandard English to capture characters and make them appear authentic.

> **Lors, chile! what's you crying 'bout. Dem young uns vil kill you dead. Don't be so chick'n hearted!**

Standard English: "Lord, child! What are you crying about? Those kids will get you killed. Don't be so scared!

Idioms are common expressions where the literal meanings of the words are not the same as the actual meaning. For example, the idiom "it's raining cats and dogs" means that it is raining heavily; cats and dogs aren't actually falling from the sky. Take a look at the following example of an idiom from *Incidents in the Life of a Slave Girl*, and think about what the words actually mean compared to their literal definition.

> **I was about to risk everything on the throw of a die.**

Actual Meaning: I was about to do something really risky, gambling with my life in a game of chance.

Practice and Apply Answer the following questions about idioms and dialect.

1. Linda imagines her grandmother saying, "Linda, you are killing me." What does she mean by this idiom?
2. In the following chart, write the dialogue as it would be said in Standard English.

DIALECT	STANDARD ENGLISH
Your grandmother is all bowed down wid trouble now.	
When dey finds you is gone, dey won't want de plague ob de chillern.	
Dey knows ebery inch ob dis house.	
Linda, is you gwine all alone?	
If you does, you vil nebber git thro' dis world.	

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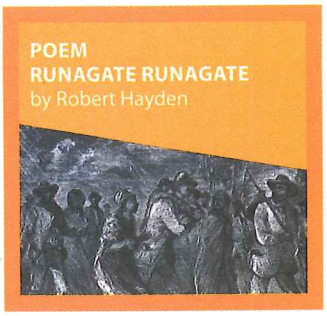
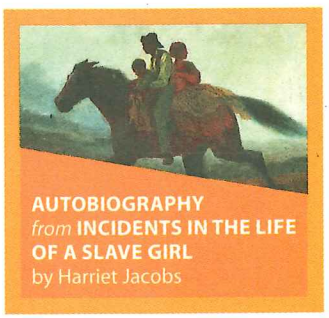
Collaborate & Compare

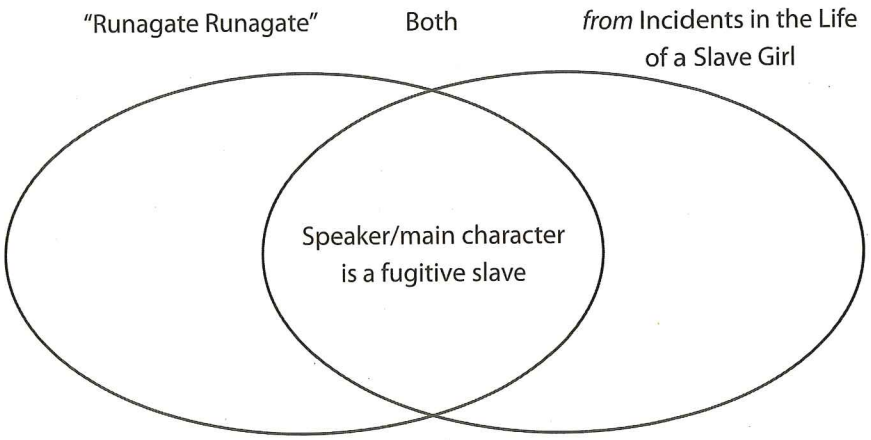




COMPARE WRITER'S VOICE

When you compare how a literary element is treated in multiple texts on the same topic, you synthesize the information, making connections and extending key ideas. It's easier to do this when the texts you're comparing are the same genre, such as two poems. But you can get a more thorough understanding of the topic by comparing texts from different genres, such as a poem and an autobiography.

In a small group, complete the Venn diagram with similarities and differences between the writer's voices in the two texts you read. One example is completed for you.



ANALYZE THE TEXTS

Discuss these questions in your group.

1. **Analyze** How does each author use word choice to portray the speakers or characters in their works?
2. **Contrast** What differences are there between the two works?
3. **Evaluate** Why do you think each author chose their particular genre to convey their impressions of slavery?
4. **Cite Evidence** Both writers strongly condemn slavery. Find an example from each work that shows their feelings.

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RESEARCH AND SHARE

Now, your group can continue exploring the ideas in these texts by collaborating on research to share in a group presentation. Follow these steps:

1. **Find Sources** Though the texts you read are from different genres, each contains a strong message against slavery. Build on what you know about slavery by seeking out at least two more sources on the topic from other genres. You may consider a work of fiction such as *Uncle Tom's Cabin* by Harriet Beecher Stowe, an informational text, or a primary source.

2. **Gather Information** Gather information from each source on the topic of slavery, including the view of why it is unjust.
   - ❑ Think about what important ideas on slavery are presented in each text. Note the significant details that support these ideas.
   - ❑ As you read each additional source, consider if this introduces new information to what you already know. Reflect on what you have learned and adjust your view as needed.

TEXT	VIEW ON SLAVERY	EXAMPLES
"Runagate Runagate"		
from Incidents in the Life of a Slave Girl		

3. **Synthesize** Now that you have gathered information, synthesize what you have learned. Has a strong message about slavery emerged from what you read? Think about whether you have a new understanding of the topic.

4. **Share What You Learn** How will you share your ideas with the class? Listen to what others have to say, ask questions to request and clarify information, and build on the ideas of others as you discuss your findings.

RESEARCH TIP

Simply searching for the term *slavery* will give you unfocused results. Consider adding the genre or a historical period to your search term to get more targeted results.

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Reader's Choice

ESSENTIAL QUESTIONS:

Review the four Essential Questions for this unit on page 325.

Setting a Purpose Select one or more of these options from your eBook to continue your exploration of the Essential Questions.

- Read the descriptions to see which text grabs your interest.
- Think about which genres you enjoy reading.

Notice & Note

In this unit, you practiced noticing and noting the signposts and asking big questions about nonfiction. As you read independently, these signposts and others will aid your understanding. Below are the anchor questions to ask when you read literature and nonfiction.

Reading Literature: Stories, Poems, and Plays	
Signpost	**Anchor Question**
Contrasts and Contradictions	Why did the character act that way?
Aha Moment	How might this change things?
Tough Questions	What does this make me wonder about?
Words of the Wiser	What's the lesson for the character?
Again and Again	Why might the author keep bringing this up?
Memory Moment	Why is this memory important?

Reading Nonfiction: Essays, Articles, and Arguments	
Signpost	**Anchor Question(s)**
Big Questions	What surprised me? What did the author think I already knew? What challenged, changed, or confirmed what I already knew?
Contrasts and Contradictions	What is the difference, and why does it matter?
Extreme or Absolute Language	Why did the author use this language?
Numbers and Stats	Why did the author use these numbers or amounts?
Quoted Words	Why was this person quoted or cited, and what did this add?
Word Gaps	Do I know this word from someplace else? Does it seem like technical talk for this topic? Do clues in the sentence help me understand the word?

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You can preview these texts in Unit 4 of your eBook.

Then, check off the text or texts that you select to read on your own.

☐ **LETTER**

Letter to Sarah Ballou
Sullivan Ballou

What does a Civil War officer write to his wife when he is not sure of surviving an upcoming battle?

☐ **DIARY**

***from* A Diary from Dixie**
Mary Chestnut

How does a wealthy southern woman respond to the South's imminent defeat in the Civil War?

☐ **SPEECH**

***from* What to the Slave Is the Fourth of July?**
Frederick Douglass

How should a former slave respond to the celebration of freedom while many are still enslaved?

☐ **SPIRITUALS**

Go Down, Moses
Follow the Drinking Gourd
Swing Low, Sweet Chariot

Share in the longing and hopefulness of enslaved people through the words of three traditional spirituals.

☐ **POEM**

Imagine the Angels of Bread
Martín Espada

Can the experience of injustice and suffering lead to hope and inspire action?

Collaborate and Share With a partner, discuss what you learned from at least one of your independent readings.

- Give a brief synopsis or summary of the text.
- Describe any signposts that you noticed in the text and explain what they revealed to you.
- Describe what you most enjoyed or found most challenging about the text. Give specific examples.
- Decide if you would recommend the text to others. Why or why not?

Go to the **Reading Studio** for more resources on **Notice & Note.**

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Write an Argument

Go to the **Writing Studio** for help writing arguments.

This unit focuses on the continuing work of bringing freedom and justice to all members of American society. For this writing task, you will write an argument. For an example of a well-written argument you can use as a mentor text, review Declaration of Sentiments.

As you write your argument, you can use the notes from your Response Log, which you filled out after reading the texts in this unit.

Writing Prompt

Read the information in the box below.

This is the context for your argument.

> **America's founding documents emphasize liberties and rights for all, but fully realizing this goal takes work.**

Think carefully about the following question.

What obstacles or barriers to self-determination exist today?

> **When is self-determination possible?**

How can you use the unit texts to develop and support a claim in your argument?

Write an argument in which you identify a current barrier to self-determination and specify what should be done to remedy it, so that self-determination is possible for more members of our society.

Be sure to—

Review these points as you write and again when you finish. Make any needed changes.

- ❑ make a clear and persuasive claim
- ❑ ask questions that help develop your claim and research the answers by locating relevant sources and synthesizing the information they provide
- ❑ develop the claim with valid reasons and relevant evidence
- ❑ anticipate counterarguments, or opposing claims, and address them with a well-supported rebuttal or defense
- ❑ establish clear, logical relationships among claims, rebuttals, reasons, and evidence
- ❑ write a satisfying conclusion that effectively summarizes the claim
- ❑ demonstrate appropriate and precise use of language, maintaining a formal tone through the use of standard English
- ❑ correctly cite sources you use, even when you summarize or paraphrase

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1 Plan

Before you start writing, you need to plan your argument. Review Elizabeth Cady Stanton's Declaration of Sentiments and at least two other unit texts and identify each writer's message about self-determination.

Then, answer the following questions, either on your own or with a partner or small group.

- What are the essential "ingredients" for self-determination?
- What barriers exist to obtaining these ingredients?

Record ideas from the texts and the discussion questions below.

Argument Planning Table	
Ideas about self-determination from the texts	
"Ingredients" of self-determination	
Existing barriers to self-determination	

Background Reading Review the notes you have taken in your Response Log that relate to the question "When is self-determination possible?" Texts in this unit provide background reading that will help you formulate key points in your argument.

Go to **Writing Arguments: Introduction** in the **Writing Studio** to learn more.

Notice & Note

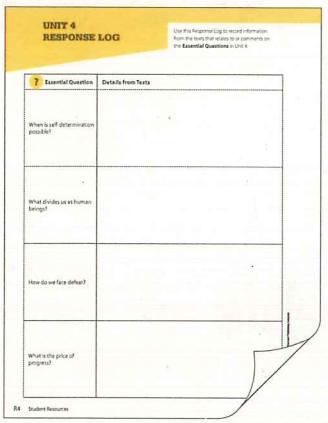
From Reading to Writing

As you plan your argument, apply what you've learned about signposts to your own writing. Remember that writers use common features, called signposts, to help convey their message to readers.

Think how you can incorporate **Quoted Words** into your argument.

Go to the **Reading Studio** for more resources on **Notice & Note.**

Use the notes from your Response Log as you plan your argument.


UNIT 4
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the Essential Questions in Unit 4.

? Essential Question	Details From Texts
When is self-determination possible?	
What divides us as human beings?	
How do we face defeat?	
What is the price of progress?	

R4 Student Resources

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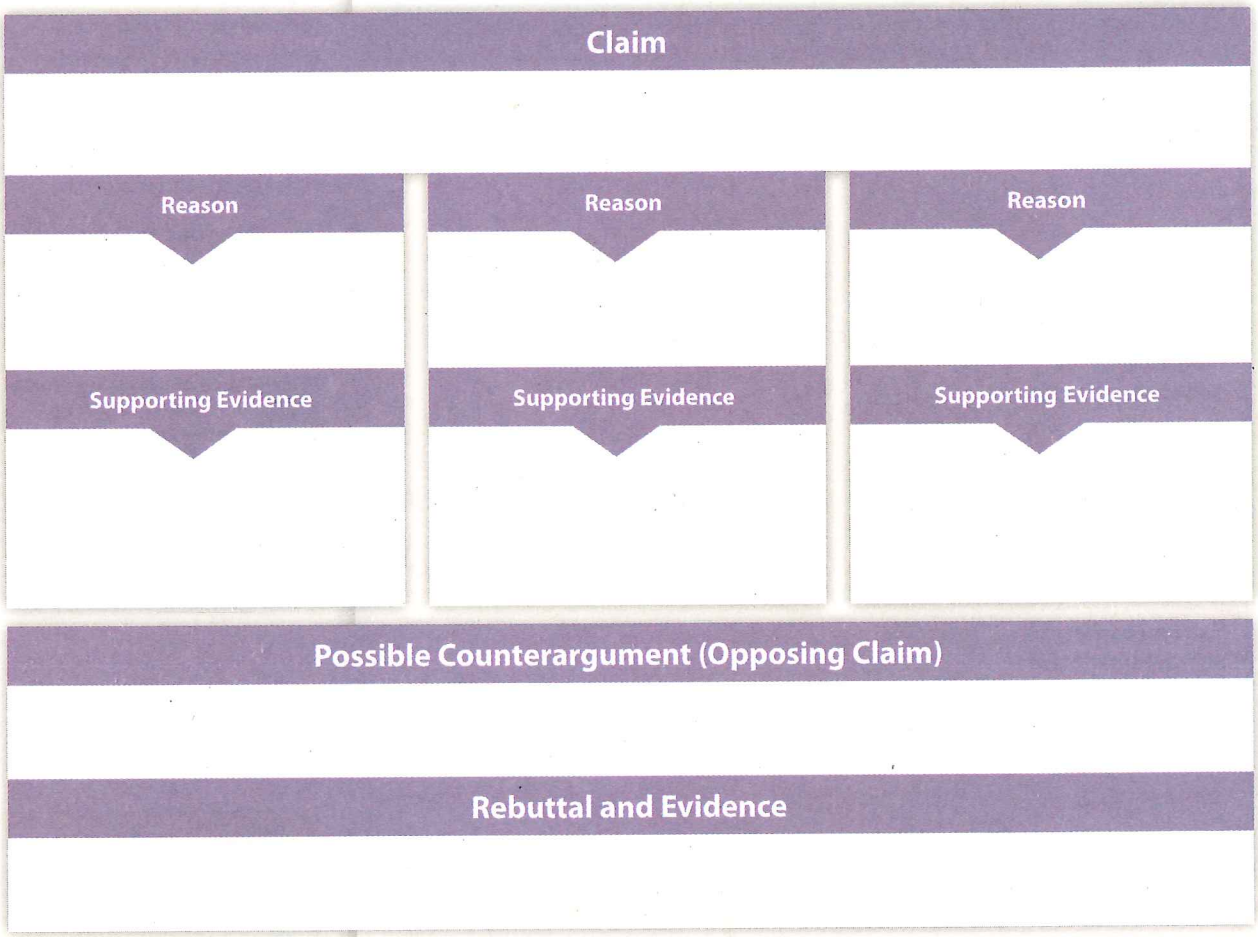
WRITING TASK

Go to **Writing Arguments: What Is a Claim?** in the **Writing Studio** for help developing a claim for your argument.

Organize Your Ideas Based on the ideas in the texts and your answers to the discussion questions, write a clearly worded claim about a current barrier to self-determination and what should be done to remedy it. Then, develop several reasons that support your claim, and add details, examples, and quotations to support each reason. Make sure you use textual evidence from the unit selections.

Finally, develop a rebuttal to a potential counterargument. How would you argue against opposing claims and convince your audience to agree with you? You may want to conduct further research in print or digital sources, noting relevant facts, details, or examples that support your rebuttal. You can use the chart below to map out the organizational structure of your argument.



2 Develop a Draft

You might prefer to draft your argument online.

Once you have completed your planning activities, you will be ready to begin drafting your argument. Refer to your Graphic Organizers, as well as any notes you took as you studied the texts in this unit. These will provide a kind of map for you to follow as you write. Using a word processor or an online writing application makes it easier to make changes or move sentences around later when you are ready to revise your first draft.

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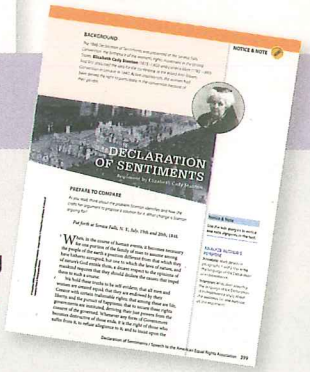

Use the Mentor Text

Author's Craft

Clarity is of the utmost importance when writing an argument. You are trying to convince your audience that your claim is true. Precise word choice makes your argument easy to follow. Bold, direct statements communicate your personal sense of the truth of your words.

The history of mankind is a history of repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of an absolute tyranny over her. To prove this, let facts be submitted to a candid world.

Stanton does not mince words. She uses strong, direct language: "injuries and usurpations," "absolute tyranny," and "facts." Her tone is unafraid and her word choice is precise.

Apply What You've Learned Stanton could have said, "In my view, here are some problems we should consider solving," instead of "To prove this, let facts be submitted to a candid world." Read your argument and find places where there is weak language, such as "in my opinion" or "it seems," and eliminate these phrases. Make your statements bold and clear, but not combative.

Genre Characteristics

An argument often ends with a call to action—a statement of what the writer wants the audience to believe or do as a result of the argument presented.

Now, in view of this entire disfranchisement of one half the people of this country, their social and religious degradation—in view of the unjust laws above mentioned and because women do feel themselves aggrieved, oppressed and fraudulently deprived of their most sacred rights, we insist that they have immediate admission to all the rights and privileges, which belong to them as citizens of these United States.

Stanton's call to action begins with "Now" to signal what should be done. She repeats "in view" to remind the audience of the pertinent parts of her argument. She uses the bold word "insist" to strengthen her call to action.

Apply What You've Learned Consider what action you want your audience to take, or what you want them to believe to be true, when they have finished reading your argument. Make sure to include this in your draft, using bold, clear language and a transitional word or phrase.

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Go to **Writing Arguments: Creating a Coherent Argument** for help revising your argument.

3 Revise

On Your Own Once you have written your draft, you'll want to go back and look for ways to improve your argument. As you reread and revise, think about whether you have achieved your purpose. The Revision Guide will help you focus on specific elements to make your writing stronger.

Revision Guide

Ask Yourself	Tips	Revision Techniques
1. Does the introduction clearly state my claim and capture the reader's attention?	**Underline** your claim. **Highlight** your engaging opener.	**Clarify** or **replace** your claim. **Add** an attention-getting quotation, detail, or analogy.
2. Are counterarguments anticipated and refuted?	**Note** counterarguments (opposing claims) and **highlight** text that refutes them.	**Add** text to show the weakness of opposing claims.
3. Are reasons and evidence organized consistently and logically throughout?	**Highlight** reasons that support the claim. **Underline** evidence that supports each reason.	**Reorder** your reasons and evidence for emphasis, such as the strongest reason first or last.
4. Does my conclusion follow logically from the body of the argument and summarize my claim?	**Underline** the conclusion. **Highlight** sentences that summarize the claim.	**Clarify** your conclusion by adding a summary statement if needed.

ACADEMIC VOCABULARY

As you conduct your **peer review,** be sure to use these words.

- ❑ **confirm**
- ❑ **definitely**
- ❑ **deny**
- ❑ **format**
- ❑ **unify**

With a Partner Once you and your partner have worked through the Revision Guide on your own, exchange arguments and evaluate each other's draft in a **peer review.** Focus on providing revision suggestions for at least three of the items mentioned in the chart. Explain why you think your partner's draft should be revised and what your specific suggestions are.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

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4 Edit

Once you have addressed the organization, development, and flow of ideas in your argument, you can look to improve the finer points of your draft. Edit for the proper use of standard English conventions and make sure to correct any misspellings or grammatical errors. Correctly cite any outside sources you used.

Language Conventions

Verb Tenses The tense of a verb indicates the time of the action or state of being. An action or state can occur in the present, past, or future, or it can be an ongoing or continuing action or state. Elizabeth Cady Stanton uses a number of verb tenses in the Declaration of Sentiments.

Go to **Verb Tense** in the **Grammar Studio** to learn more.

Example	Verb Tense
He has compelled her to submit to laws, in the formation of which she had no voice.	The **present perfect tense** describes an action or state that began in the past and still continues, communicating that Stanton wants to change ongoing actions, and not simply right past wrongs.
We hold these truths to be self-evident; that all men and women are created equal; . . .	The use of **present tense** describes actions occurring now, giving urgency to Stanton's argument.
We shall employ agents, circulate tracts, petition the State and National Legislatures, and endeavor to enlist the pulpit and the press in our behalf.	The use of **future tense** describes actions that Stanton intends to do in the future, giving her closing a sense of hope and possibility.

5 Publish

Finalize your argument and choose a way to share it with your audience. Consider these options:

- Present your argument as a persuasive speech or video recording.
- Post your argument as a blog on a classroom or school website.

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WRITING TASK

Use the scoring guide to evaluate your argument.

Writing Task Scoring Guide: Argument

	Organization/Progression	Development of Ideas	Use of Language and Conventions
4	• The reasons and textual evidence are organized consistently and logically throughout the argument. • Varied transitions logically connect reasons and textual evidence to the writer's claim.	• The introduction is memorable and persuasive; the claim clearly states a position. • Valid reasons and relevant evidence from the texts convincingly support the writer's claim. • Counterarguments, or opposing claims, are anticipated and effectively refuted. • The concluding section effectively summarizes the claim.	• The writing reflects a formal style; precise language; and an objective, or controlled, tone. • Sentence beginnings, lengths, and structures vary and have a rhythmic flow. • Spelling, capitalization, and punctuation are correct. • Grammar and usage are correct.
3	• The organization is confusing in a few places. • Transitions are needed in a few places to link related ideas and evidence.	• The introduction could do more to capture the reader's attention; the claim states a position on an issue. • Most reasons and evidence from the texts support the writer's claim, but they could be more convincing. • Counterarguments, or opposing claims, are anticipated, but the rebuttal needs to be developed more. • The concluding section restates the claim.	• The style is informal in a few places, the language is sometimes unclear, and the tone is defensive at times. • Sentence beginnings, lengths, and structures vary somewhat. • Several spelling and capitalization mistakes occur, and punctuation is inconsistent. • Some grammatical and usage errors are repeated in the argument.
2	• The organization of reasons and textual evidence is logical in some places, but it often doesn't follow a pattern. • Many more transitions are needed to connect reasons and textual evidence to the writer's position.	• The introduction is ordinary; the claim identifies an issue, but the writer's position is not clearly stated. • The reasons and evidence from the texts are not always logical or relevant. • Counterarguments, or opposing claims, are anticipated but not addressed logically. • The concluding section includes an incomplete summary of the claim.	• The style becomes informal in many places, the language is often imprecise, and the tone is often dismissive of other viewpoints. • Sentence structures seldom vary, and some fragments or run-on sentences are present. • Spelling, capitalization, and punctuation are often incorrect but do not make reading the argument difficult. • Grammar and usage are often incorrect, but the ideas are still clear.
1	• An organizational strategy is not used; reasons and textual evidence are presented randomly. • Transitions are not used, making the argument difficult to understand.	• The introduction is missing. • Significant supporting reasons and evidence from the texts are missing. • Counterarguments, or opposing claims, are neither anticipated nor addressed. • The concluding section is missing.	• The style and language are inappropriate, and the tone is disrespectful. • Repetitive sentence structure, fragments, and run-on sentences make the writing hard to follow. • Spelling and capitalization are often incorrect, and punctuation is missing. • Many grammatical and usage errors change the meaning of the writing.

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Debate an Issue

You will now adapt your argument for a classroom debate. You also will listen to other debates, ask questions to better understand the ideas your classmates are debating, and respond appropriately to help them improve their arguments.

Go to **Analyzing and Evaluating Presentations: Tracing a Speaker's Argument** in the **Speaking and Listening Studio** to learn more.

1 Adapt Your Argument for a Debate

Review your argument, and use the chart below to guide you as you adapt your argument for a debate.

Debate Planning Chart		
Introduction and Claim	How will you revise your introduction and claim to make a strong statement about the best way to extend liberties and rights to all Americans?	
Reasons, Evidence, and Rebuttals	How will you organize your reasons and evidence to clearly support your claim? What are the potential opposing claims? How will you refute these with a rebuttal supported by evidence?	
Effective Language and Organization	Which parts of your argument should be simplified? Where can you add transitions to help your listeners follow your train of thought?	
Gestures and Vocal Expression	How can you use gestures and tone of voice to convey your point convincingly?	

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As you work to improve your debating skills, remember to

- ❑ state your claim clearly
- ❑ make sure your claim reflects your actual opinion
- ❑ present reasons and evidence that clearly support your claim
- ❑ maintain a reasonable tone
- ❑ when others oppose your opinion, respond calmly

2 Practice for the Debate

With a partner, practice presenting and defending your argument. Take turns reading the introductions to your arguments. Then, begin an informal debate.

Practice Effective Verbal and Nonverbal Techniques

- ❑ **Enunciation** Choose words and phrases that flow easily.
- ❑ **Voice and Pitch** Use your voice to show enthusiasm and emphasis.
- ❑ **Speaking Rate** Speak slowly enough that listeners understand you. Pause now and then to let them consider important points.
- ❑ **Volume** Listeners at the back of the room need to hear you.
- ❑ **Eye Contact** Try to let your eyes rest on each member of the audience.
- ❑ **Facial Expression** Smile, frown, or raise an eyebrow to show your feelings or to emphasize points.
- ❑ **Gestures** Stand tall and relaxed, and use natural gestures—shrugs, nods, or shakes of your head—to add meaning and interest.

Provide and Consider Advice for Improvement

As a listener, pay close attention. Take notes about ways the debaters can improve their arguments and more effectively use verbal and nonverbal techniques. Summarize each debater's claim, reasons, and evidence to confirm your understanding, and ask questions to clarify any confusing ideas.

As a presenter, listen closely to questions and consider ways to revise your argument or improve your delivery to make sure your points are clear and persuasive. Remember to ask for suggestions about how you might make your argument clearer and more interesting.

3 Hold a Debate

Debates can have a formal structure, but this debate will be informal. Ask a student or the teacher to act as moderator.

- First, have each group member take a turn presenting his or her claim.
- Next, the moderator should invite others in the group to comment on or question each claim. The moderator should allow the debate to flow naturally but may step in as needed to restore order.
- Listen closely to what is said so you can respond appropriately and build on others' ideas. Maintain a respectful tone toward your fellow debaters, even when you disagree with their ideas.
- Conclude the debate by summarizing the main points of agreement and disagreement among group members for each claim.

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Reflect on the Unit

By completing your argument, you have created a writing product that pulls together and expresses your thoughts about the reading you have done in this unit. Now is a good time to reflect on what you have learned.

Reflect on the Essential Questions

- Review the four Essential Questions on page 325. How have your answers to these questions changed in response to the texts you've read in this unit?
- What are some examples from the texts you've read that show how people gain self-determination or overcome differences and defeat?
- How did the texts help you consider the costs and benefits of progress and change?

Reflect on Your Reading

- Which selections were the most interesting or surprising to you?
- From which selection did you learn the most about the quest for freedom and justice?

Reflect on the Writing Task

- What difficulties did you encounter while working on your argument? How might you avoid them next time?
- Which part of the argument was the easiest and hardest to write? Why?
- What improvements did you make to your argument as you were revising?

UNIT 4 SELECTIONS

- Second Inaugural Address
- "To My Old Master"
- Image Collection: Civil War Photographs
- "An Occurrence at Owl Creek Bridge"
- "Building the Transcontinental Railroad"
- Declaration of Sentiments
- Speech to the American Equal Rights Association
- "Runagate Runagate"
- from *Incidents in the Life of a Slave Girl*

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UNIT 5

AMERICA TRANSFORMED

AN AGE OF REALISM

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"Reality is that which, when you stop believing in it, doesn't go away."

—Phillip K. Dick

Discuss the **Essential Questions** with your whole class or in small groups. As you read America Transformed, consider how the selections explore these questions.

ESSENTIAL QUESTION:

To what degree do we control our lives?

Life was difficult for many Americans in the years following the Civil War. Native Americans, African Americans, immigrants, factory workers, laborers, and farmers struggled daily against poverty and oppression. To many, it seemed that life was unfair—that despite their efforts, they could not escape their fate. Naturalist writers such as Stephen Crane and Upton Sinclair saw human beings as helpless creatures moved by forces beyond their understanding or control. Do people control their own destiny, or are they simply victims of circumstances?

ESSENTIAL QUESTION:

Why do humans cause harm?

After the Civil War, rich and powerful people took advantage of those who lacked the power to defend themselves. The U.S. government forced Native Americans off their land. White southerners enacted Jim Crow laws to restrict newly freed African Americans. "Robber baron" industrialists exploited their workers. Slumlords rented unsanitary tenements to immigrants. Banks foreclosed on farmers' land, and women were discouraged from pursuing interests outside the home. How do we identify harmful acts and keep from harming others?

ESSENTIAL QUESTION:

What are the consequences of change?

In the post–Civil War era, the United States was undergoing rapid change. Millions of immigrants came to America seeking a better life. Oligarchs and industrialists amassed huge fortunes by concentrating resources and exploiting immigrants and others who flooded the cities in search of work. Laborers worked long hours in dangerous conditions for low wages. How can the changes brought about by progress have both positive and negative consequences?

ESSENTIAL QUESTION:

What makes a place unique?

In the late 19th century, the United States was growing at such a rapid pace that many Americans mourned the loss of their regional identities. People were proud of the things that made them unique. Writers captured this sentiment by depicting the character of the country's distinct regions. What is it exactly that makes a place unique?

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AN AGE OF REALISM

After the Civil War, the transcontinental rail system carried thousands of settlers to the West. The huge herds of bison that had roamed the plains were decimated, and Native Americans were driven off their land to make way for settlers. By the 1880s most Native Americans were confined to reservations, usually on land deemed worthless by white settlers.

The Gilded Age A very small group of men controlled the vast share of the country's growing industry, including the enormously profitable steel, railroad, oil, and meatpacking sectors. This era became known as the "Gilded Age." It was a time of sparkle and glitter, luxury and excess, and it was dominated by "robber barons" like railroad mogul Cornelius Vanderbilt, oil tycoon John D. Rockefeller, and steel magnate Andrew Carnegie.

Many ordinary people had more money, too, and all sorts of new things to spend it on. The rising middle class could take the train to the amusement parks and shop in new department stores. Even some blue-collar workers could afford inventions such as automobiles, telephones, and electricity.

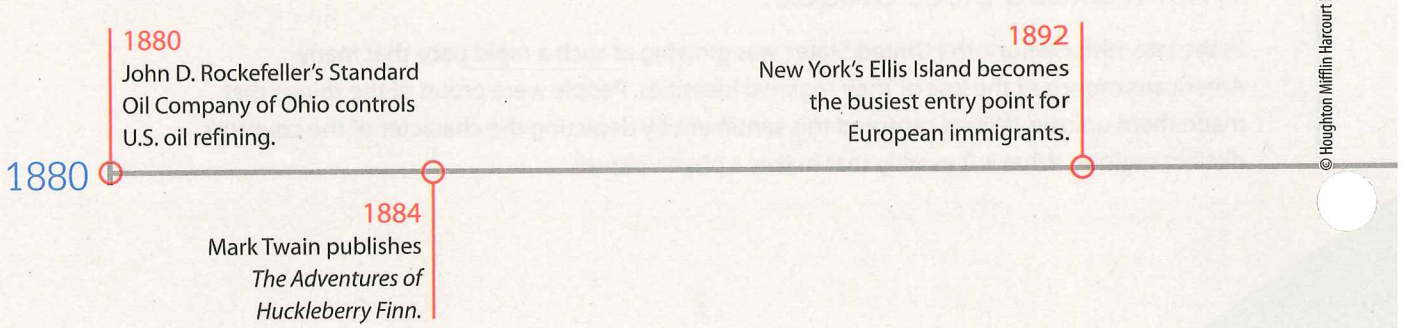
Women chafed under the social and economic restrictions imposed on them. An increasing number of those from the middle class achieved the goal of a university education as a step toward a broader role in society. Women's rights activist Susan B. Anthony credited the bicycle with doing "more to emancipate women than anything else in the world." The movement to secure their right to vote was reinvigorated as women sought a larger voice in every aspect of public life.

The Have-Nots The railroad industry fueled industrial growth, and new manufacturing centers grew up around railroad hubs in Pittsburgh, Cleveland, Detroit, and Chicago. The urban centers grew rapidly. People from the country streamed into these areas in search of work, and immigrants came to America looking for a better life. Unfortunately, many of these new city dwellers found themselves working 16-hour days in airless, dangerous sweatshops for low wages.

Farmers and African Americans also faced hard times. Farmers borrowed money from banks, but high interest rates meant many of them lost their land. Failures of the Reconstruction Act left many African Americans

COLLABORATIVE DISCUSSION

In a small group, discuss the timeline. What literary or other kinds of events had the most impact on the era?



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powerless and poor. People knew they were missing out on the prosperity that others were enjoying, and it made them angry. Workers began to form labor unions; and many farmers, white and black, joined the Populist Party, hoping to make the government more responsive to their needs.

Realism, Naturalism, and Muckrakers The changing world was reflected in the work of many authors. Realist writers portrayed ordinary lives as they were, without romance or sentimentality, through a variety of genres and forms. Some writers began to capture the customs, characters, and landscapes of the nation's distinct regions—a type of writing that came to be called regionalism. Mark Twain, Kate Chopin, and Willa Cather, among others, celebrated America's diversity in settings ranging from Mississippi River towns and the city of New Orleans to the plains of Nebraska. The publication in 1884 of Twain's *The Adventures of Huckleberry Finn* marked the high point of regionalism. It was the first novel written entirely in "American"—the colorful, colloquial, and frequently ungrammatical voice of its young narrator, Huck Finn. Twain often used humor to make serious points, and his novel tackled the issue of racism in America.

The social conditions in America's growing industrial cities, with their great disparities of wealth, led to the rise of the literary movement called naturalism, a starker form of realism. Looking to the theories of

RESEARCH
What about this historical period interests you? Choose a topic, event, or person to learn more about. Then, add your own entry to the timeline.

1896
Supreme Court upholds "separate but equal" doctrine of segregationist Jim Crow laws.

1898
Spanish-American War results in U.S. control of Guam, Puerto Rico, and the Philippines.

1903
Orville and Wilbur Wright make the first flight in an engine-powered airplane.

1906
Earthquake and fire destroy much of San Francisco.

1908
Ford Motor Company brings out the first Model T automobile.

1910

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Charles Darwin and other scientists, naturalist writers like Stephen Crane saw human beings as helpless creatures moved by forces beyond their understanding or control. While Crane and others gave voice to ordinary people living in cities, Jack London captured readers with his tales of an arctic world completely outside readers' everyday experiences. In novels such as *The Age of Innocence* and *The House of Mirth,* Edith Wharton combined naturalism with her own experiences to decry the stifling small-mindedness of upper-class society.

Reform-minded journalists were part of a progressive movement that aimed to restore economic opportunities and correct injustices in American life. Their work expressed naturalist influences in other ways. One group, known as "muckrakers," sought to expose the political and economic corruption that resulted from the excessive power of large corporations. Among this group was Upton Sinclair, whose novel *The Jungle* tells the story of a Lithuanian immigrant who works in the Chicago meatpacking industry. The novel's descriptions of the appalling conditions in packing plants and the contaminated meat they produced helped lead to the passage of new laws regulating the food industry.

CHECK YOUR UNDERSTANDING

Choose the best answer to each question.

1 Why was this period referred to as the "Gilded Age"?

A It was a time of luxury and excess for some.

B Many people discovered gold in the West.

C Industry was run by philanthropists.

D The majority of Americans belonged to the middle class.

2 *Huckleberry Finn* was the first novel to —

F tackle the issue of racism

G be written entirely in "American"

H expose corruption in large corporations

J be written by an African American

3 Who were "muckrakers"?

A White settlers who drove the Native Americans from their land

B Immigrants who lived in crowded tenements and worked for low wages

C Writers who sought to expose corruption

D Leaders of industry who exploited their workers

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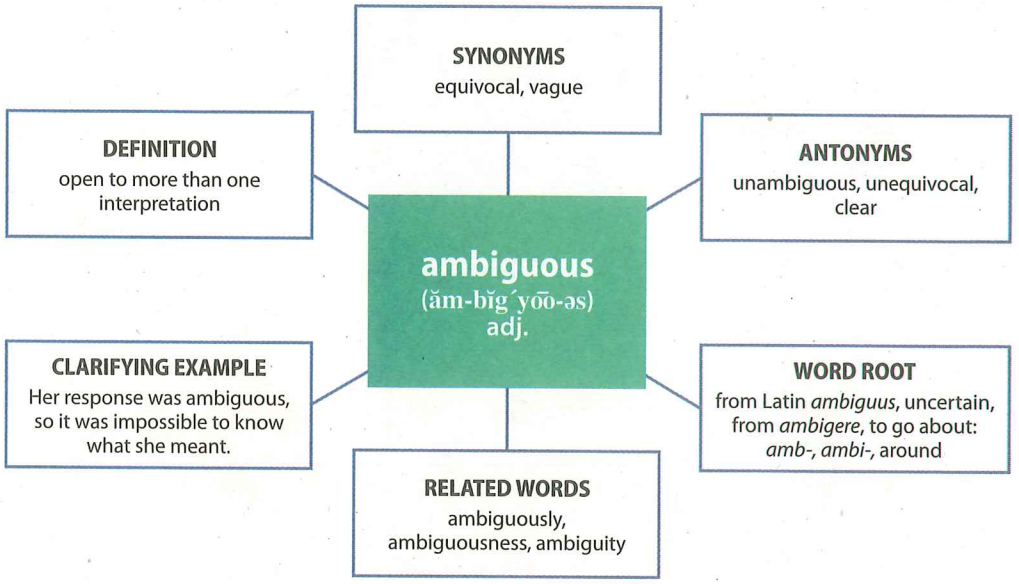
ACADEMIC VOCABULARY

Academic Vocabulary words are words you use when you discuss and write about texts. In this unit, you will learn the following five words:

☑ **ambiguous** ☐ **clarify** ☐ **implicit** ☐ **revise** ☐ **somewhat**

Study the Word Network to learn more about the word **ambiguous.**



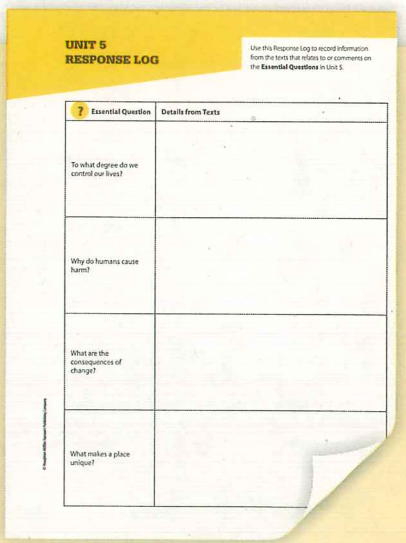
Write and Discuss Discuss the completed Word Network with a partner, making sure to talk through all of the boxes until you both understand the word, its synonyms, antonyms, and related forms. Then, fill out a Word Network for the remaining four words. Use a dictionary or online resource to help you complete the activity.

Go online to access the Word Networks.

RESPOND TO THE ESSENTIAL QUESTION

In this unit, you will explore four different **Essential Questions** about self-determination, power struggles, change, and a sense of place. As you read each selection, you will gather your ideas about one of these questions and write about it in a **Response Log.** At the end of the unit, you will have the opportunity to write a **short story** related to one of the Essential Questions. Filling out the Response Log after you read each text will help you prepare for this writing task.

You can also go online to access the Response Log.


UNIT 5
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 5.

? Essential Question	Details from Texts
To what degree do we control our lives?	
Why do humans cause harm?	
What are the consequences of change?	
What makes a place unique?	

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TO BUILD A FIRE

Short Story by **Jack London**

ESSENTIAL QUESTION:

To what degree do we control our lives?

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QUICK START

What concerns might someone have while traveling through wilderness? Would weather be an issue? If so, why? Discuss your answers with a group.

ANALYZE CHARACTER

To make characters come to life, writers can describe their appearances or use the actions, feelings, or words of other characters to reveal personality traits. Another technique is to describe in detail the characters' **behavior**—how they act and the choices they make. A character's behavior is driven by his or her **motivations**—the stated or implied reasons behind a character's actions. In other words, motivation is the *why* that drives a character to do something.

A character's behavior can lead to conflicts or moral dilemmas and determine how they are resolved. It can also suggest a work's theme. As you read, note how the writer creates believable characters. Use a chart like the one below to record behaviors and infer the underlying motivations.

CHARACTER	BEHAVIOR	MOTIVATION
Man		
Dog		

GENRE ELEMENTS: SHORT STORY

- features a conflict centered around a main character
- features a theme, or message about life that the author wants to share
- may have a setting that reflects the historical, economic, and cultural reality of the time

ANALYZE SETTING

Setting is the time and place in which the events of a story take place. When writers depict the setting, they describe details about the environment. They also may reflect the historical and cultural context of the time. "To Build a Fire" reflects two movements of the time period: realism and naturalism.

- **Realism** is a 19th-century literary movement known for careful observation of contemporary life. It often focused on how the middle or lower classes were affected by progress. Realist writers attempted to present life objectively and without sentimentality. In so doing, they depicted the social, cultural, political, and economic forces shaping post-Civil War society.
- **Naturalism** is an offshoot of realism. Naturalists were influenced by the work of Charles Darwin and sought to describe the effect of natural and social forces on the individual. Naturalism typically renders common people and life as they are, shows that environment and instinct determine behavior, and paints human destiny as beyond the control of the individual.

As you read, look for details that realistically depict the setting and how the environment determines what happens to the main character. Also, note the characteristics of realism and naturalism that are reflected in the story.

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CRITICAL VOCABULARY

intangible **apprehension** **panic** **imperative** **extremity**

To show your knowledge of the Critical Vocabulary, circle the best answer.

1. Which of the following is an example of an **extremity**?
   a. lungs **b.** feet
2. If you experience **panic,** what are you feeling?
   a. calm **b.** fear
3. Which of the following is **intangible**?
   a. the source of ideas **b.** the source of a river
4. If you feel **apprehension,** what are you feeling?
   a. anxiety **b.** happiness
5. If something is **imperative,** which is it?
   a. boring **b.** urgent

LANGUAGE CONVENTIONS

Tone An author's attitude toward his or her subject or toward the reader is reflected in the **tone** of the work. For example, the tone might be serious, ironic, playful, or detached. Note that London's diction includes descriptive vocabulary and many of his sentences are syntactically complex. These give the story an almost clinical tone—unemotional and detached.

> **It was a steep bank, and he paused for breath at the top, excusing the act to himself by looking at his watch. It was nine o'clock.**

As you read, note how the author's language contributes to a consistent tone.

ANNOTATION MODEL

NOTICE & NOTE

As you read, note the features of naturalism and how London creates a realistic, natural setting. In the model, you can see one reader's notes about "To Build a Fire."

Day had broken cold and gray, exceedingly cold and gray, when the man turned aside from the main Yukon trail and climbed the high earth bank, where a dim and little-traveled trail led eastward through the fat spruce timberland. It was a steep bank, and he paused for breath at the top, excusing the act to himself by looking at his watch.

Weather will probably be a factor in the story.

"little-traveled" sounds lonely; maybe he'll get lost

If he's pausing for breath, is he in good enough shape for taking this trail in the cold?

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BACKGROUND

Jack London *(1876–1916) not only wrote adventure stories, he lived them. London traveled as a hobo across the United States, tried his luck in the Klondike Gold Rush, escaped a typhoon on a seal-hunting ship, and sailed the South Seas in his own boat, the* Snark. *London's formal education was limited, but he read widely using public libraries. Many of his works, including the story "To Build a Fire," have themes involving survival and humans versus nature. His novel* The Call of the Wild *(1903) brought London fame and is still one of his best-known works. London died in California at age 40.*

TO BUILD A FIRE

Short Story by Jack London

SETTING A PURPOSE

As you read, pay attention to the details that depict the protagonist's dealings with the natural setting as well as details that contrast the actions of the man with those of the dog.

Notice & Note

Use the side margins to notice and note signposts in the text.

1 Day had broken cold and gray, exceedingly cold and gray, when the man turned aside from the main Yukon trail and climbed the high earth bank, where a dim and little-traveled trail led eastward through the fat spruce timberland. It was a steep bank, and he paused for breath at the top, excusing the act to himself by looking at his watch. It was nine o'clock. There was no sun or hint of sun, though there was not a cloud in the sky. It was a clear day, and yet there seemed an **intangible** pall[1] over the face of things, a subtle gloom that made the day dark, and that was due to the absence of sun. This fact did not worry the man. He was used to the lack of sun. It had been days since he had seen the sun, and he knew that a few more days must pass before that cheerful orb, due south, would just peep above the skyline and dip immediately from view.

intangible
(ĭn-tăn´jə-bəl) *adj.* unable to be defined or understood.

[1] **pall:** overspreading atmosphere of gloom and depression.

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

ANALYZE CHARACTER

Annotate: Mark words or phrases in paragraph 3 that describe the man.

Infer: What does this description of the man suggest about how he will fare during his journey?

3 But all this—the mysterious, far-reaching hairline trail, the absence of sun from the sky, the tremendous cold, and the strangeness and weirdness of it all—made no impression on the man. It was not because he was long used to it. He was a newcomer in the land, a cheechako,[2] and this was his first winter. The trouble with him was that he was without imagination. He was quick and alert in the things of life, but only in the things, and not in the significances. Fifty degrees below zero meant eighty-odd degrees of frost. Such fact impressed him as being cold and uncomfortable, and that was all. It did not lead him to meditate upon his frailty as a creature of temperature, and upon man's frailty in general, able only to live within certain narrow limits of heat and cold, and from there on it did not lead him to the conjectural[3] field of immortality and man's place in the universe. Fifty degrees below zero stood for a bite of frost that hurt and that must be guarded against by the use of mittens, earflaps, warm moccasins, and thick socks. Fifty degrees below zero was to him just precisely fifty degrees below zero. That there should be anything more to it than that was a thought that never entered his head.

ANALYZE SETTING

Annotate: In paragraphs 4–5, mark words that describe the weather conditions.

Predict: How will the weather affect the events of the story?

4 As he turned to go on, he spat speculatively. There was a sharp, explosive crackle that startled him. He spat again. And again, in the air, before it could fall to the snow, the spittle crackled. He knew that at fifty below, spittle crackled on the snow, but this spittle had crackled in the air. Undoubtedly it was colder than fifty below—how much colder he did not know. But the temperature did not matter. He was bound for the old claim[4] on the left fork of Henderson Creek, where the boys were already. They had come over across the divide from the Indian Creek country, while he had come the roundabout way to take a look at the possibilities of getting out logs in the spring

[2] **cheechako:** Chinook jargon for "newcomer" or "tenderfoot."
[3] **conjectural:** based on guesswork or uncertain evidence.
[4] **claim:** piece of land staked out by a miner.

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from the islands in the Yukon. He would be into camp by six o'clock; a bit after dark, it was true, but the boys would be there, a fire would be going, and a hot supper would be ready. As for lunch, he pressed his hand against the protruding bundle under his jacket. It was also under his shirt, wrapped up in a handkerchief and lying against the naked skin. It was the only way to keep the biscuits from freezing. He smiled agreeably to himself as he thought of those biscuits, each cut open and sopped in bacon grease, and each enclosing a generous slice of fried bacon.

5 He plunged in among the big spruce trees. The trail was faint. A foot of snow had fallen since the last sled had passed over, and he was glad he was without a sled, traveling light. In fact, he carried nothing but the lunch wrapped in the handkerchief. He was surprised, however, at the cold. It certainly was cold, he concluded, as he rubbed his numb nose and cheekbones with his mittened hand. He was a warm-whiskered man, but the hair on his face did not protect the high cheekbones and the eager nose that thrust itself aggressively into the frosty air.

6 At the man's heels trotted a dog, a big native husky, the proper wolf dog, gray coated and without any visible or temperamental difference from its brother, the wild wolf. The animal was depressed by the tremendous cold. It knew that it was no time for traveling. Its instinct told it a truer tale than was told to the man by the man's judgment. In reality, it was not merely colder than fifty below zero; it was colder than sixty below, than seventy below. It was seventy-five below zero. Since the freezing point is thirty-two above zero, it meant that one hundred and seven degrees of frost obtained. The dog did not know anything about thermometers. Possibly in its brain there was no sharp consciousness of a condition of very cold such as was in the man's brain. But the brute had its instinct. It experienced a vague but menacing **apprehension** that subdued it and made it slink along at the man's heels, and that made it question eagerly every unwonted[5] movement of the man, as if expecting him to go into camp or to seek shelter somewhere and build a fire. The dog had learned fire, and it wanted fire, or else to burrow under the snow and cuddle its warmth away from the air.

7 The frozen moisture of its breathing had settled on its fur in a fine powder of frost, and especially were its jowls, muzzle, and eyelashes whitened by its crystaled breath. The man's red beard and moustache were likewise frosted, but more solidly, the deposit taking the form of ice and increasing with every warm, moist breath he exhaled. Also, the man was chewing tobacco, and the muzzle of ice held his lips so rigidly that he was unable to clear his chin when he expelled the juice. The result was that a crystal beard of the color and

ANALYZE CHARACTER

Annotate: Mark details in paragraph 6 that describe the dog's behavior.

Analyze: How does the dog's behavior differ from the man's?

apprehension (ăp-rĭ-hĕn´shən) *n.* fear or anxiety; dread.

[5] **unwonted:** unusual.

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solidity of amber was increasing its length on his chin. If he fell down it would shatter itself, like glass, into brittle fragments. But he did not mind the appendage.[6] It was the penalty all tobacco chewers paid in that country, and he had been out before in two cold snaps. They had not been so cold as this, he knew, but by the spirit thermometer[7] at Sixty Mile he knew they had been registered at fifty below and at fifty-five.

8 He held on through the level stretch of woods for several miles, crossed a wide flat, and dropped down a bank to the frozen bed of a small stream. This was Henderson Creek, and he knew he was ten miles from the forks. He looked at his watch. It was ten o'clock. He was making four miles an hour, and he calculated that he would arrive at the forks at half past twelve. He decided to celebrate that event by eating his lunch there.

ANALYZE CHARACTER

Annotate: In paragraph 9, mark the description of the man's thought process.

Infer: What motivations do the man's thoughts reveal? How could these lead to a dilemma that advances the plot?

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

10 Once in a while the thought reiterated[8] itself that it was very cold and that he had never experienced such cold. As he walked along he rubbed his cheekbones and nose with the back of his mittened hand. He did this automatically, now and again changing hands. But rub as he would, the instant he stopped his cheekbones went numb, and the following instant the end of his nose went numb. He was sure to frost his cheeks; he knew that, and experienced a pang of regret that he had not devised a nose strap of the sort Bud wore in the cold snaps. Such a strap passed across the cheeks, as well, and saved them. But it didn't matter much, after all. What were frosted cheeks? A bit painful, that was all; they were never serious.

ANALYZE SETTING

Annotate: In paragraph 11, mark the clues that convey how dangerous the trail is.

Predict: What do you think will happen, based on the details about the springs? How do these details help develop the theme?

11 Empty as the man's mind was of thought, he was keenly observant, and he noticed the changes in the creek, the curves and bends and timber jams, and always he sharply noted where he placed his feet. Once, coming around a bend, he shied abruptly, like a startled horse, curved away from the place where he had been walking, and retreated several paces back along the trail. The creek,

[6] **appendage:** something attached to another object.
[7] **spirit thermometer:** alcohol thermometer. In places where the temperature often drops below the freezing point of mercury, alcohol is used in thermometers.
[8] **reiterated:** repeated.

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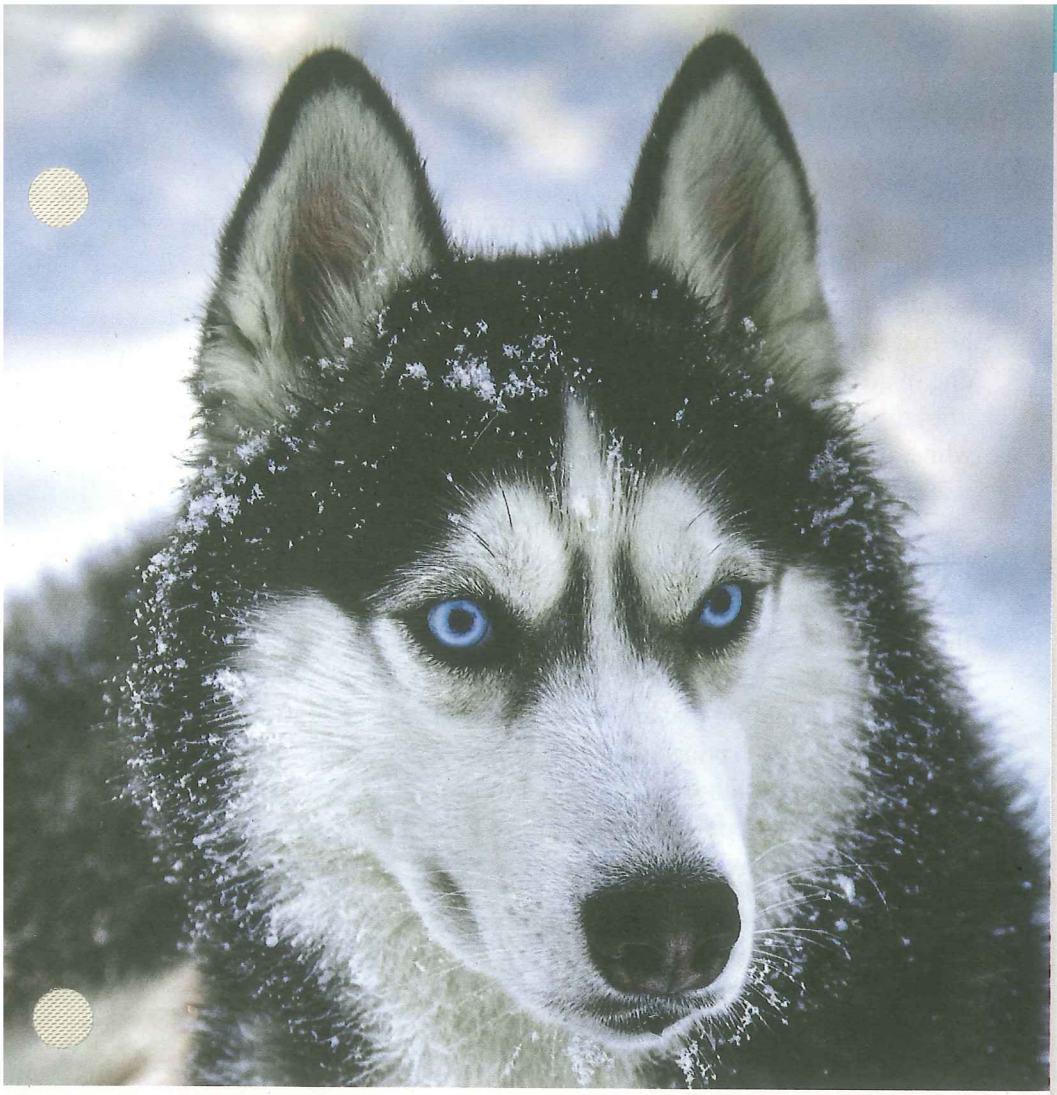

NOTICE & NOTE

he knew, was frozen clear to the bottom—no creek could contain water in that arctic winter—but he knew also that there were springs that bubbled out from the hillsides and ran along under the snow and on top of the ice of the creek. He knew that the coldest snaps never froze these springs, and he knew likewise their danger. They were traps. They hid pools of water under the snow that might be three inches deep, or three feet. Sometimes a skin of ice half an inch thick covered them, and in turn was covered by the snow. Sometimes there were alternate layers of water and ice skin, so that when one broke through he kept on breaking through for a while, sometimes wetting himself to the waist.

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

panic
(păn´ĭk) *n.* sudden, overpowering feeling of fear.

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13 In the course of the next two hours he came upon several similar traps. Usually the snow above the hidden pools had a sunken, candied appearance that advertised the danger. Once again, however, he had a close call; and once, suspecting danger, he compelled the dog to go on in front. The dog did not want to go. It hung back until the man shoved it forward, and then it went quickly across the white, unbroken surface. Suddenly it broke through, floundered to one side, and got away to firmer footing. It had wet its forefeet and legs, and almost immediately the water that clung to it turned to ice. It made quick efforts to lick the ice off its legs, then dropped down in the snow and began to bite out the ice that had formed between the toes. This was a matter of instinct. To permit the ice to remain would mean sore feet. It did not know this. It merely obeyed the mysterious prompting that arose from the deep crypts[9] of its being. But the man knew, having achieved a judgment on the subject, and he removed the mitten from his right hand and helped tear out the ice particles. He did not expose his fingers more than a minute, and was astonished at the swift numbness that smote[10] them. It certainly

[9] **crypts:** hidden recesses.
[10] **smote:** powerfully struck.

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was cold. He pulled on the mitten hastily, and beat the hand savagely across his chest.

14 At twelve o'clock the day was at its brightest. Yet the sun was too far south on its winter journey to clear the horizon. The bulge of the earth intervened between it and Henderson Creek, where the man walked under a clear sky at noon and cast no shadow. At half past twelve, to the minute, he arrived at the forks of the creek. He was pleased at the speed he had made. If he kept it up, he would certainly be with the boys by six. He unbuttoned his jacket and shirt and drew forth his lunch. The action consumed no more than a quarter of a minute, yet in that brief moment the numbness laid hold of the exposed fingers. He did not put the mitten on, but instead struck the fingers a dozen sharp smashes against his leg. Then he sat down on a snow-covered log to eat. The sting that followed upon the striking of his fingers against his leg ceased so quickly that he was startled. He had had no chance to take a bite of biscuit. He struck the fingers repeatedly and returned them to the mitten, baring the other hand for the purpose of eating. He tried to take a mouthful, but the ice muzzle prevented. He had forgotten to build a fire and thaw out. He chuckled at his foolishness, and as he chuckled he noted the numbness creeping into the exposed fingers. Also, he noted that the stinging which had first come to his toes when he sat down was already passing away. He wondered whether the toes were warm or numb. He moved them inside the moccasins and decided that they were numb.

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

16 When the man had finished, he filled his pipe and took his comfortable time over a smoke. Then he pulled on his mittens, settled the earflaps of his cap firmly about his ears, and took the creek trail up the left fork. The dog was disappointed and yearned back toward the fire. This man did not know cold. Possibly all the generations

ANALYZE CHARACTER

Annotate: In paragraph 14, mark what the man forgets to do and how he feels.

Infer: What does this action tell you about the man and how nature might be affecting him? What affect will these actions have on him?

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ANALYZE SETTING

Annotate: In paragraph 16, mark the words that contrast what the dog and the man understand about the cold.

Summarize: How does this paragraph support the influence of Charles Darwin's theories in naturalist writings?

of his ancestry had been ignorant of cold, of real cold, of cold one hundred and seven degrees below freezing point. But the dog knew; all its ancestry knew, and it had inherited the knowledge. And it knew that it was not good to walk abroad in such fearful cold. It was the time to lie snug in a hole in the snow and wait for a curtain of cloud to be drawn across the face of outer space whence this cold came. On the other hand, there was no keen intimacy between the dog and the man. The one was the toil slave of the other, and the only caresses it had ever received were the caresses of the whiplash and of harsh and menacing throat sounds that threatened the whiplash. So the dog made no effort to communicate its apprehension to the man. It was not concerned in the welfare of the man; it was for its own sake that it yearned back toward the fire. But the man whistled, and spoke to it with the sound of whiplashes, and the dog swung in at the man's heels and followed after.

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

18 He was angry, and cursed his luck aloud. He had hoped to get into camp with the boys at six o'clock, and this would delay him an hour, for he would have to build a fire and dry out his footgear. This was **imperative** at that low temperature—he knew that much; and he turned aside to the bank, which he climbed. On top, tangled in the underbrush about the trunks of several small spruce trees, was a high-water deposit of dry firewood—sticks and twigs, principally, but also larger portions of seasoned branches and fine, dry, last year's grasses. He threw down several large pieces on top of the snow. This served for a foundation and prevented the young flame from drowning itself in the snow it otherwise would melt. The flame he got by touching a match to a small shred of birch bark that he took from his pocket. This burned even more readily than paper. Placing it on the foundation, he fed the young flame with wisps of dry grass and with the tiniest dry twigs.

imperative
(ĭm-pĕr´ə-tĭv) *adj.* of great importance; essential.

LANGUAGE CONVENTIONS

Annotate: Mark details in paragraph 19 that reveal the story's tone.

Analyze: How does this tone reflect the author's attitude about man's ability to control nature?

19 He worked slowly and carefully, keenly aware of his danger. Gradually, as the flame grew stronger, he increased the size of the twigs with which he fed it. He squatted in the snow, pulling the twigs out from their entanglement in the brush and feeding directly to the flame. He knew there must be no failure. When it is seventy-five below zero, a man must not fail in his first attempt to build a fire—that is, if his feet are wet. If his feet are dry, and he fails, he can run

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along the trail for a half a mile and restore his circulation. But the circulation of wet and freezing feet cannot be restored by running when it is seventy-five below. No matter how fast he runs, the wet feet will freeze the harder.

20 All this the man knew. The old-timer on Sulphur Creek had told him about it the previous fall, and now he was appreciating the advice. Already all sensation had gone out of his feet. To build the fire, he had been forced to remove his mittens, and the fingers had quickly gone numb. His pace of four miles an hour had kept his heart pumping blood to the surface of his body and to all the **extremities**. But the instant he stopped, the action of the pump eased down. The cold of space smote the unprotected tip of the planet, and he, being on that unprotected tip, received the full force of the blow. The blood of his body recoiled before it. The blood was alive, like the dog, and like the dog it wanted to hide away and cover itself up from the fearful cold. So long as he walked four miles an hour, he pumped that blood, willy-nilly,[11] to the surface; but now it ebbed away and sank down into the recesses of his body. The extremities were the first to feel its absence. His wet feet froze the faster, and his exposed fingers numbed the faster, though they had not yet begun to freeze. Nose and cheeks were already freezing, while the skin of all his body chilled as it lost its blood.

extremity
(ĭk-strĕm′ĭ-tē) *n.* the outermost or farthest point or portion; the hand or foot.

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

ANALYZE CHARACTER

Annotate: In paragraph 21, mark what the old-timer said and how the man reacts to it.

Evaluate: How does the man's attitude toward the old-timer's advice continue to evolve?

[11] **willy-nilly:** without choice.

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22 All of which counted for little. There was the fire, snapping and crackling and promising life with every dancing flame. He started to untie his moccasins. They were coated with ice; the thick German socks were like sheaths of iron halfway to the knees; and the moccasin strings were like rods of steel all twisted and knotted as by some conflagration.[12] For a moment he tugged with his numb fingers, then, realizing the folly of it, he drew his sheath knife.

23 But before he could cut the strings it happened. It was his own fault, or, rather, his mistake. He should not have built the fire under the spruce tree. He should have built it in the open. But it had been easier to pull the twigs from the bush and drop them directly on the fire. Now the tree under which he had done this carried a weight of snow on its boughs. No wind had blown for weeks, and each bough was fully freighted. Each time he had pulled a twig he had communicated a slight agitation to the tree—an imperceptible agitation, so far as he was concerned, but an agitation sufficient to bring about the disaster. High up in the tree one bough capsized its load of snow. This fell on the boughs beneath, capsizing them. This process continued, spreading out and involving the whole tree. It grew like an avalanche, and it descended without warning upon the man and the fire, and the fire was blotted out! Where it had burned was a mantle of fresh and disordered snow.

LANGUAGE CONVENTIONS

Annotate: Mark the sentences in paragraph 24 that indicate the story's tone.

Analyze: Is the tone still consistent or has it changed? If it has changed, how so?

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

25 Such were his thoughts, but he did not sit and think them. He was busy all the time they were passing through his mind. He made a new foundation for a fire, this time in the open, where no treacherous tree could blot it out. Next he gathered dry grasses and tiny twigs from the high-water flotsam.[13] He could not bring his fingers together to pull them out, but he was able to gather them by the handful. In this way he got many rotten twigs and bits of green moss that were undesirable, but it was the best he could do. He worked methodically, even collecting an armful of the larger branches to be used later when the fire gathered strength. And all the while the dog sat and watched

[12] **conflagration:** large fire.

[13] **high-water flotsam:** branches and debris washed ashore by a stream or river during the warm months, when the water is high.

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him, a certain yearning wistfulness in its eyes, for it looked upon him as the fire provider, and the fire was slow in coming.

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

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

28 After some manipulation he managed to get the bunch between the heels of his mittened hands. In this fashion he carried it to his mouth. The ice crackled and snapped when by a violent effort he opened his mouth. He drew the lower jaw in, curled the upper lip out of the way, and scraped the bunch with his upper teeth in order to separate a match. He succeeded in getting one, which he dropped on his lap. He was no better off. He could not pick it up. Then he devised a way. He picked it up in his teeth and scratched it on his leg. Twenty times he scratched before he succeeded in lighting it. As it flamed he held it with his teeth to the birch bark. But the burning brimstone

ANALYZE SETTING

Annotate: Mark the sentences in paragraph 27 that depict the man's struggle with nature.

Draw Conclusions: How do these details represent naturalist ideas?

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went up his nostrils and into his lungs, causing him to cough spasmodically.[14] The match fell into the snow and went out.

WORDS OF THE WISER

Notice & Note: Mark the advice the "old-timer of Sulphur Creek" had offered to the man.

Contrast: What did the main character think of the warning initially, and what does he think now?

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

30 At last, when he could endure no more, he jerked his hands apart. The blazing matches fell sizzling into the snow, but the birch bark was alight. He began laying dry grass and the tiniest twigs on the flame. He could not pick and choose, for he had to lift the fuel between the heels of his hands. Small pieces of rotten wood and green moss clung to the twigs, and he bit them off as well as he could with his teeth. He cherished the flame carefully and awkwardly. It meant life, and it must not perish. The withdrawal of blood from the surface of his body now made him begin to shiver, and he grew more awkward. A large piece of green moss fell squarely on the little fire. He tried to poke it out with his fingers, but his shivering frame made him poke too far, and he disrupted the nucleus of the little fire, the burning grasses and tiny twigs separating and scattering. He tried to poke them together again, but in spite of the tenseness of the effort, his shivering got away with him, and the twigs were hopelessly scattered. Each twig gushed a puff of smoke and went out. The fire provider had failed. As he looked apathetically[15] about him, his eyes chanced on the dog, sitting across the ruins of the fire from him, in the snow, making restless, hunching movements, slightly lifting one forefoot and then the other, shifting its weight back and forth on them with wistful eagerness.

31 The sight of the dog put a wild idea into his head. He remembered the tale of the man, caught in a blizzard, who killed a steer and crawled inside the carcass, and so was saved. He would kill

[14] **spasmodically:** in a sudden, violent manner; fitfully.
[15] **apathetically:** with little interest or concern; indifferently.

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the dog and bury his hands in the warm body until the numbness went out of them. Then he could build another fire. He spoke to the dog, calling it to him; but in his voice was a strange note of fear that frightened the animal, who had never known the man to speak in such a way before. Something was the matter, and its suspicious nature sensed danger—it knew not what danger, but somewhere, somehow, in its brain arose an apprehension of the man. It flattened its ears down at the sound of the man's voice, and its restless, hunching movements and the liftings and shiftings of its forefeet became more pronounced; but it would not come to the man. He got on his hands and knees and crawled toward the dog. This unusual posture again excited suspicion, and the animal sidled mincingly[16] away.

32 The man sat up in the snow for a moment and struggled for calmness. Then he pulled on his mittens, by means of his teeth, and got up on his feet. He glanced down at first in order to assure himself that he was really standing up, for the absence of sensation in his feet left him unrelated to the earth. His erect position in itself started to drive the webs of suspicion from the dog's mind; and when he spoke peremptorily,[17] with the sound of whiplashes in his voice, the dog rendered its customary allegiance and came to him. As it came within reaching distance, the man lost his control. His arms flashed out to the dog, and he experienced genuine surprise when he discovered that his hands could not clutch, that there was neither bend nor feeling in the fingers. He had forgotten for the moment that they were frozen and that they were freezing more and more. All this happened quickly, and before the animal could get away, he encircled its body with his arms. He sat down in the snow, and in this fashion held the dog, while it snarled and whined and struggled.

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

[16] **sidled mincingly:** moved sideways with small steps.
[17] **peremptorily:** in a commanding way.

ANALYZE SETTING

Annotate: Mark the point in paragraph 31 where the narrative shifts from the man's perspective to the dog's perspective.

Compare: One naturalist idea is that humans are simply animals. How do the thoughts of the man and the instincts of the dog suggest that London views them both as animals trying to survive?

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ends of his arms, but when he tried to run the impression down, he could not find it.

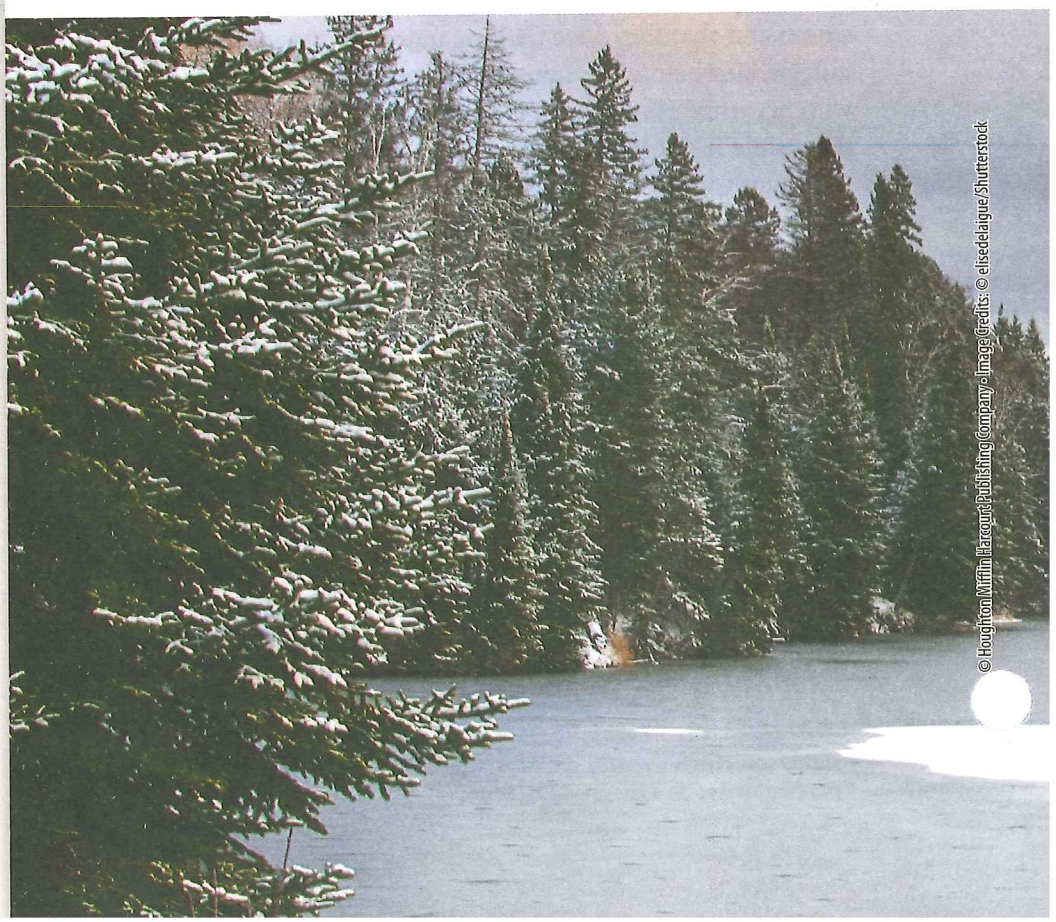
ANALYZE CHARACTER

Annotate: Mark the words in paragraph 34 that show a shift in the man's attitude.

Evaluate: How do the man's actions reflect a change in his attitude? What underlying motivations drive his choices and actions now?

34 A certain fear of death, dull and oppressive, came to him. This fear quickly became poignant[18] as he realized that it was no longer a mere matter of freezing his fingers and toes, or of losing his hands and feet, but that it was a matter of life and death, with the chances against him. This threw him into a panic, and he turned and ran up the creek bed along the old, dim trail. The dog joined in behind and kept up with him. He ran blindly, without intention, in fear such as he had never known in his life. Slowly, as he plowed and floundered through the snow, he began to see things again—the banks of the creek, the old timber jams, the leafless aspens, and the sky. The running made him feel better. He did not shiver. Maybe, if he ran on, his feet would thaw out; and, anyway, if he ran far enough, he would reach the camp and the boys. Without doubt he would lose some fingers and toes and some of his face; but the boys would take care of him, and save the rest of him when he got there. And, at the same time, there was another thought in his mind that said he would never get to the camp and the boys; that it was too many miles away, that the freezing had too great a start on him, and that he would soon be stiff and dead. This thought he kept in the background and refused

[18] **poignant:** painfully affecting feelings; touching.



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to consider. Sometimes it pushed itself forward and demanded to be heard, but he thrust it back and strove to think of other things.

35 It struck him as curious that he could run at all on feet so frozen that he could not feel them when they struck the earth and took the weight of his body. He seemed to himself to skim along above the surface, and to have no connection with the earth. Somewhere he had once seen a winged Mercury,[19] and he wondered if Mercury felt as he felt when skimming over the earth.

36 His theory of running until he reached camp and the boys had one flaw in it: He lacked the endurance. Several times he stumbled, and finally he tottered, crumpled up, and fell. When he tried to rise, he failed. He must sit and rest, he decided, and next time he would merely walk and keep on going. As he sat and regained his breath, he noted that he was feeling quite warm and comfortable. He was not shivering, and it even seemed that a warm glow had come to his chest and trunk. And yet, when he touched his nose or cheeks, there was no sensation. Running would not thaw them out. Nor would it thaw out his hands and feet. Then the thought came to him that the frozen portions of his body must be extending. He tried to keep this thought

[19] **Mercury:** in Roman mythology, messenger of the gods, who is depicted wearing winged sandals and a winged hat.

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

ANALYZE SETTING

Annotate: Mark details in paragraph 37 that indicate the man's fate is sealed.

Analyze: In what ways has the setting driven the plot and led to this moment?

37 And all the time the dog ran with him, at his heels. When he fell down a second time, it curled its tail over its forefeet and sat in front of him, facing him, curiously eager and intent. The warmth and security of the animal angered him, and he cursed it till it flattened down its ears appeasingly. This time the shivering came more quickly upon the man. He was losing in this battle with the frost. It was creeping into his body from all sides. The thought of it drove him on, but he ran no more than a hundred feet when he staggered and pitched headlong. It was his last panic. When he had recovered his breath and control, he sat up and entertained in his mind the conception of meeting death with dignity. However, the conception did not come to him in such terms. His idea of it was that he had been making a fool of himself, running around like a chicken with its head cut off—such was the simile that occurred to him. Well, he was bound to freeze anyway, and he might as well take it decently. With this newfound peace of mind came the first glimmerings of drowsiness. A good idea, he thought, to sleep off to death. It was like taking an anesthetic.[20] Freezing was not so bad as people thought. There were lots worse ways to die.

ANALYZE CHARACTER

Annotate: Mark details in paragraph 38 that show the man is dying.

Draw Conclusions: How do his thoughts signal the resolution of the story? What is the man's final realization?

38 He pictured the boys finding his body next day. Suddenly he found himself with them, coming along the trail and looking for himself. And, still with them, he came around a turn in the trail and found himself lying in the snow. He did not belong with himself anymore, for even then he was out of himself, standing with the boys and looking at himself in the snow. It certainly was cold, was his thought. When he got back to the States, he could tell the folks what real cold was. He drifted on from this to a vision of the old-timer on Sulphur Creek. He could see him quite clearly, warm and comfortable, and smoking a pipe.

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

40 Then the man drowsed off into what seemed to him the most comfortable and satisfying sleep he had ever known. The dog sat facing him and waiting. The brief day drew to a close in a long, slow twilight. There were no signs of a fire to be made, and, besides, never in the dog's experience had it known a man to sit like that in the snow and make no fire. As the twilight drew on, its eager yearning for the fire mastered it, and with a great lifting and shifting of forefeet, it

[20] **anesthetic:** medication that causes loss of the sensation of pain.

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whined softly, then flattened its ears down in anticipation of being chidden[21] by the man. But the man remained silent. Later, the dog whined loudly. And still later it crept close to the man and caught the scent of death. This made the animal bristle and back away. A little longer it delayed, howling under the stars that leaped and danced and shone brightly in the cold sky. Then it turned and trotted up the trail in the direction of the camp it knew, where there were the other food providers and fire providers.

[21] **chidden:** scolded.

ANALYZE CHARACTER

Annotate: In paragraph 40, mark the actions the dog associates with humans.

Interpret: What are the dog's motives for staying with the man? How does this behavior relate to naturalism?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 How does the man's attitude change toward the old-timer on Sulphur Creek?

A He begins to distrust him.

B He begins to respect him.

C He intends to ignore him.

D He hopes not to meet him.

2 Why did the man watch the terrain so carefully as he walked?

F He was looking for rabbit holes under the snow.

G He thought he would lose the trail if he didn't watch.

H He feared breaking through to water under the snow.

J He was looking for the matches he had dropped.

3 Why did the man think he would make it to his camp?

A He thought he knew and understood the cold.

B The camp was close and the path was well traveled.

C The boys he would be meeting had marked the route.

D The old-timer on Sulphur Creek told him he would.

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Cite Evidence** What details from the story reflect what you know about realism? How do these details impact your understanding of the story?
2. **Analyze** Works of naturalism often address the theme of survival of the fittest. Give examples that show how London's story develops this theme. What message does the story convey about the survival of the fittest?
3. **Analyze** What moral dilemma does the man face when his second fire fails? How do this dilemma and his subsequent actions influence the plot? How does the setting enhance the seriousness of this scene?
4. **Evaluate** At the beginning of the story, what motivates the man to travel? How do his motivations change over the course of his journey?
5. **Notice & Note** As the man tries a second time to start a fire, he remembers the advice of the old-timer. How has the man's opinion of the old timer's advice changed? What message do you think London intends to convey by describing this change?

RESEARCH

RESEARCH TIP
Use literature anthologies, or collections of works, to find other stories by Jack London. Literature anthologies can be found online or in the library.

Naturalism suggests that larger forces such as nature or fate control human lives. Think about this story, and find and read two other stories by London. How does he address the ideas of nature or fate in these stories? Use the chart to record the stories, their themes, and whether the characters can survive or are doomed from the start.

STORY BY LONDON	THEME	DETAILS ABOUT CHARACTER'S FATE

Connect Naturalism was considered to be a reaction to romanticism. With a partner, discuss how the work of Jack London and other naturalists serves as a contrast to romanticism and how social conditions helped change literary style.

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CREATE AND PRESENT

Write a How-to Guide In the story, the old-timer gives the protagonist instructions for surviving in the wilderness. Think of something you do well, and write a detailed set of instructions that teaches others how to do it.

- ❑ Choose a task that has several steps. Brainstorm a list of supplies or tools that should be on hand before starting.
- ❑ List the steps in logical order. Mentally step through the process to make sure that you are including all the relevant information.
- ❑ Keep directions simple, but complete. Revise for brevity and clarity.
- ❑ Include drawings or photos that illustrate parts of the process.

Go to **Writing Informative Texts** in the **Writing Studio** for help.

Present a How-to Demonstration In a small group, take turns giving and following the instructions you wrote. Evaluate how well the task was laid out, and give feedback on how to clarify any confusing parts.

- ❑ Practice your demonstration a few times, and plan out how to coordinate speaking and demonstrating.
- ❑ Offer additional advice for simplifying the process.
- ❑ Ask if your audience has any questions, and respond to them. When it is your turn to listen and follow along, ask any questions you have.

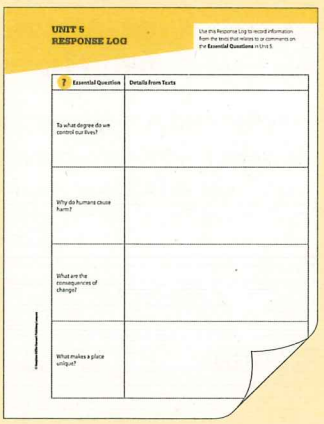
Go to **Giving a Presentation** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? To what degree do we control our lives?

Gather Information Review your annotations and notes on "To Build a Fire." Then, add relevant information to your Response Log. As you determine which information to include, think about:

- the author's viewpoint or ideas about nature
- the choices or mistakes the main character makes that lead to the outcome
- how different choices would affect the outcome


UNIT 5
RESPONSE LOG

Essential Question	Details from Texts
To what degree do we control our lives?	
Why do humans cause harm?	
What are the consequences of change?	
What makes a place unique?	

ACADEMIC VOCABULARY

As you write and discuss what you learned from the story, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **ambiguous**
- ❑ **clarify**
- ❑ **implicit**
- ❑ **revise**
- ❑ **somewhat**

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CRITICAL VOCABULARY

WORD BANK
intangible
apprehension
panic
imperative
extremity

Practice and Apply Answer the questions to demonstrate your knowledge of the Critical Vocabulary.

1. What are some **intangible** characteristics that make athletes successful?

2. Why might you feel **apprehension** right before an important exam?

3. Under what circumstances might someone feel **panic**?

4. Why is it **imperative** that you wear a seat belt when riding in a car?

5. Why is it hard for a country to defend the **extremities** of its territory?

VOCABULARY STRATEGY: Allusions and Word Origins

Go to the **Vocabulary Studio** for help with word origins.

Many English words are derived from Greek and Roman mythology. For example, the word *panic* alludes to the Greek god Pan. His voice and looks were said to instill fear in people. *Panic* literally means "of or relating to Pan," but more commonly refers to fear-induced agitation. You may also know the word *mercurial*. It is an **allusion,** or indirect reference, to the Roman god Mercury, who served as messenger to the other gods. *Mercurial* often means having the characteristics of eloquence, shrewdness, swiftness, and thievishness attributed to Mercury. It can also mean "quick" or "changeable."

Practice and Apply Use print or digital resources to determine from which allusions the following words derived. Note the English meaning and how it is connected to the characteristics of the mythical being.

1. cereal

2. martial

3. echo

4. nemesis

5. music

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LANGUAGE CONVENTIONS: Consistent Tone

Tone is the author's attitude toward the subject or his or her audience. Within the literary style known as naturalism, nature is considered a powerful, unfeeling force with control over human life. Naturalists value an objective narrative approach, which they view as scientific.

> **But before he could cut the strings it happened. It was his own fault, or, rather, his mistake. He should not have built the fire under the spruce tree. He should have built it in the open. But it had been easier to pull the twigs from the bush and drop them directly on the fire.**

The passage uses a detached, unemotional tone, even though this situation is extremely dangerous and is a key turning point in the story. London uses realism in this scene to provide detail, but does not add his own thoughts. The passage continues:

> **Now the tree under which he had done this carried a weight of snow on its boughs. No wind had blown for weeks, and each bough was fully freighted. Each time he had pulled a twig he had communicated a slight agitation to the tree—an imperceptible agitation, so far as he was concerned, but an agitation sufficient to bring about the disaster.**

These lines continue to focus on realistic detail, explaining the natural forces that are at work whether or not the man pays attention. The only indication that disaster is imminent comes from the character, not the author.

> **The man was shocked. It was as though he had just heard his own sentence of death.**

Practice and Apply Try to emulate London's style. Choose a terrible event or situation, and write about it in a realistic style, using a calm, unemotional tone. Remember that word choice and sentence structure can affect tone.

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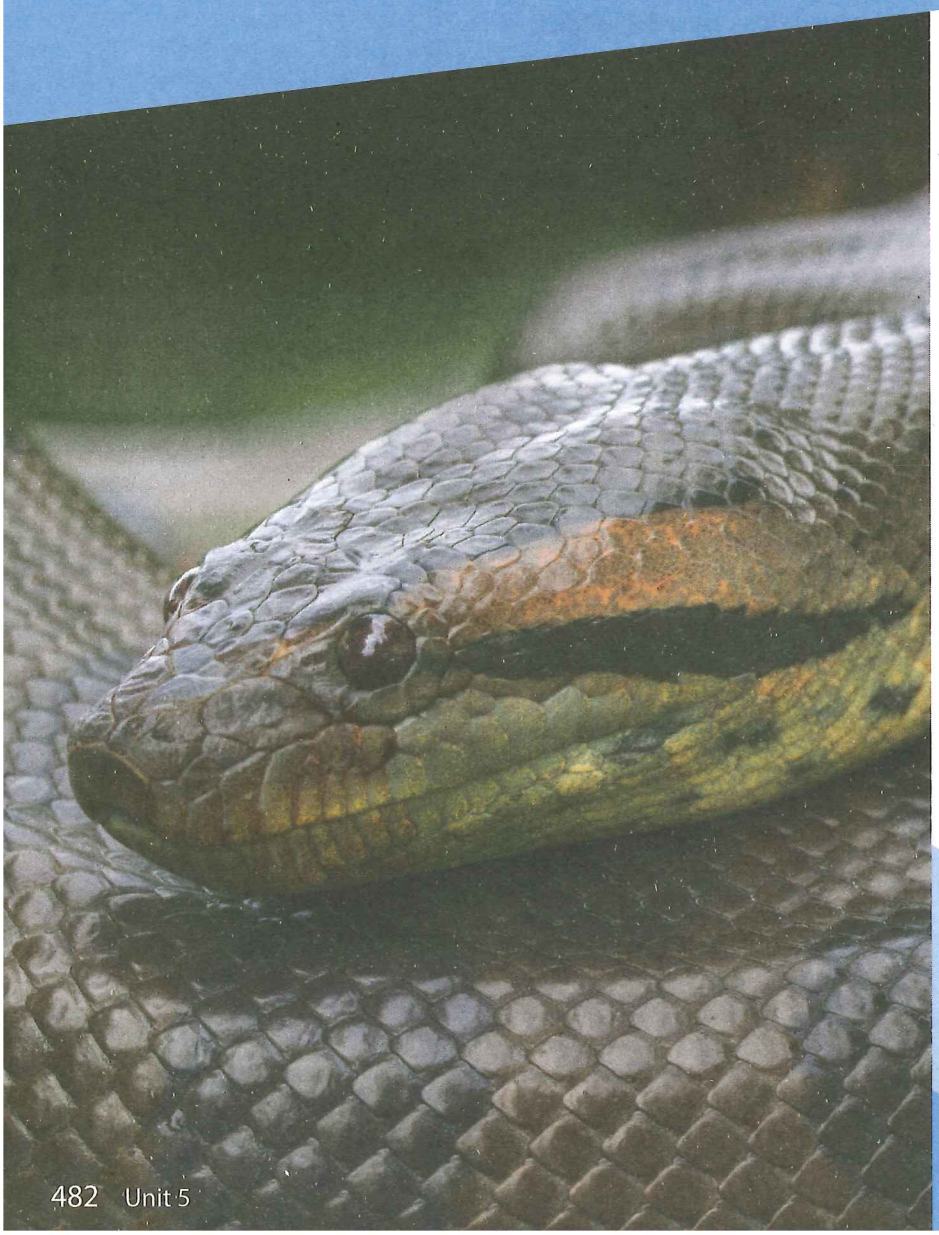
THE LOWEST ANIMAL

Essay by **Mark Twain**



ESSENTIAL QUESTION:

Why do humans cause harm?

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QUICK START

Mark Twain was a keen observer of human behavior and social institutions. In this work, he humorously compares humans and animals. With a small group, brainstorm a list of animals and discuss how their characteristics and behaviors are like those of humans.

ANALYZE AUTHOR'S PURPOSE: Satire

An **author's purpose** is what the writer hopes to accomplish by writing. An author may want to describe, inform, narrate, entertain, analyze, persuade, or do several of these at once. Different techniques are used to achieve different purposes. **Satire** is a literary form that ridicules the shortcomings of people or institutions in an attempt to bring about change. Techniques you may find in satire include:

- **Humor:** describing something in a way that causes laughter or amusement
- **Exaggeration:** overstating something to draw attention to it and make a point
- **Absurdity:** describing extreme situations that are impossible to take seriously
- **Irony:** stating the opposite of what is really meant

As you read, note Twain's use of these techniques and the emotional response they trigger. What is Twain's purpose for writing this satire?

GENRE ELEMENTS: SATIRE

- exposes the vices and folly of humans and society
- uses humor, irony, exaggeration, understatement, and other techniques
- often intended to bring about social or political change

ANALYZE TONE

The **tone** of a work is the writer's attitude toward its subject. Twain's subject is a comparison of humans to other animals. As you read, analyze how Twain's **diction** (the words chosen) and **syntax** (the construction of sentences) help establish his tone. Notice how his tone is different when speaking of humans as opposed to animals. You can use a chart like this to make notes about the words used to establish this difference in tone.

ATTITUDE TOWARD HUMANS	ATTITUDE TOWARD ANIMALS

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CRITICAL VOCABULARY

disposition **caliber** **transition** **atrocious**

To see how many Critical Vocabulary words you already know, write the correct word after its definition.

1. process of change _____
2. evil or brutal _____
3. level of ability _____
4. character or temperament _____

LANGUAGE CONVENTIONS

Anaphora and Parallelism Authors may use literary devices to make a point. **Anaphora**—the repetition of a word or phrase at the beginning of successive lines, clauses, sentences, or paragraphs—is more commonly used in poetry. However, Twain uses it here to underscore his ideas. **Parallelism,** or the use of similar grammatical structures, also helps emphasize ideas. Note the anaphora and parallelism in the beginnings of paragraphs 4, 5, and 6.

> **That the human race is . . .**
> **That the quadrupeds are . . .**
> **That the other families . . . are . . .**

As you read "The Lowest Animal," note where Twain uses these devices.

ANNOTATION MODEL

NOTICE & NOTE

As you read, note the elements of satire—exaggeration, irony, and other techniques—that underscore Twain's points. You may also make notes on words that reveal tone or suggest the author's purpose. In the model, you can see one reader's notes about "The Lowest Animal."

I have been studying the traits and dispositions of the "lower animals" (so-called) and contrasting them with the traits and dispositions of man. I find the result humiliating to me. For it obliges me to renounce my allegiance to the Darwinian theory of the Ascent of Man from the Lower Animals, since it now seems plain to me that that theory ought to be vacated in favor of a new and truer one, this new and truer one to be named the Descent of Man from the Higher Animals.

Saying "so-called" sounds pretty sarcastic.

"Humiliating" sounds like an exaggeration.

He says he believed in Darwin, but here he says humans descended from higher animals. This sounds ironic.

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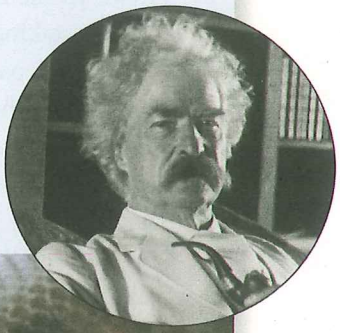
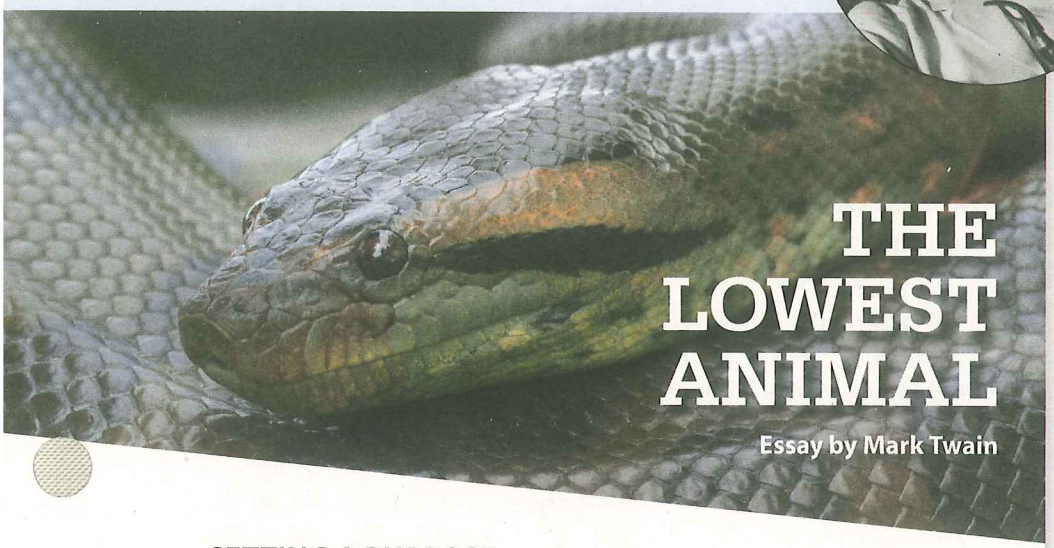
BACKGROUND

Mark Twain *(1835–1910) was the pen name of Samuel Langhorne Clemens, the American author best known for his novel* The Adventures of Huckleberry Finn, *based on his own boyhood in Missouri. As a journalist, moralist, and lecturer, he frequently used humor to communicate his ideas. In his later years, Twain wrote many satirical essays commenting on the human race. This essay, first published in 1962, was probably written in 1896. In it, Twain refers to Charles Darwin's theory of evolution, first published in* On the Origin of Species *in 1859.*





THE LOWEST ANIMAL

Essay by Mark Twain

SETTING A PURPOSE

As you read, notice how Twain uses elements of satire throughout the essay. Think about how he describes the various "painstaking" experiments he performed.

1 I have been studying the traits and **dispositions** of the "lower animals" (so-called) and contrasting them with the traits and dispositions of man. I find the result humiliating to me. For it obliges me to renounce[1] my allegiance to the Darwinian theory of the Ascent of Man from the Lower Animals, since it now seems plain to me that that theory ought to be vacated in favor of a new and truer one, this new and truer one to be named the Descent of Man from the Higher Animals.

2 In proceeding toward this unpleasant conclusion, I have not guessed or speculated or conjectured, but have used what is commonly called the scientific method.[2] That is to say, I have subjected every postulate[3] that presented itself to the crucial test of actual experiment and have adopted it or rejected it according

[1] **renounce:** give up; reject.
[2] **scientific method:** research method in which a hypothesis is tested by careful, documented experiments.
[3] **postulate:** assumption.

Notice & Note

Use the side margins to notice and note signposts in the text.

disposition
(dĭs-pə-zĭsh´ən) *n.* character or temperament.

ANALYZE AUTHOR'S PURPOSE: SATIRE

Annotate: Mark the words that suggest Twain's purpose in paragraph 1 is to entertain.

Analyze: How can you tell that Twain is trying to entertain rather than inform?

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to the result. Thus, I verified and established each step of my course in its turn before advancing to the next. These experiments were made in the London Zoological Gardens and covered many months of painstaking and fatiguing work.

3 Before particularizing any of the experiments, I wish to state one or two things which seem to more properly belong in this place than further along. This in the interest of clearness. The massed experiments established to my satisfaction certain generalizations, to wit:

4 1. That the human race is of one distinct species. It exhibits slight variations—in color, stature, mental **caliber**, and so on—due to climate, environment, and so forth; but it is a species by itself and not to be confounded with any other.

5 2. That the quadrupeds[4] are a distinct family, also. This family exhibits variations—in color, size, food preferences, and so on; but it is a family by itself.

6 3. That the other families—the birds, the fishes, the insects, the reptiles, etc.— are more or less distinct, also. They are in the procession. They are links in the chain which stretches down from the higher animals to man at the bottom.

7 Some of my experiments were quite curious. In the course of my reading, I had come across a case where, many years ago, some hunters on our Great Plains organized a buffalo hunt for the entertainment of an English earl—that, and to provide some fresh meat for his larder.[5] They had charming sport. They killed seventy-two of those great animals and ate part of one of them and left the seventy-one to rot. In order to determine the difference between an anaconda[6] and an earl—if any—I caused seven young calves to be turned into the anaconda's cage. The grateful reptile immediately crushed one of them and swallowed it, then lay back satisfied. It showed no further interest in the calves and no disposition to harm them. I tried this experiment with other anacondas, always with the same result. The fact stood proven that the difference between an earl and an anaconda is that the earl is cruel and the anaconda isn't; and that the earl wantonly destroys what he has no use for, but the anaconda doesn't. This seemed to suggest that the anaconda was not descended from the earl. It also seemed to suggest that the earl was descended from the anaconda, and had lost a good deal in the **transition**.

8 I was aware that many men who have accumulated more millions of money than they can ever use have shown a rabid hunger for more, and have not scrupled[7] to cheat the ignorant and the helpless

caliber
(kăl´ə-bər) *n.* level of ability.

LANGUAGE CONVENTIONS

Annotate: Mark the repeated phrase at the beginning of paragraphs 4, 5, and 6.

Analyze: How does anaphora contribute to the humor in this section?

transition
(trăn-zĭsh´ən) *n.* process of change.

[4] **quadrupeds:** four-footed animals.
[5] **larder:** supply of food or place where food supplies are kept.
[6] **anaconda:** long, heavy snake that crushes its prey.
[7] **scrupled:** hesitated because of feelings of guilt.

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out of their poor servings in order to partially appease[8] that appetite. I furnished a hundred different kinds of wild and tame animals the opportunity to accumulate vast stores of food, but none of them would do it. The squirrels and bees and certain birds made accumulations, but stopped when they had gathered a winter's supply and could not be persuaded to add to it either honestly or by chicane.[9] In order to bolster up a tottering reputation, the ant pretended to store up supplies, but I was not deceived. I know the ant. These experiments convinced me that there is this difference between man and the higher animals: He is avaricious and miserly, they are not.

9 In the course of my experiments, I convinced myself that among the animals man is the only one that harbors[10] insults and injuries, broods over them, waits till a chance offers, then takes revenge. The passion of revenge is unknown to the higher animals.

10 Roosters keep harems,[11] but it is by consent of their concubines;[12] therefore no wrong is done. Men keep harems, but it is by brute force, privileged by **atrocious** laws which the other sex was allowed no hand in making. In this matter man occupies a far lower place than the rooster.

ANALYZE AUTHOR'S PURPOSE: SATIRE

Annotate: Mark assertions in paragraph 8 that should not be taken literally.

Analyze: How are Twain's "experiments" an example of absurdity?

atrocious
(ə-trō´shəs) *adj.* evil or brutal.

[8] **appease:** satisfy; pacify.
[9] **chicane** (shĭ-kān´): clever deception; trickery.
[10] **harbors:** clings to.
[11] **harems:** groups of females who mate and live with one male.
[12] **concubines:** secondary wives.

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ANALYZE TONE

Annotate: Circle words in paragraph 12 that reveal Twain's attitude toward humans. Underline words that describe his feelings about animals.

Cite Evidence: How does Twain's diction help you discern his attitude toward "higher animals" and toward humans?

11 Cats are loose in their morals, but not consciously so. Man, in his descent from the cat, has brought the cat's looseness with him but has left the unconsciousness behind—the saving grace which excuses the cat. The cat is innocent, man is not.

12 Indecency, vulgarity, obscenity—these are strictly confined to man; he invented them. Among the higher animals there is no trace of them. They hide nothing; they are not ashamed. Man, with his soiled mind, covers himself. He will not even enter a drawing room with his breast and back naked, so alive are he and his mates to indecent suggestion. Man is the Animal that Laughs. But so does the monkey, as Mr. Darwin pointed out, and so does the Australian bird that is called the laughing jackass. No—Man is the Animal that Blushes. He is the only one that does it—or has occasion to.

13 At the head of this article we see how "three monks were burnt to death" a few days ago and a prior was "put to death with atrocious cruelty." Do we inquire into the details? No; or we should find out that the prior was subjected to unprintable mutilations. Man—when he is a North American Indian—gouges out his prisoner's eyes; when he is King John,[13] with a nephew to render untroublesome, he uses a red-hot iron; when he is a religious zealot[14] dealing with heretics[15] in the Middle Ages, he skins his captive alive and scatters salt on his back; in the first Richard's[16] time, he shuts up a multitude of Jewish families in a tower and sets fire to it; in Columbus's time he captures a family of Spanish Jews and—but *that* is not printable; in our day in England, a man is fined ten shillings for beating his mother nearly to death with a chair, and another man is fined forty shillings for having four pheasant eggs in his possession without being able to satisfactorily explain how he got them. Of all the animals, man is the only one that is cruel. He is the only one that inflicts pain for the pleasure of doing it. It is a trait that is not known to the higher animals. The cat plays with the frightened mouse; but she has this excuse, that she does not know that the mouse is suffering. The cat is moderate—unhumanly moderate: She only scares the mouse, she does not hurt it; she doesn't dig out its eyes, or tear off its skin, or drive splinters under its nails—man fashion; when she is done playing with it, she makes a sudden meal of it and puts it out of its trouble. Man is the Cruel Animal. He is alone in that distinction.

[13] **King John:** king of England from 1199 to 1216, known for seizing the throne from his nephew Arthur.

[14] **zealot** (zĕl´ət): overly enthusiastic person; fanatic.

[15] **heretics:** people who hold beliefs opposed to those of the church.

[16] **first Richard's:** refers to Richard I (1157–1199), also called Richard the Lion-Hearted, king of England from 1189 to 1199.

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14 The higher animals engage in individual fights, but never in organized masses. Man is the only animal that deals in that atrocity of atrocities, war. He is the only one that gathers his brethren about him and goes forth in cold blood and with calm pulse to exterminate his kind. He is the only animal that for sordid wages will march out, as the Hessians[17] did in our Revolution, and as the boyish Prince Napoleon did in the Zulu war,[18] and help to slaughter strangers of his own species who have done him no harm and with whom he has no quarrel.

15 Man is the only animal that robs his helpless fellow of his country—takes possession of it and drives him out of it or destroys him. Man has done this in all the ages. There is not an acre of ground on the globe that is in possession of its rightful owner, or that has not been taken away from owner after owner, cycle after cycle, by force and bloodshed.

ANALYZE AUTHOR'S PURPOSE: SATIRE

Annotate: Mark the contrast Twain describes at the beginning of paragraph 14.

Analyze: Is Twain using the techniques of satire? If so, which ones and to what effect?

[17] **Hessians** (hĕsh´ənz): German soldiers who served for pay in the British army during the American Revolution.

[18] **Prince Napoleon . . . Zulu war:** In search of adventure, Prince Napoleon, son of Napoleon III, joined the British campaign against Zululand (part of South Africa) in 1879.

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16 Man is the only Slave. And he is the only animal who enslaves. He has always been a slave in one form or another, and has always held other slaves in bondage under him in one way or another. In our day he is always some man's slave for wages and does that man's work; and this slave has other slaves under him for minor wages, and they do *his* work. The higher animals are the only ones who exclusively do their own work and provide their own living.

17 Man is the only Patriot. He sets himself apart in his own country, under his own flag, and sneers at the other nations, and keeps multitudinous uniformed assassins on hand at heavy expense to grab slices of other people's countries and keep *them* from grabbing slices of *his*. And in the intervals between campaigns, he washes the blood off his hands and works for "the universal brotherhood of man"—with his mouth.

ANALYZE TONE

Annotate: In paragraph 18, mark the ways Twain says that humanity is unique.

Draw Conclusions: Does Twain regard humanity's uniqueness as a positive trait? What about his tone helps you determine this? Explain.

18 Man is the Religious Animal. He is the only Religious Animal. He is the only animal that has the True Religion—several of them. He is the only animal that loves his neighbor as himself, and cuts his throat if his theology isn't straight. He has made a graveyard of the globe in trying his honest best to smooth his brother's path to happiness and heaven. He was at it in the time of the Caesars, he was at it in Mahomet's[19] time, he was at it in the time of the Inquisition, he was at it in France a couple of centuries, he was at it in England in Mary's day,[20] he has been at it ever since he first saw the light, he is at it today in Crete—he will be at it somewhere else tomorrow. The higher animals have no religion. And we are told that they are going to be left out, in the hereafter. I wonder why. It seems questionable taste.

19 Man is the Reasoning Animal. Such is the claim. I think it is open to dispute. Indeed, my experiments have proven to me that he is the Unreasoning Animal. Note his history, as sketched above. It seems plain to me that whatever he is, he is *not* a reasoning animal. His record is the fantastic record of a maniac. I consider that the strongest count against his intelligence is the fact that with that record back of him, he blandly sets himself up as the head animal of the lot; whereas by his own standards, he is the bottom one.

ANALYZE AUTHOR'S PURPOSE: SATIRE

Annotate: In paragraph 20, mark each animal Twain says he put in the cage.

Evaluate: What elements of satire are evident in paragraph 20? Explain.

20 In truth, man is incurably foolish. Simple things which the other animals easily learn he is incapable of learning. Among my experiments was this. In an hour I taught a cat and a dog to be friends. I put them in a cage. In another hour I taught them to be friends with a rabbit. In the course of two days I was able to add a fox, a goose, a squirrel, and some doves. Finally a monkey. They lived together in peace, even affectionately.

---

[19] **Mahomet's:** Muhammad (c. A.D. 570–632) was an Arab prophet and founder of Islam.

[20] **in Mary's day:** during the reign of Queen Mary (1553–1558), who was given the nickname "Bloody Mary" when she ordered the deaths of many Protestants.

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21 Next, in another cage I confined an Irish Catholic from Tipperary, and as soon as he seemed tame, I added a Scottish Presbyterian from Aberdeen. Next a Turk from Constantinople, a Greek Christian from Crete, an Armenian, a Methodist from the wilds of Arkansas, a Buddhist from China, a Brahman from Benares. Finally, a Salvation Army colonel from Wapping. Then I stayed away two whole days. When I came back to note results, the cage of Higher Animals was all right, but in the other there was but a chaos of gory odds and ends of turbans and fezzes and plaids and bones and flesh—not a specimen left alive. These Reasoning Animals had disagreed on a theological detail and carried the matter to a higher court.

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 Twain's admiration of Darwin is undermined by what?

A Reading the work of other scientists

B Studying the behavior of animals

C Studying the behavior of humans

D Rereading Darwin's books and ideas

2 Why does Twain consider the behavior of cats superior to that of humans?

F Cats are always moral.

G Cats don't think about morals.

H Humans don't think about morals.

J Humans don't understand cats.

3 Which of the following is an example of exaggeration?

A *He has made a graveyard of the globe.*

B *Man has done this in all the ages.*

C *He is the only Religious Animal.*

D *They lived together in peace, even affectionately.*

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Analyze** In paragraph 1, what tone does Twain use in his discussion of humans? What tone does he use in his discussion of animals?
2. **Evaluate** In paragraph 2, Twain says that he reached his conclusions by following the scientific method. Explain whether this claim is intended to be taken seriously.
3. **Infer** When describing a buffalo hunt, Twain writes, "They had charming sport." (paragraph 7) How does the diction and syntax in the rest of the passage reveal the irony of this statement?
4. **Evaluate** What is Twain's overall purpose in writing this essay? How effective is his use of satire in achieving that purpose?
5. **Analyze** How does Twain's tone, or attitude, change over the course of the piece? Cite text evidence in your response.

RESEARCH

RESEARCH TIP
Sites that teach about Twain or about satire are good sources of information on the types of satire Twain uses. Search for *Twain* and *satire* both separately and together to get different results.

Use print and digital resources to research Mark Twain and his use of satire. Use what you learn to answer these questions.

QUESTION	ANSWER
What is an example of another satire written by Mark Twain?	
What ideas does Twain satirize in this piece?	
What change might Twain have been hoping to achieve by writing about this issue?	

Extend There is a prestigious award given by the Kennedy Center called "The Mark Twain Prize." What questions do you have about this award? Think of two questions you have. Then, conduct research to find the answers to your questions.

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CREATE AND PRESENT

Write a Satire Twain holds up common characteristics and elements of everyday life to ridicule throughout "The Lowest Animal." What are some aspects of daily living that might be worthy of satire today? Write a paragraph in which you use Twain's techniques to satirize something humans do day in and day out.

- ❑ Choose an aspect of everyday life that is worthy of satire.
- ❑ Remember that satire can include humor and does not need to be as serious as Twain's work.
- ❑ Include elements of satire in your work, such as exaggeration, irony, or humor.

Go to **Writing as a Process** in the **Writing Studio** for help.

Present a Satire Twain was a famous lecturer and often presented his material before an audience. Choose a passage from "The Lowest Animal" to present to a small group.

- ❑ Practice reading your passage aloud, so the presentation flows easily.
- ❑ Use pacing, gestures, and vocal inflection to emphasize humorous, ironic, or sarcastic elements of your satire.
- ❑ Practice with a partner to ensure you convey Twain's points clearly to get the desired response to Twain's humor.

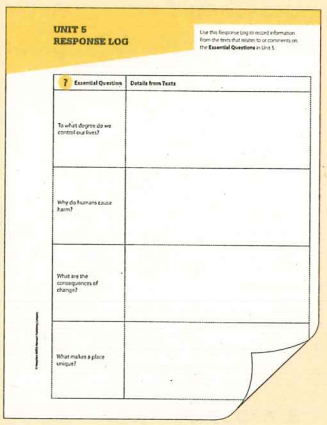
Go to **Giving a Presentation** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? Why do humans cause harm?

Gather Information Review your annotations and notes on "The Lowest Animal." Then, add relevant information to your Response Log. As you determine which information to include, think about:

- Twain's major point for writing
- the way Twain demonstrates that humans cause harm
- how satire helped Twain make his points


UNIT 5
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the Essential Question in Unit 5.

? Essential Question	Details from Texts
To what degree do we control our lives?	
Why do humans cause harm?	
What are the consequences of change?	
What makes a place unique?	

ACADEMIC VOCABULARY

As you write and discuss what you learned from the satire, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **ambiguous**
- ❑ **clarify**
- ❑ **implicit**
- ❑ **revise**
- ❑ **somewhat**

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WORD BANK
disposition
caliber
transition
atrocious

CRITICAL VOCABULARY

Practice and Apply Write the word that best completes each statement.

1. The boss of a company wants to hire a high _____ person who has the best skills for a job.
2. Many people agree that the effects of war can be _____.
3. Leaving home to go to college can be a challenging _____ for some students.
4. A salesperson needs to have a very outgoing _____ if he or she is going to be successful.

VOCABULARY STRATEGY: Nuances in Word Meaning

In "The Lowest Animal," Twain used the word *atrocious* to describe laws that allow men in some nations to keep harems. Twain chose a word with a very strong nuance, or shade of meaning. He wanted to emphasize how evil or brutal he thought the laws were. By choosing a word with a specific nuance, a writer can express his or her ideas with greater precision. Adjectives that have similar meanings but different nuances might be arranged on a continuum, as shown, with the word representing the least degree on the left and the greatest on the right.

BAD	NAUGHTY	WICKED	CRUEL	ATROCIOUS

Practice and Apply For each word in the chart below, create a continuum of four other words that have similar meanings but show different nuances. Words should move from weakest to strongest. Consult print or digital resources to clarify the precise meaning of words.

1. cold				
2. hot				
3. happy				
4. smell				
5. pretty				

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LANGUAGE CONVENTIONS: Anaphora and Parallelism

In "The Lowest Animal," Mark Twain uses a particular type of repetition known as **anaphora,** the repetition of a word or words at the beginning of successive lines, clauses, sentences, or paragraphs. This literary device is particularly effective in poetry, but it also has a place in argumentative prose. Consider this example from two sentences in paragraph 12.

> **Man is the Animal that Laughs. . . . No—Man is the Animal that Blushes.**

These sentences also share a **parallel construction,** meaning that they use similar grammatical structures to express ideas that are related or equal in value. By using these literary devices, Twain emphasizes his central ideas and creates a rhythm that strengthens the rhetorical effect. Here are other examples of anaphora from this essay. These appear at the beginning of successive paragraphs, beginning with paragraph 15.

> **Man is the only animal that robs his helpless fellow of his country. . . .**
> **Man is the only Slave.**
> **Man is the only Patriot.**
> **Man is the Religious Animal.**
> **Man is the Reasoning Animal.**

Twain uses these devices to build a cumulative list of the aspects of human conduct that he wants to satirize. Clearly, Twain's use of anaphora is deliberate. In his hands, it has an artistic effect and he successfully uses it to hammer home the point he wants to make, which is that humans are not the highest animals (though they may believe otherwise).

Practice and Apply Look back at the satire you wrote. Revise your writing to include the use of anaphora and parallelism.

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WHY EVERYONE MUST GET READY FOR THE FOURTH INDUSTRIAL REVOLUTION

Article by **Bernard Marr**

? ESSENTIAL QUESTION:

What are the consequences of change?

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QUICK START

Think about a time when you went through a big change in your life. Did you have a sense that the change was going to happen? Take notes about what happened leading up to the change and how the change affected your life.

EVALUATE GRAPHIC FEATURES

Authors of argumentative texts make a claim and then support the claim with evidence and facts. In a multimodal text, writers use **graphic features** to support their claims. Graphic features help convey complex information in a way that makes the information easily accessible and understandable. Graphic features include lists, diagrams, maps, charts, timelines, and photos.

To evaluate how effectively a graphic feature supports the author's claim, ask yourself these questions:

- What information is being presented?
- How does the graphic feature support the author's claim?
- Does the information connect to the supporting evidence in the text?

GENRE ELEMENTS: MULTIMODAL TEXT

- uses two or more modes of conveying information
- may have graphic features to express or clarify ideas
- can include sound, video, and other media components

EVALUATE COUNTERARGUMENTS

Authors of effective arguments not only build their arguments using supporting evidence—facts, examples, quotations, expert opinions, and statistics—but they also consider **counterarguments,** or opposing points. A writer of an argument acknowledges counterarguments, but then explains why the primary claim still holds true. If the writer's argument does not hold up when presented with a counterargument, that suggests that the writer's claim might be weak and the argument is not effective.

A writer might address a counterargument using a rebuttal or a concession. A **rebuttal** is a statement that proves a counterargument is false or invalid. A **concession** is an acknowledgment that an aspect of the counterargument has merit. In order to effectively make a concession, an author must explain why his or her claim still holds true despite the merits of the opposing viewpoint.

When evaluating counterarguments and concessions, ask yourself these questions:

- Is a counterargument addressed?
- Is the counterargument effectively rebutted, or disproved? If so, how?
- If not, does the writer make a concession?
- Has the writer effectively defended why his or her claim still holds true despite the concession?

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CRITICAL VOCABULARY

augment **regenerate** **postulate** **automation**

To see how many Critical Vocabulary words you already know, mark the letter of the sentence that uses the word correctly.

1. **a.** Video games can be **augmented** by using virtual reality goggles.
   b. She **augmented** her car in the traffic accident.
2. **a.** It's amazing how much our house **regenerates** with an air conditioner.
   b. If a plant is not cut too close to the ground, it **regenerates.**
3. **a.** I was upset by the **postulates** I saw on my son's leg.
   b. The scientist **postulates** a new theory.
4. **a.** The car industry grew when **automation** was added to the factories.
   b. The CEO wore a suit for the **automation.**

LANGUAGE CONVENTIONS

Capitalization In standard English, the first word of a sentence or direct quotation is capitalized. Proper nouns and adjectives formed from proper nouns are capitalized, as well as job titles, titles of books and newspapers, and, of course, titles before names. Geographical names and the names of organizations and government bodies are also capitalized.

In U.S. History 101, we learned about the Senate and House of Representatives.

ANNOTATION MODEL

NOTICE & NOTE

As you read, note the author's claim and details that support his argument, as well as any responses to counterarguments. Notice the way graphic features enhance the writer's argument. In the model, you can see one reader's notes about the article on the fourth industrial revolution.

Many experts suggest that the fourth industrial revolution will benefit the rich much more than the poor, especially as low-skill, low-wage jobs disappear in favor of automation.

But this isn't new. Historically, industrial revolutions have always begun with greater inequality followed by periods of political and institutional change.

Author identifies a counterargument.

Author effectively defends the claim against the counterargument.

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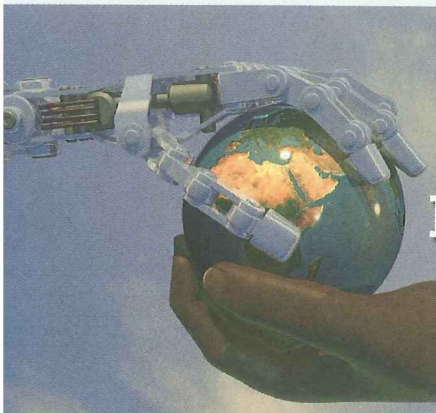
BACKGROUND

Bernard Marr *lives near London, England, and is a best-selling author of many business books, such as* Big Data *and* The Intelligent Company. *Marr also contributes weekly columns to* Forbes *and* LinkedIn, *and his advice is sought out by publications like the* Wall Street Journal, the Guardian, *and* the Financial Times. *He has also worked as an advisor for many organizations around the world, including the United Nations, Microsoft, and T-Mobile.*



WHY EVERYONE MUST GET READY FOR THE FOURTH INDUSTRIAL REVOLUTION

Article by Bernard Marr

SETTING A PURPOSE

While reading the article, pay attention to the change the author says is coming and the possible consequences it may have for people. Write down any questions you have.

Notice & Note

Use the side margins to notice and note signposts in the text.

1 First came steam and water power; then electricity and assembly lines; then computerization . . . So what comes next?

2 Some call it the fourth industrial revolution, or industry 4.0, but whatever you call it, it represents the combination of cyber-physical systems,[1] the Internet of Things, and the Internet of Systems.[2]

3 In short, it is the idea of smart factories in which machines are **augmented** with web connectivity and connected to a system that can visualize the entire production chain and make decisions on its own.

4 And it's well on its way and will change most of our jobs.

5 Professor Klaus Schwab, Founder and Executive Chairman of the World Economic Forum, has published a book entitled *The*

augment
(ôg-mĕnt´) *v.* to make (something already developed or well under way) greater, as in size, extent, or quantity.

LANGUAGE CONVENTIONS

Annotate: Mark the instances of capitalization in paragraph 5.

Interpret: Why are these particular words capitalized?

[1] **cyber-physical systems:** systems composed of physical elements (such as robotics) and computer algorithms.

[2] **Internet of Things, and the Internet of Systems:** respectively, tangible things and systems connected to the Internet, such as smartphones or ATMs.

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regenerate
(rĭ-jĕn´ə-rāt) *v.* to form, construct, or create anew.

postulate
(pŏs´chə-lāt) *v.* to assume or assert the truth, reality, or necessity of, especially as a basis of an argument.

EVALUATE COUNTERARGUMENTS

Annotate: In paragraph 8, mark the details that suggest risks.

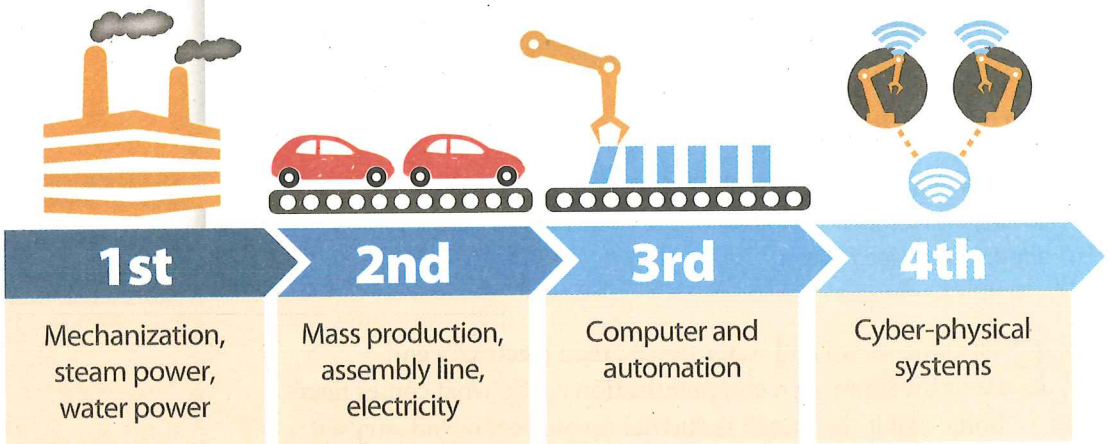
Analyze: How do these risks form the basis of a counterargument against the writer's claim?

Fourth Industrial Revolution in which he describes how this fourth revolution is fundamentally different from the previous three, which were characterized mainly by advances in technology.

6 In this fourth revolution, we are facing a range of new technologies that combine the physical, digital and biological worlds. These new technologies will impact all disciplines, economies and industries, and even challenge our ideas about what it means to be human.

7 These technologies have great potential to continue to connect billions more people to the web, drastically improve the efficiency of business and organizations and help **regenerate** the natural environment through better asset management, potentially even undoing all the damage previous industrial revolutions have caused.

8 But there are also grave potential risks. Schwab outlines his concerns that organizations could be unable or unwilling to adapt to these new technologies and that governments could fail to employ or regulate these technologies properly. In the book he **postulates** that shifting power will create important new security concerns, and that inequalities could grow rather than shrink if things are not managed properly.



Source: *The 4 Industrial Revolutions* (by Christoph Roser at AllAboutLean.com)

EVALUATE GRAPHIC FEATURES

Annotate: Mark the graphic feature that is used on the page.

Evaluate: How does the graphic feature connect with the writer's argument?

automation
(ô-tə-mā´shən) *n.* the automatic operation or control of equipment, a process, or a system.

9 For example, as **automation** increases, computers and machines will replace workers across a vast spectrum of industries, from drivers to accountants and estate agents to insurance agents. By one estimate, as many as 47 percent of U.S. jobs are at risk from automation.

10 Many experts suggest that the fourth industrial revolution will benefit the rich much more than the poor, especially as low-skill, low-wage jobs disappear in favor of automation.

11 But this isn't new. Historically, industrial revolutions have always begun with greater inequality followed by periods of political and institutional change. The industrial revolution that began at the beginning of the 19th century originally led to a huge polarization of wealth and power, before being followed by nearly 100 years of

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change including the spread of democracy, trade unions, progressive taxation and the development of social safety nets.

12 It seems a safe bet to say, then, that our current political, business, and social structures may not be ready or capable of absorbing all the changes a fourth industrial revolution would bring, and that major changes to the very structure of our society may be inevitable.

13 Schwab said, "The changes are so profound that, from the perspective of human history, there has never been a time of greater promise or potential peril. My concern, however, is that decision makers are too often caught in traditional, linear (and non-disruptive) thinking or too absorbed by immediate concerns to think strategically about the forces of disruption and innovation shaping our future."

14 The future is happening around us. And we must rise to the challenge to meet it and thrive in the new industrial revolution.

EVALUATE COUNTERARGUMENTS

Annotate: Mark the words in paragraph 11 that signal the author is addressing a counterargument.

Evaluate: How does the author effectively address this counterargument?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 According to the author, what is the fourth industrial revolution?

A Computers and automation

B Mass production, assembly line, electricity

C Cyber-physical systems

D Mechanization, water power, steam power

2 According to the author, how will the fourth revolution be different from the previous three?

F It will combine a range of technologies that impact all disciplines.

G It will result in people making a lot of money.

H It will involve great risks for some people and very little risk for others.

J It will improve efficiencies of businesses.

3 The graphic feature included in this text could best be described as a —

A map

B chart

C graph

D diagram

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Evaluate** What evidence does the author provide to support his claim? Is the evidence sufficient and reliable? Explain.
2. **Analyze** In paragraph 7, what does the author argue are benefits of the fourth industrial revolution? Why does the author include this information?
3. **Evaluate** Identify one of the counterarguments in the article and explain how the writer addresses the counterargument. Note any rebuttals and concessions.
4. **Synthesize** How does the text's graphic feature show that machines are augmented by the Internet in the fourth industrial revolution?
5. **Evaluate** Does the text's graphic feature contribute to the effectiveness of the writer's argument? Explain.

RESEARCH

RESEARCH TIP
For more in-depth information on a topic, check the bottom of the page in an article or encyclopedia entry for sources in footnotes. Often they're linked to other sources with more information.

The author refers to three other industrial revolutions that came before the fourth industrial revolution. Research what led to these revolutions and the effects they had on society. You can fill out a chart like this one to help you.

INDUSTRIAL REVOLUTION	CAUSES	EFFECTS
First		
Second		
Third		

Extend After reading about the fourth industrial revolution and doing research on the previous industrial revolutions, think about how they compare. Identify one way in which the fourth industrial revolution is similar to a previous one. Then, identify one way it is different from those that came before it.

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CREATE AND PRESENT

Write an Argument Write a one-paragraph argument in favor of the idea that the fourth industrial revolution will occur or the idea that the fourth industrial revolution will not occur. Be sure to:

- ❑ Include a clear claim in which you state your position.
- ❑ Include evidence to support your claim.
- ❑ Address one counterargument to your stance and defend your claim against it.

Present an Argument With a small group, practice presenting your argument. Then present your argument to the class.

- ❑ Rehearse your argument a few times before presenting it to the class.
- ❑ Consider adding a graphic element to make your ideas clear.
- ❑ Remember to speak slowly and use eye contact to connect with your audience.
- ❑ Allow time for your audience to respond with questions or comments.
- ❑ Be prepared to defend your argument.

Go to **Writing Arguments** in the **Writing Studio** for help.

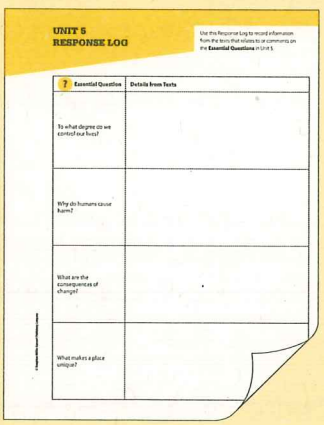
Go to **Giving a Presentation** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? What are the consequences of change?

Gather Information Review your annotations and notes on "Why Everyone Must Get Ready for the Fourth Industrial Revolution." Then, add relevant information to your Response Log. As you determine which information to include, think about:

- benefits that could result from the fourth industrial revolution
- negative consequences that might occur
- whether or not the fourth revolution is inevitable


UNIT 5
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 5.

? Essential Question	Details from Texts
To what degree do we control our lives?	
Why do humans cause harm?	
What are the consequences of change?	
What makes a place unique?	

ACADEMIC VOCABULARY

As you write and discuss what you learned from the article, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **ambiguous**
- ❑ **clarify**
- ❑ **implicit**
- ❑ **revise**
- ❑ **somewhat**

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CRITICAL VOCABULARY

WORD BANK
augment
regenerate
postulate
automation

Practice and Apply Answer each question with a sentence that shows your understanding of the Critical Vocabulary words.

1. What can you assume a scientist has done if he or she **postulates** a theory?
2. Why might an architect decide that her plans need to be **augmented**?
3. What does a medical researcher mean when he says that he can **regenerate** injured cells?
4. If a school instituted **automation** in the lunchroom, what might you expect?

VOCABULARY STRATEGY: Context Clues

Go to **Using Context Clues** inthe **Vocabulary Studio** for help.

As you read, you can look at **context clues**—such as examples, definitions, restatements, synonyms, or antonyms—to help you determine the meaning of unfamiliar words. For example, the author uses *regenerate* in the sentence "These technologies have great potential to . . . help regenerate the natural environment through better asset management, potentially even undoing all the damage previous industrial revolutions have caused." Marr helps define *regenerate* with the imagery suggested by "natural environment" and "undoing all the damage previous industrial revolutions have caused." Using these context clues, the reader can determine that *regenerate* means "to form, construct, or create anew."

Practice and Apply State the meaning of each boldfaced word in these sentences from the article. Then, mark the context clues that helped you determine the meaning of each word.

1. But there are also **grave** potential risks.

2. For example, as automation increases, computers and machines will replace workers across a broad **spectrum** of industries, from drivers to accountants and estate agents to insurance agents.

3. The industrial revolution that began at the beginning of the 19th century originally led to a huge **polarization** of wealth and power, before being followed by nearly 100 years of change including the spread of democracy, trade unions, progressive taxation and the development of social safety nets.

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LANGUAGE CONVENTIONS: Capitalization

When writing, it is important to use capitalization appropriately. The following list includes examples of words that should be capitalized.

Go to **Capital Letters** in the **Grammar Studio** for help.

- Names of people, titles before names, and ethnic and national groups
  Jack London, Professor Wilson, African Americans
- First word in a sentence or quotation
  She stopped suddenly. He said, "What's wrong?"
- Adjectives formed from proper nouns
  Chinese cooking, Pacific coast
- Geographical names such as cities, states, and countries
  Austin, Virginia, United States
- Names of organizations, government bodies, and historical periods and events
  Girl Scouts, House of Representatives, World War II
- Titles of works, such as books, newspapers, songs, and artwork, except for internal articles *(a, the, an),* coordinating conjunctions, the *to* in infinitives, and prepositions
  Life on the Mississippi, The New York Times, The Star-Spangled Banner

Practice and Apply Rewrite the following sentences with proper capitalization.

1. My father is a member of the atlanta city council.

2. I'd like to go to the yucatán peninsula and see cancún someday.

3. She said, "the director starts each day by reading *usa today.*"

4. The playwright tennessee williams, known for writing groundbreaking plays, was inducted into the american theater hall of fame.

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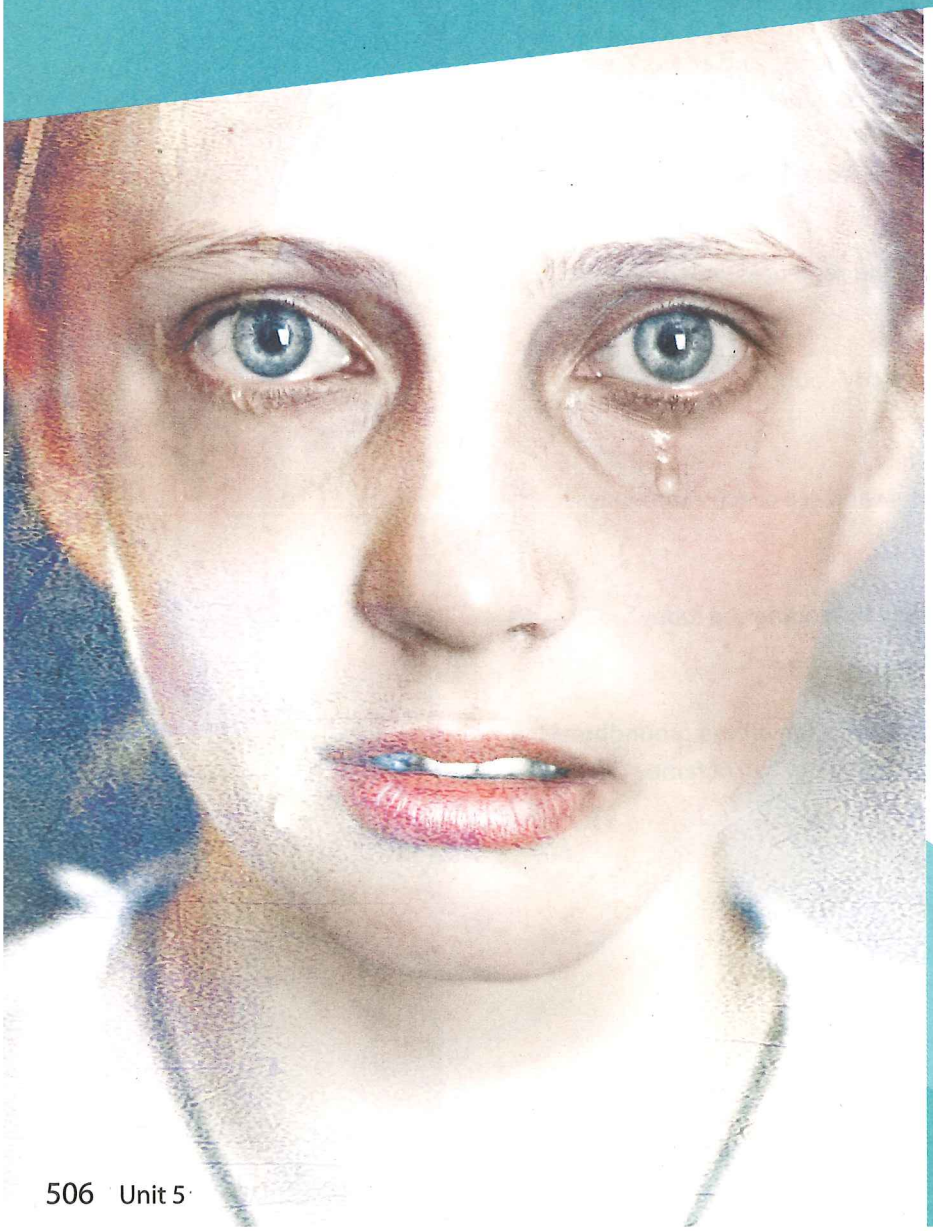
THE STORY OF AN HOUR

Short Story by **Kate Chopin**



ESSENTIAL QUESTION:

To what degree do we control our lives?

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QUICK START

Have you ever gotten news that led you to expect one thing and then something entirely different happened? Make a few notes on your experience. Then, discuss your example with a partner.

ANALYZE POINT OF VIEW

Point of view refers to the perspective from which a story is told. "The Story of an Hour" is told from a **third-person point of view,** where the narrator is not a character in the story, but observes the action from the outside looking in. Point of view may also be characterized by what the narrator knows or shares. If the narrator tells readers what only one character thinks and feels, the point of view is **limited.** An **omniscient** narrator describes the thoughts and feelings of all the characters. Authors choose point of view carefully because it impacts how the readers perceive the plot and conflict. Point of view also helps convey the theme, or deeper message about life, that the author wants to communicate through a story.

GENRE ELEMENTS: SHORT STORY

- follows a sequence of events
- usually centers around a main conflict and resolution
- is written from a specific point of view

MAKE AND CONFIRM PREDICTIONS

When reading a story, you can **make predictions,** or anticipate events in the story, regarding what will happen. Good predictions are based on details in the text, including what you learn about the conflict, the characters, and the narrator. As you read, you can confirm your predictions as events develop. Notice the author's portrayal of literary elements and how they hint at what might happen. Use the chart to record and confirm your predictions.

CLUES FROM THE TEXT	PREDICTION	CONFIRM PREDICTION

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CRITICAL VOCABULARY

abandonment **vacant** **illumination** **composed**

To see how many Critical Vocabulary words you already know, use them to complete the sentences.

1. The excited child danced to the music with _____.
2. After working on the problem for years, a solution came to the mathematician in a moment of _____.
3. The defendant was _____ as the verdict was read.
4. She sat looking at the TV screen with a _____ stare.

LANGUAGE CONVENTIONS

Effective Sentences The patterns of words and phrases in sentences is called **syntax.** Writers will use several sentence patterns in order to add variety to their work. By varying syntax, authors can create rhythm, convey mood, and express ideas clearly. Notice how Chopin uses different sentence patterns and unusual syntax in the example to express the way that Mrs. Mallard feels.

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

As you read, notice the way Chopin uses a variety of sentence structures to convey ideas effectively.

ANNOTATION MODEL

NOTICE & NOTE

As you read, note details that reveal the point of view. Notice clues in the text that you might use to make predictions about what will happen in the story. This model shows one reader's notes about the beginning of "The Story of an Hour."

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

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing.

Mrs. Mallard's heart condition makes her sensitive to bad news. This may be important.

third-person point of view

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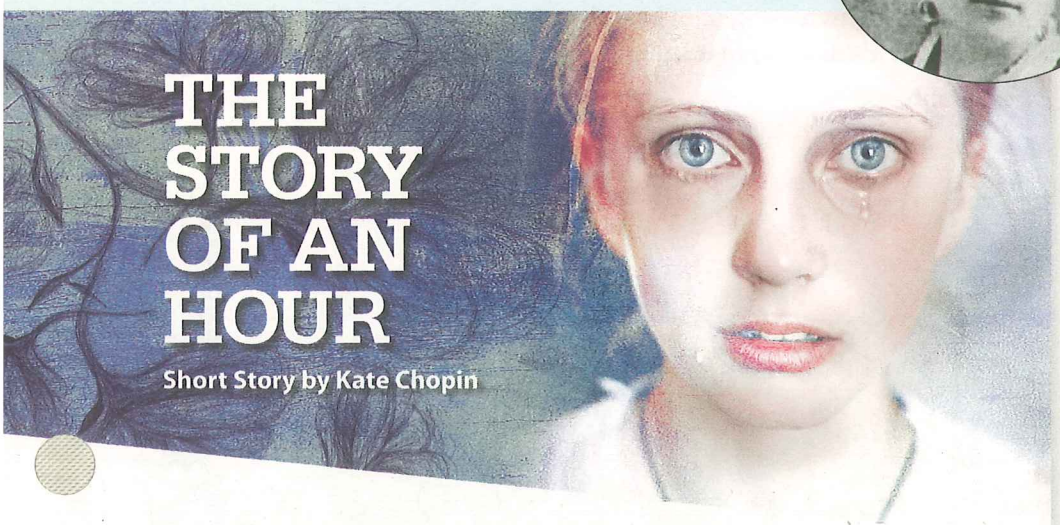
BACKGROUND

Kate Chopin *(1851–1904) wrote more than one hundred short stories and two novels. Her work features intelligent and sensitive female characters and is often set in Louisiana where she spent her married life. Her first novel,* At Fault *(1890), received little attention when it was published. Her second,* The Awakening *(1899), told the story of a woman who leaves her family and eventually commits suicide. It was widely condemned by critics as shocking and morbid. However, since its rediscovery in the 1950s, it has been hailed as an insightful work that foreshadowed the feminist movement in literature.*



THE STORY OF AN HOUR

Short Story by Kate Chopin

SETTING A PURPOSE

As you read, make notes about how much control Mrs. Mallard has over her life and how this changes during the course of the story.

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

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

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

Notice & Note

Use the side margins to notice and note signposts in the text.

ANALYZE POINT OF VIEW

Annotate: Mark the clues in paragraphs 1–3 that indicate the point of view.

Evaluate: Which type of third-person narrator is Chopin using? What is the effect of this point of view?

abandonment
(ə-băn´dən-mĕnt) *n.* a lack of restraint or inhibition.

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ANALYZE POINT OF VIEW

Annotate: Mark text in paragraphs 4–6 that show what Mrs. Mallard is seeing.

Interpret: How do you think the author's use of third-person point of view hints at the story's theme, or larger message about life?

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

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

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

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

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

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

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

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

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

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

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

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

16 "Free! Body and soul free!" she kept whispering.

MAKE AND CONFIRM PREDICTIONS

Annotate: Mark clues in paragraph 7 that describe the impact her husband's death has had on Mrs. Mallard.

Predict: How do you think Mrs. Mallard will cope after learning about the death of her husband?

vacant
(vā´kənt) *adj.* blank, expressionless.

MAKE AND CONFIRM PREDICTIONS

Annotate: Mark text in paragraph 13 that tell you what Mrs. Mallard is thinking about.

Cite Evidence: Do these details confirm or disprove predictions you made about the story? Explain.

illumination
(ĭ-lo͞o-mə-nā´shən) *n.* awareness or enlightenment.

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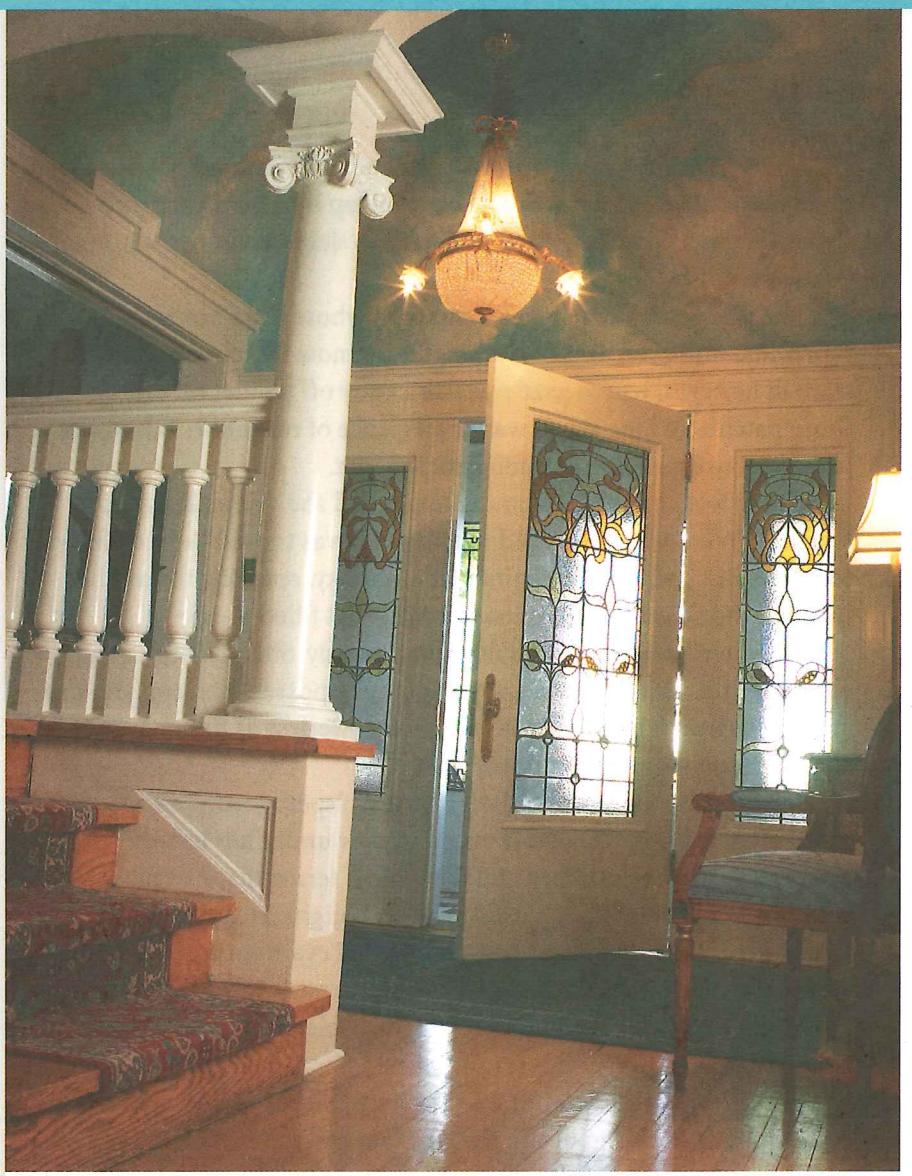
NOTICE & NOTE



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

18 "Go away. I am not making myself ill." No; she was drinking in a very elixir of life[1] through that open window.

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

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

LANGUAGE CONVENTIONS

Annotate: In paragraph 19, mark the sentence that effectively conveys an idea about how Mrs. Mallard feels.

Analyze: How does this sentence create mood and convey Mrs. Mallards feelings?

[1] **elixir of life:** a medicine that restores vigor or the essence of life.

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21 Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, **composedly** carrying his grip-sack[2] and umbrella. He had been far from the scene of accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

22 But Richards was too late.

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

[2] **grip-sack:** a small traveling bag or satchel.

composed
(kəm-pōzd′) *adj.* self-possessed; calm.

ANALYZE POINT OF VIEW

Annotate: Mark words and phrases in paragraph 21 that show how each character feels or what they know.

Evaluate: How does the author's use of third-person point of view affect your understanding of the plot and conflict?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 Why do you think the short story is titled "The Story of an Hour"?

A The accident happened over an hour-long period.

B The story takes place in an hour.

C It is all the time Mrs. Mallard needed to grieve.

D It is the amount of time it takes before she accepts the death.

2 Who informs Mrs. Mallard about her husband's death?

F A servant

G Richards

H The doctors

J Josephine

3 What causes Mrs. Mallard's death, according to the doctors?

A The fright at seeing a ghost

B Pneumonia

C Heart disease

D A broken heart

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Analyze Irony** is a contrast between appearance and reality. What examples of irony do you find in the story? What theme does the irony reveal?
2. **Evaluate** What is surprising about how the narrator describes Mrs. Mallard in paragraph 11 compared to the earlier description of her "heart trouble"?
3. **Infer** In paragraph 14, the narrator begins to reveal Mrs. Mallard's true feelings about being a widow. What does this point of view suggest about the story's theme?
4. **Confirm Predictions** Think about what happens to Mrs. Mallard at the end of the story. Was there evidence in the story that allowed you to predict what would happen? Explain, citing evidence in your response.
5. **Connect** In 1894, when "The Story of an Hour" was published in *Vogue* magazine, women were expected to stay at home and care for their husbands and children. What evidence can you find in Chopin's story that supports this perspective?

RESEARCH

RESEARCH TIP
Articles and literary websites are useful sources for information about written works. A search for novels that were criticized when published may lead to lists of such books, but be sure to double-check the content for credibility and accuracy.

When Chopin's second novel, *The Awakening*, was published, it was denounced by the critics, who called her work "morbid, poisonous, and vulgar." Research other classic American novels that received negative criticism. What did the critics claim? How are these novels perceived today?

NOVEL TITLE	CRITIC'S OPINION	OPINION TODAY

Extend Chopin's short story "The Story of an Hour" was originally titled "The Dream of an Hour." She changed the title when the story was published in another magazine. Discuss with a partner the kind of criticism that might have caused her to make this change.

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CREATE AND DISCUSS

Write a Short Story Write a brief story that takes place in an hour. You can review your Quick Start notes for ideas.

- ❑ Decide what point of view you will use to tell your the story. Think about what impact the point of view might have on how you reveal events.
- ❑ Include a main conflict and a resolution.
- ❑ Create realistic characters and an interesting setting.
- ❑ Think about the theme, or message, you want to share. Consider how the resolution of the conflict can suggest the theme.

Go to **Writing Narratives** in the **Writing Studio** for help.

Discuss with a Small Group Take turns reading your stories aloud. Then, give one another feedback.

- ❑ Tell one thing that the author did really well.
- ❑ Tell something the author might do differently or clarify for readers.
- ❑ Revise your story based on the feedback you receive.

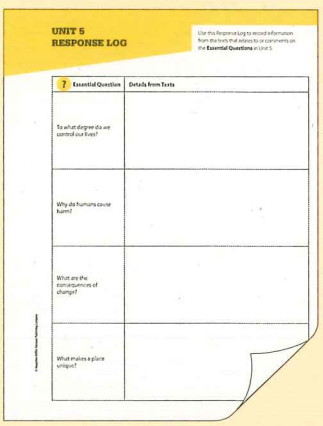
Go to the **Speaking and Listening Studio** for help with having a group discussion.

RESPOND TO THE ESSENTIAL QUESTION

? To what degree do we control our lives?

Gather Information Review your annotations and notes on "The Story of an Hour." Then, add relevant information to your Response Log. As you determine which information to include, think about:

- what Mrs. Mallard thinks will happen to her
- how Mrs. Mallard feels about her life so far
- what happens to Mrs. Mallard


UNIT 5
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Question** in Unit 5.

? Essential Question	Details from Texts
To what degree do we control our lives?	
Why do humans cause harm?	
What are the consequences of change?	
What makes a place unique?	

ACADEMIC VOCABULARY

As you write and discuss what you learned from the short story, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **ambiguous**
- ❑ **clarify**
- ❑ **implicit**
- ❑ **revise**
- ❑ **somewhat**

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WORD BANK
abandonment
vacant
illumination
composed

CRITICAL VOCABULARY

Practice and Apply Write a short answer for each of the following questions. Explain your responses.

1. What outdoor activity is likely to inspire wild **abandonment**?
2. What might cause a person to have a **vacant** stare?
3. How might a scientist experience a moment of **illumination**?
4. When do you try to act **composed**?

VOCABULARY STRATEGY: Multiple-Meaning Words

Go to **Words with Multiple Meanings** in the **Vocabulary Studio** for help.

In the English language, many words have more than one meaning. The meaning of a word often changes according to its part of speech. For example, the vocabulary word *composed* means "self-possessed" and "calm" when used as an adjective to describe someone. *Compose* is also a verb. The past tense verb *composed* can mean "created a literary or musical piece" or "arranged aesthetically or artistically."

When you come across a multiple-meaning word, first, think about how it is used in the sentence. For example, is it an adjective or verb? Then, use context clues—examples, synonyms, or antonyms—to help you determine what it means in the sentence. It is useful to refer to an online or print dictionary to find all of the word's meanings and see which one best fits the sentence.

Practice and Apply Find two meanings for each of the words below. Use a dictionary to check your work. Then write sentences for both meanings.

1. time

2. patches

3. spread

4. fancy

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LANGUAGE CONVENTIONS: Craft Effective Sentences

Chopin's distinct writing style comes from making effective choices to create her own unique **syntax**—the pattern of words and phrases in her sentences. By varying syntax, writers can adjust the rhythm of their sentences to convey mood and ideas effectively. They can also improve fluency and clarity. Tools such as punctuation, word choice, and well-chosen details all contribute to a writer's syntax and overall style. Authors also use a variety of sentence structures and sentence beginnings to craft effective sentences. The chart shows some of the techniques Chopin used.

WRITING TOOL	PURPOSE	EXAMPLE
Exclamations	to convey excitement or emphasis	What did it matter! (paragraph 15)
Dash	to set off ideas by calling attention to them	When the doctors came they said she had died of heart disease—of joy that kills. (paragraph 23)
Sensory details	to create a full, vivid picture for the reader; to enhance characterization	But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. (paragraph 8)
Precise words and phrases	to communicate ideas effectively	The notes of a distant song which someone was singing reached her faintly, and countless sparrows were twittering in the eaves. (paragraph 5)
Repetition	to create rhythm and mood; to emphasize a particular point or idea	When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" (paragraph 11)

Practice and Apply Write a paragraph about someone's response to shocking news. Craft effective sentences by using some of the techniques above. When you have finished, share your paragraph with a partner and discuss the techniques you used to vary your sentences. Then, revise your paragraph based on your discussion.

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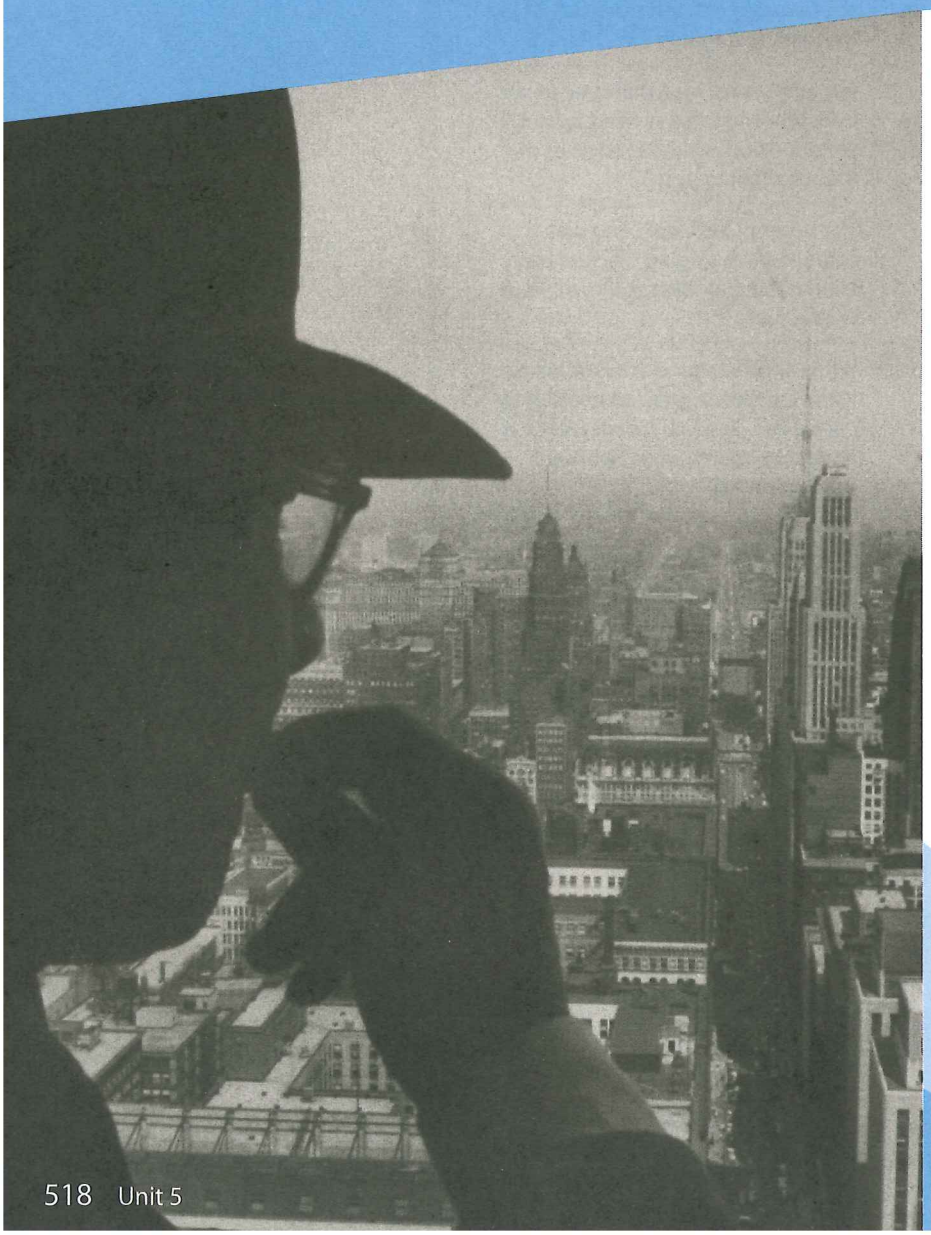
CHICAGO

Poem by **Carl Sandburg**



ESSENTIAL QUESTION:

What makes a place unique?

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QUICK START

The poem you are about to read describes life in a large city. With a partner, generate three questions you have about living in a city. You might consider where people live and work, the sights and sounds that are part of life, or the difficulties residents might face. Share your questions with the class.

CHARACTERISTICS OF POETRY: Stanzas and Line Breaks

"Chicago" is a free verse poem. A **free verse** poem does not have regular patterns of rhythm and rhyme. Additionally, its stanzas and lines can be any length. However, that does not mean the stanzas and line breaks are random, or that the poem has no rhythm or sound devices. Rather, these elements support the ideas and feelings the poet is trying to express. Stanza and line length can also help create a unique voice for the speaker of the poem.

FREE VERSE POEM ELEMENTS	POSSIBLE EFFECTS
Line length	Shorter lines may create an energetic, fast-paced feeling, while longer lines may create a slower, more thoughtful effect.
Stanza length	Shorter stanzas can add urgency to a poem; stanzas may signal a change in time or space, a change in speaker, or a change in the speaker's tone.
Line breaks	Line breaks in the middle of sentences create tension, while ending lines with punctuation often creates a sense of resolution or stability. Line breaks can cause a sense of suspense or surprise when they set up a reader's expectation that is challenged after the break.
Natural rhythm	The rhythm of free verse poems echoes the cadences of natural speech or song.

GENRE ELEMENTS: FREE VERSE POEM

- does not contain formal meter or rhyme scheme
- uses line length and stanza breaks to convey meaning
- contains rhythm that mirrors everyday speech

CREATE MENTAL IMAGES

Free verse poems often contain vivid imagery that appeals to a reader's senses. Using the imagery as the basis of mental images will deepen your understanding of the poem. To create mental images, follow these steps:

- Pay attention to the descriptions in the stanzas, especially to any details that appeal to the senses.
- Carefully form mental images based on the descriptions. Consider the tone of the poem. What is the writer's attitude toward what he describes?
- Use your imagination to fill in anything left out of the description.

As you read the poem, create mental images from each stanza to help you visualize the city he describes.

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ANALYZE DICTION AND SYNTAX

Poets convey tone, mood, and voice through **diction** (word choice), **syntax** (arrangement of words), and choice of details. **Mood** is the feeling or atmosphere that a writer creates for a reader. **Tone** is the attitude or feeling the poet or poem's speaker has toward the subject of the poem. Sometimes the tone of a poem can be difficult to perceive and describe. Other times, tone is obvious in the first stanza. In these lines from "Chicago," Carl Sandburg's diction and syntax create a tone of admiration for a hard-working city.

> Fierce as a dog with tongue lapping for action, cunning
> as a savage pitted against the wilderness,
> Bareheaded,
> Shoveling,
> Wrecking,
> Planning,
> Building, breaking, rebuilding,

Often, a poet is trying to shape the readers perceptions of the poem's subject to mirror his or her own. For example, consider how Sandberg uses a sorrowful tone and a lonely mood to convey a particular image to the reader.

> And they tell me you are brutal and my reply is: On the
> faces of women and children I have seen the marks
> of wanton hunger.

ANNOTATION MODEL

NOTICE & NOTE

As you read, notice how the writer uses stanzas and line breaks to convey meaning. Also note images and how diction and syntax convey the mood and tone of the poem. Here is one student's notes about the beginning of the poem.

Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler;
Stormy, husky, brawling,
City of the Big Shoulders:

Short lines give this opening stanza energy.

These words convey a tone of admiration in the city's strength.

They tell me you are wicked and I believe them, for I have seen your painted women under the gas lamps luring the farm boys.
And they tell me you are crooked and I answer: Yes, it is true I have seen the gunman kill and go free to kill again.

The shift to a new stanza signals a change in tone. The images are not as admirable. The lines are longer; the poem feels more like a conversation.

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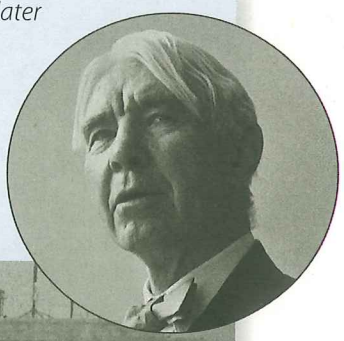
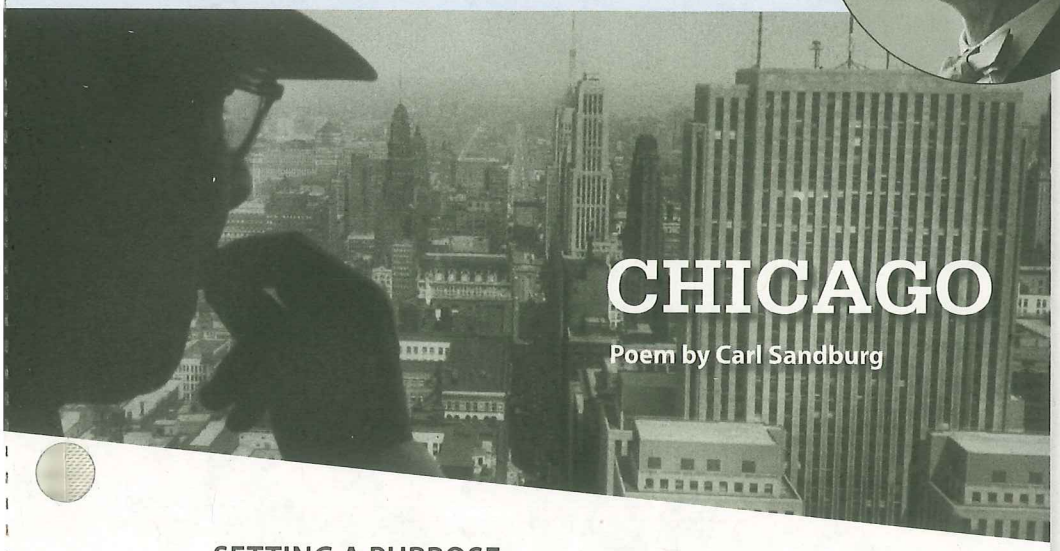
BACKGROUND

Carl Sandburg *(1878–1967) grew up in America's heartland in Galesburg, Illinois. Given to wanderlust from an early age, he traveled throughout the country, soaking up America's sights and songs. When he ran out of money, he returned to the Midwest, writing for journals in Chicago and later settling there with Lillian Steichen, whom he married in 1908. Sandburg became a reporter, editorial writer, and columnist for the* Chicago Daily News *and began publishing his verse in* Poetry, *a prominent literary magazine. His first collection of poems,* Chicago Poems, *was published in 1916.*





CHICAGO

Poem by Carl Sandburg

SETTING A PURPOSE

As you read, consider how Sandburg uses the elements of poetry to communicate the nature of Chicago. Note any questions you have as you read.

Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler;
Stormy, husky, brawling,
City of the Big Shoulders:

They tell me you are wicked and I believe them, for I have seen your painted women under the gas lamps luring the farm boys.
And they tell me you are crooked and I answer: Yes, it is true I have seen the gunman kill and go free to kill again.
And they tell me you are brutal and my reply is: On the faces of women and children I have seen the marks of wanton[1] hunger.

[1] **wanton:** without limitation.

Notice & Note

Use the side margins to notice and note signposts in the text.

ANALYZE DICTION AND SYNTAX

Annotate: Circle words in lines 6–8 that contain harsh words. Underline the language in lines 9–10 that contrasts this harshness.

Analyze: What do these contrasts reveal about Sandberg's feelings toward the city as well as its critics?

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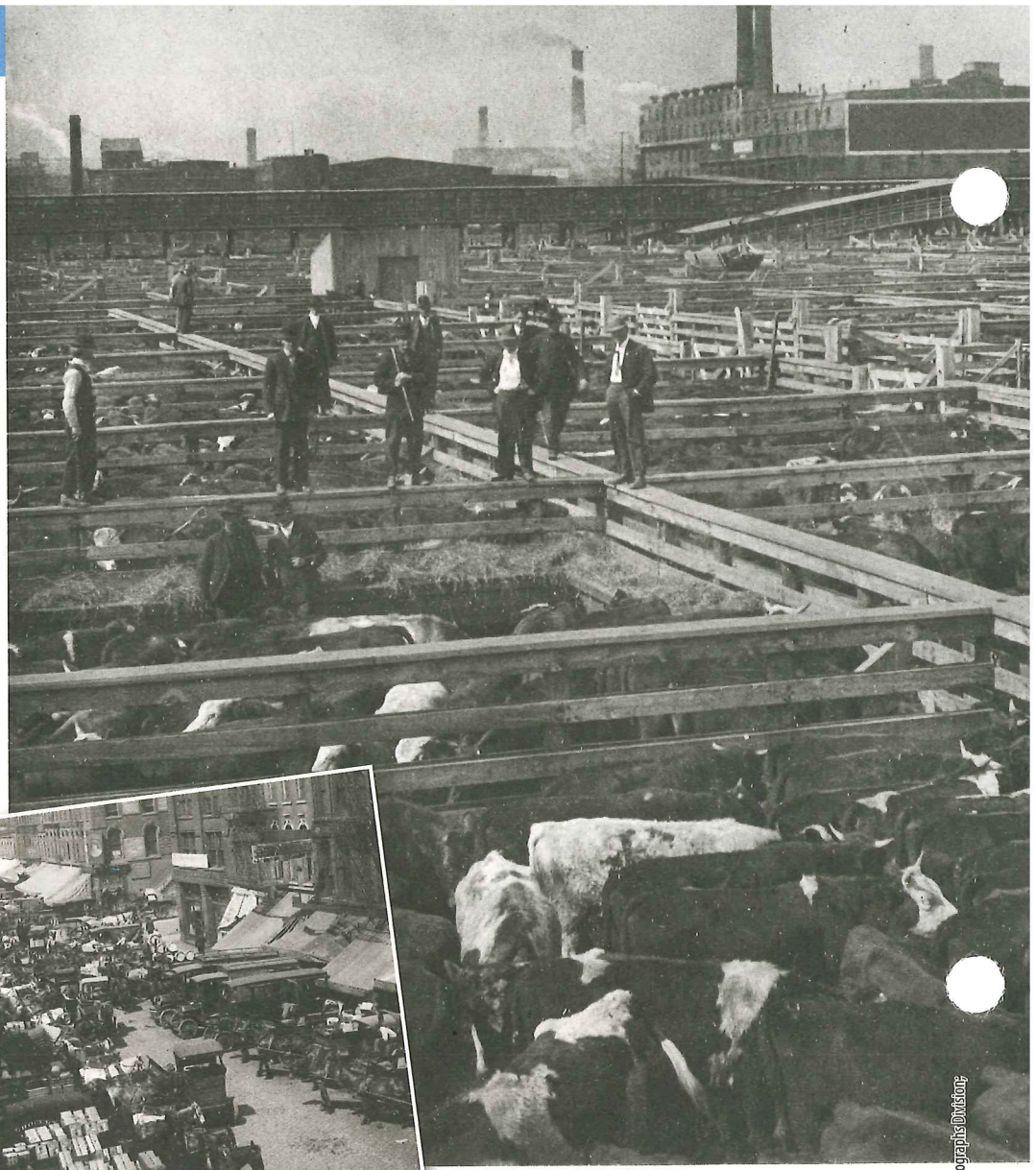
NOTICE & NOTE



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CHARACTERISTICS OF POETRY: STANZAS AND LINE BREAKS

Annotate: Mark the word that begins an important shift in line length in lines 12–17.

Analyze: How does this shift reflect the content and meaning of these lines?

And having answered so I turn once more to those who
sneer at this my city, and I give them back the sneer
and say to them:
Come and show me another city with lifted head singing
so proud to be alive and coarse and strong and cunning.
Flinging magnetic curses amid the toil of piling job on
job, here is a tall bold slugger set vivid against the
little soft cities;
Fierce as a dog with tongue lapping for action, cunning
as a savage pitted against the wilderness,
Bareheaded,
Shoveling,
Wrecking,
Planning,
Building, breaking, rebuilding,

Under the smoke, dust all over his mouth, laughing with white teeth,
Under the terrible burden of destiny laughing as a young man laughs,
Laughing even as an ignorant fighter laughs who has never lost a battle,
Bragging and laughing that under his wrist is the pulse, and under his ribs the heart of the people,
Laughing!
Laughing the stormy, husky, brawling laughter of Youth, half-naked, sweating, proud to be Hog Butcher, Tool Maker, Stacker of Wheat, Player with Railroads and Freight Handler to the Nation.

NOTICE & NOTE

CREATE MENTAL IMAGES

Annotate: Mark words and phrases that appeal to the senses in lines 18–22.

Analyze: What characteristics of the city do these images convey?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 How is stanza 1 different from stanza 2?

A Stanza 1 has a rhyme scheme and stanza 2 does not.

B Stanza 1 is about Chicago and stanza 2 is not.

C Stanza 2 contains vivid images and stanza 1 does not.

D Stanza 2 contains long lines and stanza 1 does not.

2 What proof of Chicago's reputation as brutal does the poem's speaker give?

F The speaker thinks the people who live in Chicago are insensitive.

G The speaker has seen dogs fighting in the streets.

H The speaker thinks the people who live in Chicago grab all the wealth.

J The speaker has seen hungry women and children.

3 According to the poem, how does Chicago feel about its reputation?

A Sad

B Angry

C Proud

D Sorrowful

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Interpret** How does the structure of the poem as a whole reflect its subject matter? Consider the stanzas and line breaks in your response.
2. **Analyze** What is the tone of the poem? Cite examples of diction or syntax from the poem that help create the tone.
3. **Analyze** What other stylistic devices underscore Sandburg's characterization of Chicago as a brash, vibrant city? Consider such elements as line and stanza length, rhythm, and other conventions like imagery, simile, and anaphora. Cite examples from the text.
4. **Evaluate** Explain whether the person described beginning in line 18 is an appropriate symbol for a great American city. Cite examples of particular images in your response.
5. **Connect** Although Carl Sandburg has been an extremely popular American poet for almost a century, some readers consider his work sentimental. Does Sandburg portray the city sentimentally or realistically—or both?

RESEARCH

RESEARCH TIP
For literary criticism and analysis, you are likely to find more sources in a database of journals than in a simple Internet search.

William Carlos Williams (1883–1963), a contemporary of Carl Sandburg, called Sandburg's poetry a "formless mass." What did others have to say about Sandburg or his poetry, especially *Chicago Poems*? Research to find a quotation from each of the following people or publications to complete the chart.

POET, CRITIC, OR PUBLICATION	QUOTATION
Robert Frost	
Amy Lowell	
The Dial	

Extend What did Sandburg have to say in defense of his technique to the critics of his poetry and its "formlessness"? Find a quotation that gives his perspective on poetic form and diction.

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CREATE AND PRESENT

Write a Poem Using "Chicago" as inspiration, write a poem about a location in which you use vivid imagery, rhythm, line length, and stanza structure to express the mood and tone of the place.

- ❑ Draw upon "Chicago" for inspiration, using the line lengths and stanza structure as a model.
- ❑ Use diction (word choice) that conveys a clear tone.
- ❑ Use line length to control the pace and flow of the poem.
- ❑ Include images that evoke a mood, or feeling about the place, in the reader.

Present a Dramatic Reading Present your poem to a small group as a dramatic reading.

- ❑ Mark up your poem with notes indicating where you intend to slow down, speak forcefully or quietly, and pause.
- ❑ Practice several times before presenting to an audience.
- ❑ Remember to speak clearly and with an appropriate volume, using eye contact to connect with your audience.

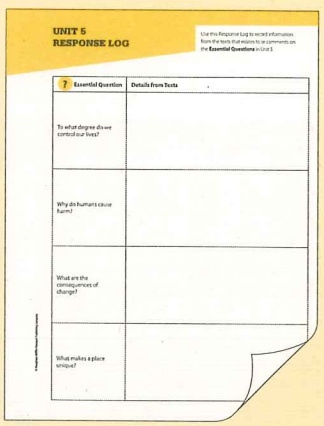
Go to **Giving a Presentation** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? What makes a place unique?

Gather Information Review your annotations and notes on Sandburg's "Chicago." Then, add relevant information to your Response Log. As you determine which information to include, think about:

- the features and people of Chicago that Sandburg describes
- the defense Sandburg offers for Chicago's faults
- the mental images of the city that Sandburg creates


UNIT 5
RESPONSE LOG

? Essential Question | Details from Texts

To what degree do we control our lives?

Why do humans cause harm?

What are the consequences of change?

What makes a place unique?

ACADEMIC VOCABULARY

As you write and discuss what you learned from the poem, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **ambiguous**
- ❑ **clarify**
- ❑ **implicit**
- ❑ **revise**
- ❑ **somewhat**

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COLLABORATE & COMPARE

NOVEL

from

THE JUNGLE

by **Upton Sinclair**

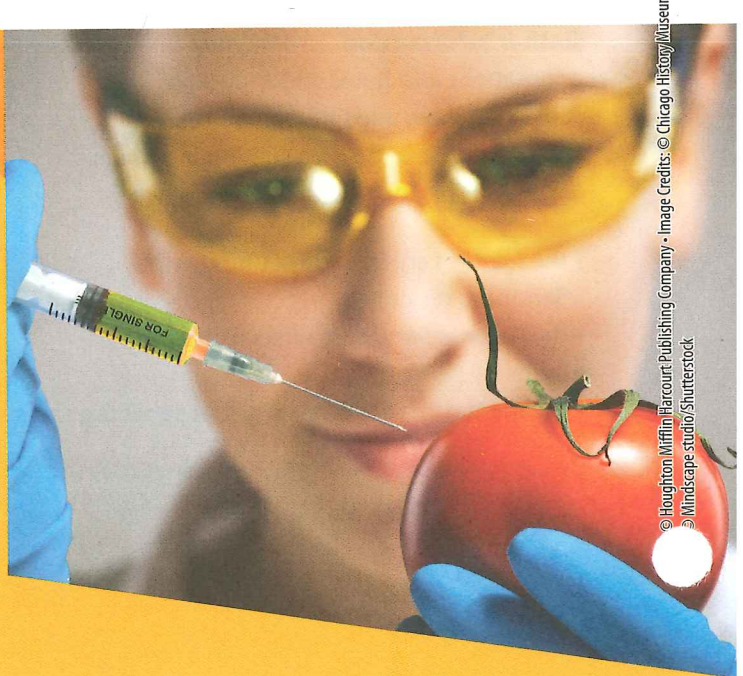
pages 529–533

COMPARE AUTHOR'S PURPOSE

Journalists report on the world as it is—even if they sometimes present that world in a fictional environment, as Upton Sinclair does in *The Jungle*. However, an author's purpose for writing may include reasons beyond simply informing readers. Look for details in these two selections that convey a strong message and suggest the author's purpose.

? *ESSENTIAL QUESTION:*

What are the consequences of change?



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INVESTIGATIVE JOURNALISM

FOOD PRODUCT DESIGN

from

FAST FOOD NATION

by **Eric Schlosser**

pages 541–551

from THE JUNGLE

QUICK START

Have you ever heard of a food product being recalled by a government agency or by the manufacturer? Think about what might happen if there were no one overseeing the safety and quality of our food.

ANALYZE AUTHOR'S PURPOSE

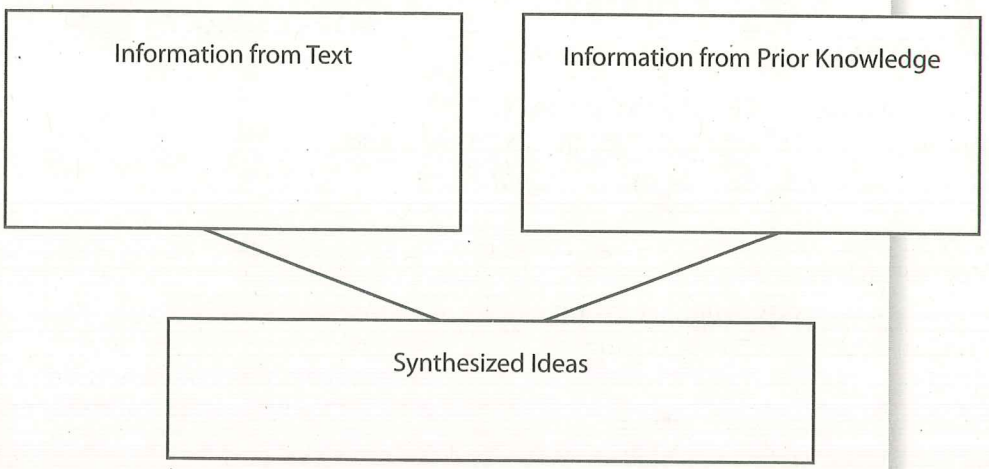
An **author's purpose,** or reason for writing, can be to inform, to entertain, or to persuade. In the last case, an author may want to move people to take a particular action. That means he or she likely targets a particular **audience** with a focused **message.** Upton Sinclair offers vivid and realistic details about work in the slaughterhouse. Since the text is fiction he does not need to include factual verification. However, these details help to convey a strong message about the topic and serve as the basis of a call to action. By reading the brutally frank language that Sinclair employs in *The Jungle*—and the volume and variety of those details—a reader can determine Sinclair's purpose and message.

GENRE ELEMENTS: NOVEL

- is an extended work of fiction
- has a purpose that can be determined through examination of key details
- conveys a strong message about a topic

SYNTHESIZE INFORMATION

When you **synthesize information,** you combine information and prior knowledge to gain a better understanding of a subject or to create a new idea. Most often, you synthesize information when you read multiple texts on a topic. However, you may also synthesize information when you bring your experience and knowledge to a text. You combine what you already know with what you learn from a text, or even in several texts, to create a new understanding. You can use a graphic to help you synthesize information.



As you read the excerpt from *The Jungle,* note the key information and ideas the author presents and think about what you already know that will help you make connections to form new ideas.

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CRITICAL VOCABULARY

oblige **ingenious** **ostensibly** **sceptical**

Circle the letter of the best definition of each Critical Vocabulary term.

1. Her **ingenious** solution was one the others had not thought of.
   a. smart **b.** inventive **c.** naive

2. He was **sceptical** about the story because the child fidgeted and looked away.
   a. negative **b.** stern **c.** doubtful

3. As a financial adviser, she felt **obliged** to explain the investment's risks.
   a. grateful **b.** compelled **c.** pleased

4. The vice-chair ran the meeting but the chair was **ostensibly** in charge.
   a. supposedly **b.** rarely **c.** tentatively

LANGUAGE CONVENTIONS

Prepositions Words that show the relationship between a noun or a pronoun and another word in a sentence are called prepositions. A preposition is always followed by a word or words that are its object. The preposition, its object, and words that modify the object form a **prepositional phrase.**

> **Then one Sunday evening, Jurgis sat puffing his pipe by the kitchen stove . . .**

As you read, note the writer's use of prepositional phrases and the relationships they describe.

ANNOTATION MODEL

NOTICE & NOTE

As you read, notice clues that suggest the author's purpose. Note the ways the author uses language to convey a message and shape the reader's response. This model shows one reader's notes about the excerpt from *The Jungle*.

Jurgis heard of these things little by little, in the gossip of those who were obliged to perpetrate them. It seemed as if every time you met a person from a new department, you heard of new swindles and new crimes. There was, for instance, a Lithuanian who was a cattle butcher for the plant where Marija had worked, which killed meat for canning only; and to hear this man describe the animals which came to his place would have been worthwhile for a Dante or a Zola.

The language here is sinister—"obliged" suggests coercion; "perpetrate" has connotations of criminal behavior.

Mention of Dante (Inferno) turns the matter from the criminal to the hellish.

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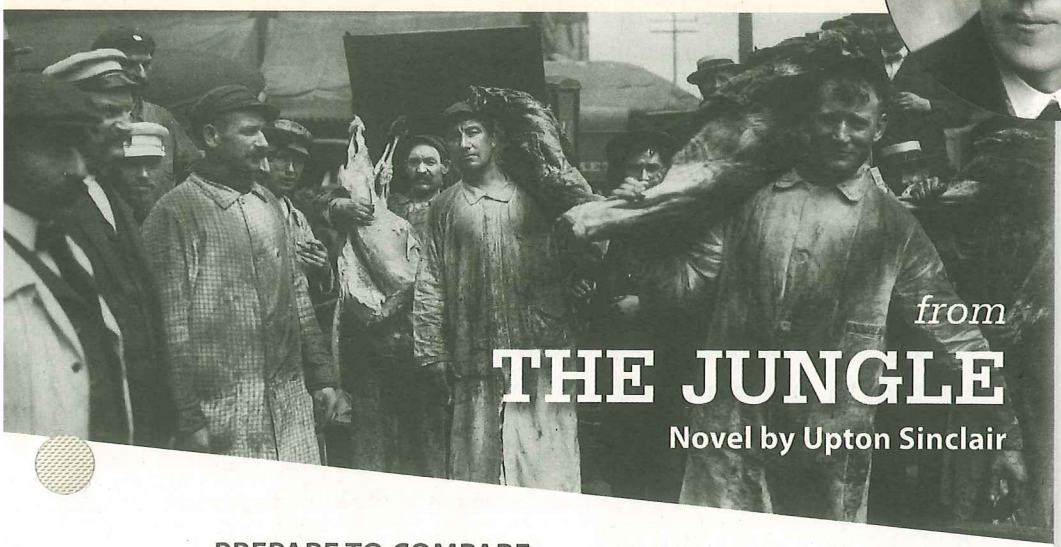
BACKGROUND

Upton Sinclair *(1878–1968) was sent by a newspaper to Chicago to investigate working conditions in the stockyards, where animals were processed into meat. His research led not only to an investigative report but to his most famous novel,* The Jungle *(1906), which he was forced to self-publish after several publishers turned down the manuscript. The novel exposed unsanitary conditions in the meatpacking industry and led to reforms. Jurgis Rudkus, the main character, is a Lithuanian immigrant who works in the stockyards.*



from

THE JUNGLE

Novel by Upton Sinclair

PREPARE TO COMPARE

As you read, make note of the writer's voice, or use of sentence structure, diction, and tone. This will help you infer the author's purpose and compare this text with the investigative journalism "Food Product Design" that follows it.

1 Jurgis heard of these things little by little, in the gossip of those who were **obliged** to perpetrate them. It seemed as if every time you met a person from a new department, you heard of new swindles and new crimes. There was, for instance, a Lithuanian who was a cattle butcher for the plant where Marija had worked, which killed meat for canning only; and to hear this man describe the animals which came to his place would have been worthwhile for a Dante or a Zola.[1] It seemed that they must have agencies all over the country, to hunt out old and crippled and diseased cattle to be canned. There were cattle which had been fed on "whiskey

[1] **a Dante or a Zola:** Dante Alighieri (1265–1321), Florentine poet who wrote the *Inferno*, about a journey through Hell; Emile Zola (1840–1902), French novelist and playwright who focused on social and political ills.

Notice & Note

Use the side margins to notice and note signposts in the text.

oblige
(ə-blīj´) *v.* to compel or require (someone) to do something.

ANALYZE AUTHOR'S PURPOSE

Annotate: In paragraph 1, mark the vivid images in the two sentences about cattle and the workers who slaughter them.

Infer: What response is the author trying to provoke in the reader with these images?

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malt," the refuse of the breweries, and had become what the men called "steerly"—which means covered with boils. It was a nasty job killing these, for when you plunged your knife into them they would burst and splash foul-smelling stuff into your face; and when a man's sleeves were smeared with blood, and his hands steeped in it, how was he ever to wipe his face, or to clear his eyes so that he could see? It was stuff such as this that made the "embalmed beef" that had killed several times as many United States soldiers as all the bullets of the Spaniards; only the army beef, besides, was not fresh canned, it was old stuff that had been lying for years in the cellars.

SYNTHESIZE INFORMATION

Annotate: Mark the details in paragraph 2 that suggest fraudulent sales practices.

Synthesize: What would happen today to a company that tried to do this? Consider your background knowledge of the topic in your response.

2 Then one Sunday evening, Jurgis sat puffing his pipe by the kitchen stove, and talking with an old fellow whom Jonas had introduced, and who worked in the canning-rooms at Durham's; and so Jurgis learned a few things about the great and only Durham canned goods, which had become a national institution. They were regular alchemists at Durham's; they advertised a mushroom-catsup, and the men who made it did not know what a mushroom looked like. They advertised "potted chicken"—and it was like the boarding-house soup of the comic papers, through which a chicken had walked with rubbers on. Perhaps they had a secret process for making chickens chemically—who knows? said Jurgis's friend; the things that went into the mixture were tripe, and the fat of pork, and beef suet, and hearts of beef, and finally the waste ends of veal, when they had any. They put these up in several grades, and sold them at several prices; but the contents of the cans all came out of the same hopper. And then there was "potted game" and "potted grouse," "potted ham," and "deviled ham"—de-vyled, as the men called it. "De-vyled" ham was made out of the waste ends of smoked beef that were too small to be sliced by the machines; and also tripe,[2] dyed with chemicals so that it would not show white, and trimmings of hams and corned beef, and potatoes, skins and all, and finally the hard cartilaginous gullets of beef, after the tongues had been cut out. All this **ingenious** mixture was ground up and flavored with spices to make it taste like something. Anybody who could invent a new imitation had been sure of a fortune from old Durham, said Jurgis's informant, but it was hard to think of anything new in a place where so many sharp wits had been at work for so long; where men welcomed tuberculosis[3] in the cattle they were feeding, because it made them fatten more quickly; and where they bought up all the old rancid butter left over in the grocery stores of a continent, and "oxidized" it by a forced-air process, to take away the odor, rechurned it with skim milk, and sold it in bricks in the cities! Up to a year or two ago it had been the custom

ingenious
(ĭn-jēn´yəs) *adj.* having great inventive skill and imagination.

[2] **tripe:** the rubbery lining of the stomach of cattle or other ruminants, used as food.
[3] **tuberculosis:** an infectious disease that causes the growth of nodules on lung tissue.

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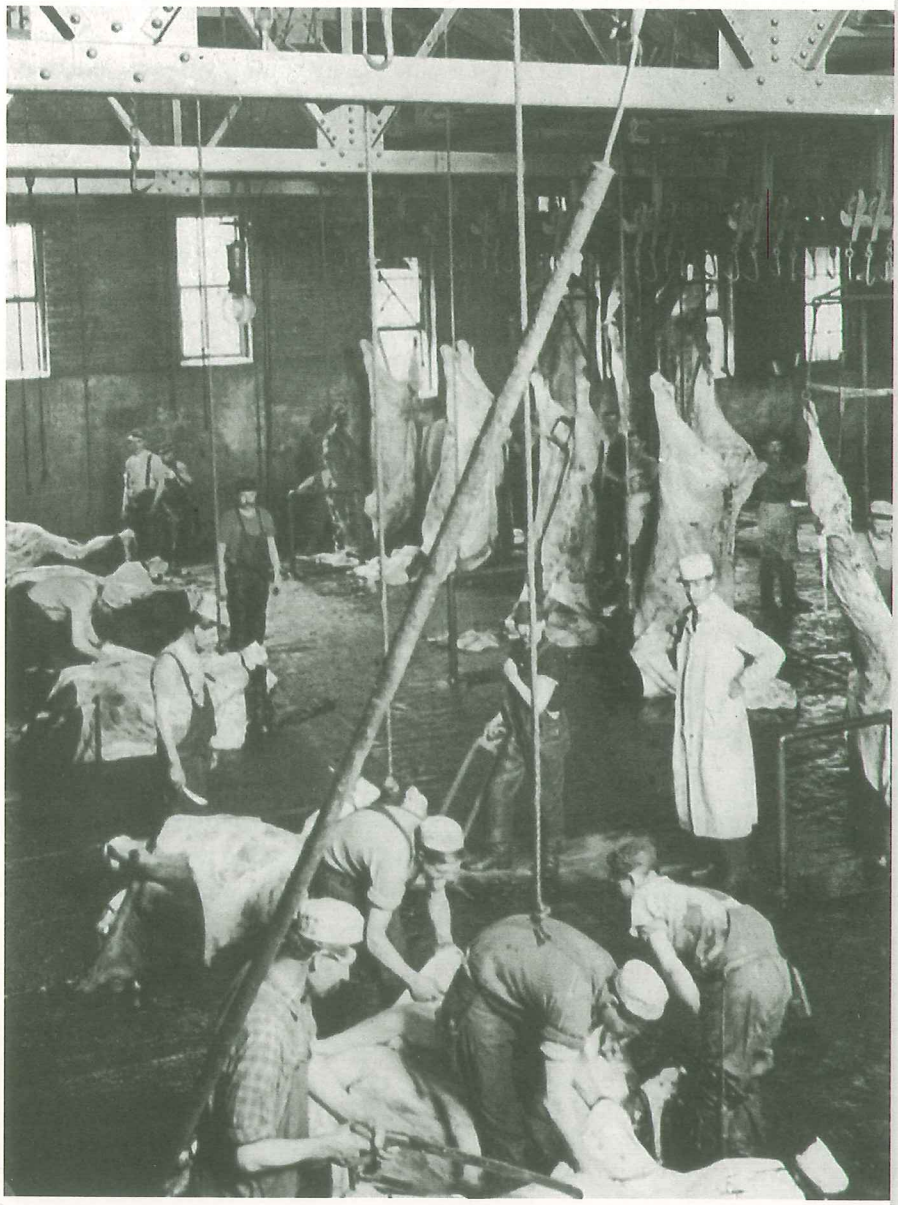
to kill horses in the yards—**ostensibly** for fertilizer; but after long agitation the newspapers had been able to make the public realize that the horses were being canned. Now it was against the law to kill horses in Packingtown, and the law was really complied with—for the present, at any rate. Any day, however, one might see sharp-horned and shaggy-haired creatures running with the sheep—and yet what a job you would have to get the public to believe that a good part of what it buys for lamb and mutton is really goat's flesh!

3 There was another interesting set of statistics that a person might have gathered in Packingtown—those of the various afflictions of the workers. When Jurgis had first inspected the packing plants with Szedvilas, he had marveled while he listened to the tale of all the things that were made out of the carcasses of animals, and of all the lesser industries that were maintained there; now he found that each one of these lesser industries was a separate little inferno, in its way as



NOTICE & NOTE

ostensibly
(ŏ-stĕn´sə-blē) *adv.* apparently.

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sceptical
(skĕp´tĭ-kəl) *adj.* marked by or given to doubt; questioning.

horrible as the killing-beds, the source and fountain of them all. The workers in each of them had their own peculiar diseases. And the wandering visitor might be **sceptical** about all the swindles, but he could not be sceptical about these, for the worker bore the evidence of them about on his own person—generally he had only to hold out his hand.

4 There were the men in the pickle rooms, for instance, where old Antanas had gotten his death; scarce a one of these that had not some spot of horror on his person. Let a man so much as scrape his finger pushing a truck in the pickle rooms, and he might have a sore that would put him out of the world; all the joints in his fingers might be eaten by the acid, one by one. Of the butchers and floorsmen, the beef boners and trimmers, and all those who used knives, you could scarcely find a person who had the use of his thumb; time and time again the base of it had been slashed, till it was a mere lump of flesh against which the man pressed the knife to hold it. The hands of these men would be criss-crossed with cuts, until you could no longer pretend to count them or to trace them. They would have no nails,—they had worn them off pulling hides; their knuckles were swollen so that their fingers spread out like a fan. There were men who worked in the cooking rooms, in the midst of steam and sickening odors, by artificial light; in these rooms the germs of tuberculosis might live for two years, but the supply was renewed every hour. There were the beef luggers, who carried two-hundred-pound quarters into the refrigerator cars, a fearful kind of work, that began at four o'clock in the morning, and that wore out the most powerful men in a few years. There were those who worked in the chilling rooms, and whose special disease was rheumatism;[4] the time limit that a man could work in the chilling rooms was said to be five years. There were the wool pluckers, whose hands went to pieces even sooner than the hands of the pickle men; for the pelts of the sheep had to be painted with acid to loosen the wool, and then the pluckers had to pull out this wool with their bare hands, till the acid had eaten their fingers off. There were those who made the tins for the canned meat, and their hands, too, were a maze of cuts, and each cut represented a chance for blood poisoning. Some worked at the stamping machines, and it was very seldom that one could work long there at the pace that was set, and not give out and forget himself, and have a part of his hand chopped off. There were the "hoisters," as they were called, whose task it was to press the lever which lifted the dead cattle off the floor. They ran along upon a rafter, peering down through the damp and the steam, and as old Durham's architects had not built the killing room for the convenience of the hoisters, at every few feet they

ANALYZE AUTHOR'S PURPOSE

Annotate: In the first half of paragraph 4, mark examples of injury or disease.

Analyze: What actions do you think Sinclair is hoping to inspire by including this information?

LANGUAGE CONVENTIONS

Annotate: In paragraph 4, mark the prepositional phrases in the sentence beginning, "They ran along. . . ."

Infer: Why does Sinclair use multiple prepositional phrases here?

[4] **rheumatism** (rōō´mə-tĭz´əm): a disease that causes inflammation and pain in muscles and joints.

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would have to stoop under a beam, say four feet above the one they ran on, which got them into the habit of stooping, so that in a few years they would be walking like chimpanzees. Worst of any, however, were the fertilizer men, and those who served in the cooking rooms. These people could not be shown to the visitor—for the odor of a fertilizer man would scare any ordinary visitor at a hundred yards, and as for the other men, who worked in tank rooms full of steam, and in some of which there were open vats near the level of the floor, their peculiar trouble was that they fell into the vats; and when they were fished out, there was never enough of them left to be worth exhibiting—sometimes they would be overlooked for days, till all but the bones of them had gone out to the world as Durham's Pure Leaf Lard!

NOTICE & NOTE

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark the closing dependent clause of the last sentence in paragraph 4.

Analyze: Why does Sinclair build the sentence so that it concludes with this disturbing detail?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 How does Jurgis learn about what happened in the canning department at Durham?

A By working in the department for several months

B By reading accounts in the newspapers

C By talking to workers in that department

D By hearing stories from his wife Marija

2 According to the company, what was the advantage of cattle that had tuberculosis?

F They were easier to kill.

G They fattened more quickly.

H They had better flavor.

J They could be sold as veal.

3 Why was the time men were able to work in the chilling rooms limited to five years?

A Their hands were disfigured by acid.

B They lost fingers from butchering the cold beef.

C They sickened from tuberculosis.

D They tended to get rheumatism.

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RESPOND

ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Synthesize** Describe the imagery Sinclair uses throughout the selection. What is the effect of this imagery on his message?
2. **Analyze** What are the advantages and disadvantages of Sinclair's decision to turn his research into a novel rather than journalistic articles?
3. **Infer** What does Sinclair mean when he says "They were regular alchemists at Durham's" (paragraph 2)?
4. **Draw Conclusions** What is Sinclair's topic in the third and fourth paragraphs of the selection? What message does he communicate about the topic?
5. **Synthesize** Which message likely resonated most strongly with Sinclair's contemporary audience—the company's unsafe and fraudulent practices or the suffering of its workers? Why do you think so? What effect do they have on readers today?

RESEARCH

RESEARCH TIP
When researching individuals or issues that may be considered controversial, be sure to evaluate the credibility and objectivity of your sources.

Upton Sinclair is counted among the "muckrakers," a group of journalists and writers from the Progressive Era who investigated and exposed corruption and injustice in government, corporations, and society as a whole. With a partner, research to find the answers to the questions below.

QUESTION	ANSWER
What is the origin of the word *muckrakers*?	
What laws were passed in part as a result of public outrage following publication of Sinclair's *The Jungle*?	
Who was the muckraker who took on the powerful Standard Oil monopoly?	

Extend Sinclair later entered politics and ran for governor of California several times in the 1920s and 1930s. Find out about his most successful campaign, which was in 1934 during the Great Depression. Discuss his policies and the outcome of the campaign with your partner.

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CREATE AND DISCUSS

Write a Literary Analysis Explore whether Sinclair's information and ideas have been presented effectively by writing a brief literary analysis.

- ❑ Think about Sinclair's purpose for writing. Was he seeking to entertain, to inform, to presuade, or a comination of these?
- ❑ Determine Sinclair's message. Did he convey this message effectively?
- ❑ Consider the genre characteristics of fiction and whether they supported Sinclair's purpose and the effectiveness of his message.
- ❑ Write a paragraph in which you discuss the effectiveness of the text. Did Sinclair's decision to write a fiction support his message? Provide specific examples in your response.

Go to **Using Textual Evidence** in the **Writing Studio** for help.

Give a Presentation With a small group, give a presentation on whether Sinclair conveyed his message effectively.

- ❑ State whether Sinclair effectively conveyed his message to his audience.
- ❑ Display well-chosen details from the text that support your view.
- ❑ Employ eye contact, gestures, and other techniques to emphasize ideas.

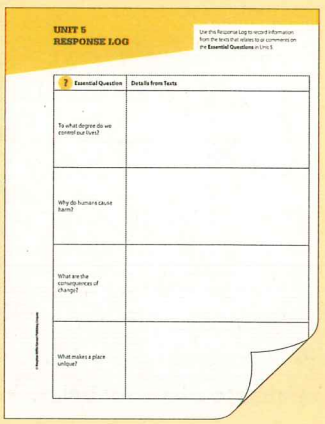
Go to **Giving a Presentation** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? What are the consequences of change?

Gather Information Review your annotations and notes on *The Jungle*. Then, add relevant details to your Response Log. As you determine which information to include, think about:

- how change affects social groups differently
- what can cause a change in society
- how views or beliefs shape the way people experience change


UNIT 5
RESPONSE LOG

Use the Response Log to record information from the texts that relates to or comments on the Essential Questions in Unit 5.

? Essential Question	Details from Texts
To what degree do we control our lives?	
Why do humans cause harm?	
What are the consequences of change?	
What makes a place unique?	

ACADEMIC VOCABULARY

As you write and discuss what you learned from the story, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **ambiguous**
- ❑ **clarify**
- ❑ **implicit**
- ❑ **revise**
- ❑ **somewhat**

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CRITICAL VOCABULARY

WORD BANK
oblige
ingenious
ostensibly
sceptical

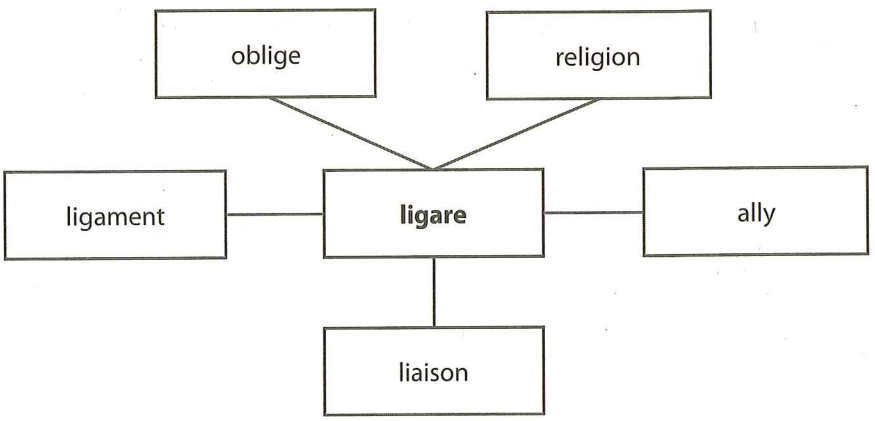
Practice and Apply Go on a Critical Vocabulary scavenger hunt to find examples of the four words in advertisements, news articles, or other uses in print or online. Write your own definition of each word based on at least two examples. Note that the preferred spelling of *sceptical* in American dictionaries is now *skeptical*.

1. **oblige**
2. **ingenious**
3. **ostensibly**
4. **sceptical**

VOCABULARY STRATEGY: Word Families

Go to **Word Families** in the **Vocabulary Studio** for help.

A **word family** is a group of words that have the same root and similar meanings. The Critical Vocabulary word *oblige* is part of the word family with the Latin root *ligare,* meaning "to bind." *Oblige* is formed by adding the prefix *ob-* meaning "to" so that it means "to be required or bound to do something." Words may include a variety of prefixes or suffixes and act as different parts of speech. Knowing the meaning of the common root will help you determine the meaning of words in a word family.



Practice and Apply Work with a partner to create a list of at least four words related to each root below. Write the part of speech and definition next to each word. Consult a dictionary to confirm the meaning and etymology of the words you list.

1. Greek root *path–* meaning "to feel or suffer"
2. Latin root *spec–* meaning "to see or look at"
3. Latin root *medi–* meaning "middle"
4. Greek root *chron–* meaning "time"

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LANGUAGE CONVENTIONS: Prepositions and Prepositional Phrases

A **preposition** shows the relationship between a noun or a pronoun and another word in a sentence. Common prepositions include *in*, *of*, *for*, *by*, *above*, *below*, *before*, and *after*. A preposition is always followed by a word or group of words that serves as its object. The preposition, its object, and modifiers of the object form a **prepositional phrase.** Prepositional phrases can be as short as two words: *at home*. They can be longer if the object is modified: *in his comfortable, welcoming home*.

Go to **Prepositions** and **Prepositional Phrases** in the **Grammar Studio** for help.

Prepositional phrases can function in a sentence as either an adjective or an adverb:

As an adjective modifying *man*: The man *near the door* looks suspicious.
As an adverb modifying *rose*: The jet rose *into the sky*.

Prepositional phrases must be as near as possible to the word they modify.

Incorrect: The waves *against the rocks* crashed noisily.
Correct: The waves crashed *against the rocks* noisily.

You can use prepositional phrases to improve the fluency and clarity of sentences.

Practice and Apply Use prepositional phrases to revise each group of sentences into one sentence that has greater clarity and fluency.

1. There was a podium. The speaker stood there. She gave a spellbinding speech. She told her life story.

2. The chef cooked a meal. It took an hour to make it. It was hard work. He served the meal. His customers ate it.

3. The runner struggled. He felt disheartened. The finish line seemed far off. Then he felt an adrenaline rush. He ran faster.

4. The couple signed the mortgage. They used a pen. Now they owned the country house.

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COLLABORATE & COMPARE

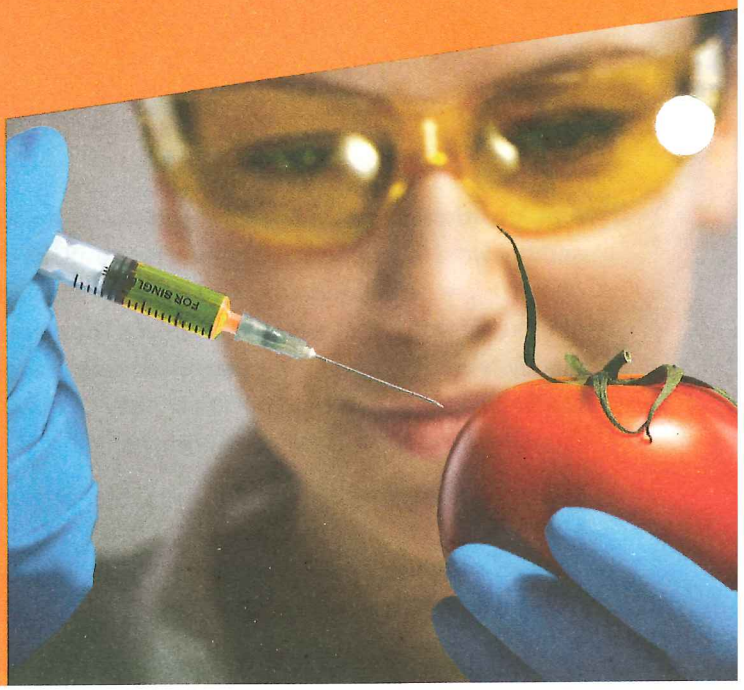
INVESTIGATIVE JOURNALISM

FOOD PRODUCT DESIGN

from
FAST FOOD NATION

by **Eric Schlosser**

pages 541–551



COMPARE AUTHOR'S PURPOSE

Now that you have read the selection from Sinclair's *The Jungle*, read Eric Schlosser's journalistic account of the modern food industry. Look for parallels in the way information is conveyed and in each author's purpose. After you have finished, you will work with a small group to analyze both texts.

ESSENTIAL QUESTION:

Why do humans cause harm?

NOVEL

from

THE JUNGLE

by **Upton Sinclair**

pages 529–533

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Food Product Design *from* Fast Food Nation

QUICK START

Smell is a powerful sense and often evokes fond memories. Think of a food aroma you like and what it reminds you of. Describe how the aroma makes you feel and why you like it.

ANALYZE AUTHOR'S PURPOSE

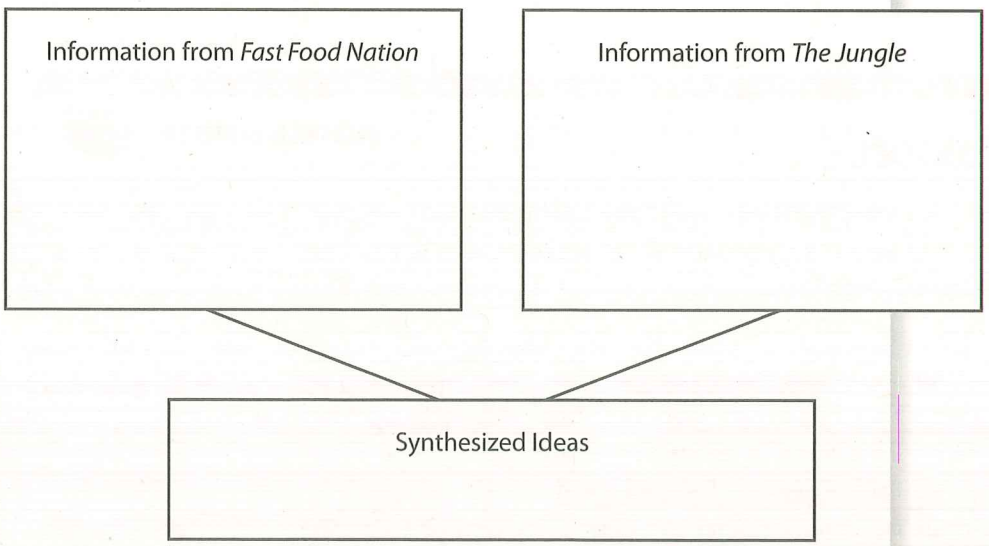
As an investigative journalist, Eric Schlosser's general **purpose** for writing is to inform or to persuade—or to do some combination of the two. An investigative journalist may also want to encourage people to take a particular action based on the information he or she presents. Analyzing the details in the selection will allow you to infer Schlosser's specific purpose for writing this text. Ask yourself what overall **message** is suggested by the content, diction, style, and rhetoric that Schlosser employs. Use those ideas to infer his purpose for writing and determine what action he might want his audience to take.

GENRE ELEMENTS: INVESTIGATIVE JOURNALISM

- uses facts and quotations to support ideas
- exposes actions or events hidden from public view
- appears in newspapers, magazines, or on websites

SYNTHESIZE INFORMATION

When you **synthesize information** from different texts, you connect information that you read to create a new understanding of the subject. Seeing information presented in different text types—and in distinct eras—can broaden your understanding of the subject. You may notice details that are similar between texts or connect ideas that are expressed in different ways. Using a graphic like the one below can help you organize your thoughts as you synthesize information about food production.



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CRITICAL VOCABULARY

stem **volatile** **infinitesimal** **catalyst** **conjure**

Use the Critical Vocabulary words to complete the sentences.

1. The chemical proved to be the _____ for an unexpected result.
2. "Who'd have thought that an entire industry would _____ from such a tiny device?" he mused.
3. The odds of the team winning were _____, but they played anyway.
4. The artist was able to _____ an image of the novel's mysterious main character.
5. The new serum proved _____ and evaporated in the open air.

LANGUAGE CONVENTIONS

Dashes Writers use dashes to insert supplementary or parenthetical information into a sentence. Dashes can indicate an abrupt interruption in thought or to insert a pause in a sentence before providing extra information. Dashes are also used to set off a definition of a term or to offer information not essential to the main topic of the sentence.

In "Food Product Design," dashes in this sentence enclose extra information.

> **Benzaldehyde derived through a different process—by mixing oil of clove and the banana flavor, amyl acetate—does not contain any cyanide.**

As you read, notice the writer's use of dashes and consider what functions they serve in his sentences.

ANNOTATION MODEL

NOTICE & NOTE

As you read, note how the author uses language to suggest his purpose and shape the reader's response. In this model, you can see one reader's notes about "Food Product Design."

Open your refrigerator, your freezer, your kitchen cupboards, and look at the labels on your food. You'll find "natural flavor" or "artificial flavor" in just about every list of ingredients. The similarities between these two broad categories of flavor are far more significant than their differences.

The audience must be everyday people.

The author's message may be about food flavorings.

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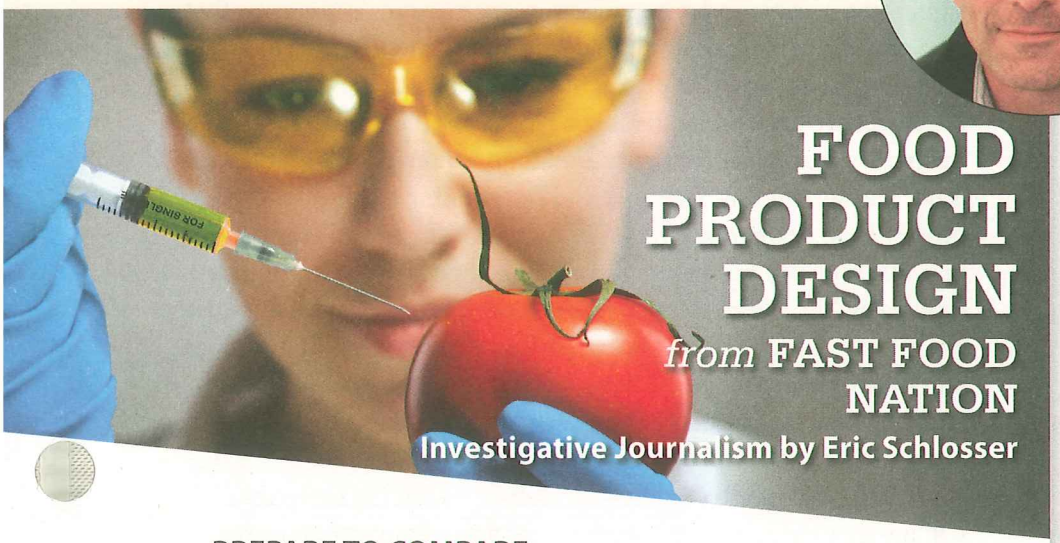
BACKGROUND

Eric Schlosser *(b. 1959) became a journalist after studying history in college. In 1998 the magazine* Rolling Stone *published his two-part investigative series on the fast-food industry. Schlosser then expanded the articles into a best-selling book,* Fast Food Nation: The Dark Side of the All-American Meal *(2001), which examines the effects of the fast-food industry on workers, consumers, and the landscape. Later, the book was made into a movie in the same year, with Schlosser cowriting the screenplay.*



FOOD PRODUCT DESIGN

from FAST FOOD NATION

Investigative Journalism by Eric Schlosser

PREPARE TO COMPARE

Two authors writing on a similar subject may not necessarily have the same purpose. Differences seem even more likely in two texts written almost a century apart. What can you infer about Schlosser's purpose in this text? Does it differ from Sinclair's purpose?

Notice & Note

Use the side margins to notice and note signposts in the text.

1 The taste of McDonald's french fries has long been praised by customers, competitors, and even food critics. James Beard loved McDonald's fries. Their distinctive taste does not **stem** from the type of potatoes that McDonald's buys, the technology that processes them, or the restaurant equipment that fries them. Other chains buy their french fries from the same large processing companies, use Russet Burbanks, and have similar fryers in their restaurant kitchens. The taste of a fast food fry is largely determined by the cooking oil. For decades, McDonald's cooked its french fries in a mixture of about 7 percent cottonseed oil and 93 percent beef tallow. The mix gave the fries their unique flavor—and more saturated beef fat per ounce than a McDonald's hamburger.

stem
(stĕm) *v.* to have or take origin or descent.

2 Amid a barrage of criticism over the amount of cholesterol in their fries, McDonald's switched to pure vegetable oil in 1990. The switch presented the company with an enormous challenge:

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how to make fries that subtly taste like beef without cooking them in tallow. A look at the ingredients now used in the preparation of McDonald's french fries suggests how the problem was solved. At the end of the list is a seemingly innocuous, yet oddly mysterious phrase: "natural flavor." That ingredient helps to explain not only why the fries taste so good, but also why most fast food—indeed, most of the food Americans eat today—tastes the way it does.

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark the words and phrases in paragraph 3 that suggest a widespread use of natural flavors in the United States.

Analyze: How do these details suggest that the topic is important? Explain.

3 Open your refrigerator, your freezer, your kitchen cupboards, and look at the labels on your food. You'll find "natural flavor" or "artificial flavor" in just about every list of ingredients. The similarities between these two broad categories of flavor are far more significant than their differences. Both are man-made additives that give most processed food its taste. The initial purchase of a food item may be driven by its packaging or appearance, but subsequent purchases are determined mainly by its taste. About 90 percent of the money that Americans spend on food is used to buy processed food. But the canning, freezing, and dehydrating techniques used to process food destroy most of its flavor. Since the end of World War II, a vast industry has arisen in the United States to make processed food palatable. Without this flavor industry, today's fast food industry could not exist. The names of the leading American fast food chains and their best-selling menu items have become famous worldwide, embedded in our popular culture. Few people, however, can name the companies that manufacture fast food's taste.

4 The flavor industry is highly secretive. Its leading companies will not divulge[1] the precise formulas of flavor compounds or the identities of clients. The secrecy is deemed essential for protecting the reputation of beloved brands. The fast food chains, understandably, would like the public to believe that the flavors of their food somehow originate in their restaurant kitchens, not in distant factories run by other firms.

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark the words in paragraph 5 that identify the location of the food flavor facilities.

Analyze: How does this collection of details support the author's purpose?

5 The New Jersey Turnpike runs through the heart of the flavor industry, an industrial corridor dotted with refineries and chemical plants. International Flavors & Fragrances (IFF), the world's largest flavor company, has a manufacturing facility off Exit 8A in Dayton, New Jersey; Givaudan, the world's second-largest flavor company, has a plant in East Hanover. Haarmann & Reimer, the largest German flavor company, has a plant in Teterboro, as does Takasago, the largest Japanese flavor company. Flavor Dynamics has a plant in South Plainfield; Frutarom is in North Bergen; Elan Chemical is in Newark. Dozens of companies manufacture flavors in New Jersey industrial parks between Teaneck and South Brunswick. Indeed, the area produces about two-thirds of the flavor additives sold in the United States.

6 The IFF plant in Dayton is a huge pale blue building with a modern office complex attached to the front. It sits in an industrial

[1] **divulge:** to make known (something private or secret).

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park, not far from a BASF plastics factory, a Jolly French Toast factory, and a plant that manufactures Liz Claiborne cosmetics. Dozens of tractor-trailers were parked at the IFF loading dock the afternoon I visited, and a thin cloud of steam floated from the chimney. Before entering the plant, I signed a nondisclosure form, promising not to reveal the brand names of products that contain IFF flavors. The place reminded me of Willy Wonka's chocolate factory. Wonderful smells drifted through the hallways, men and women in neat white lab coats cheerfully went about their work, and hundreds of little glass bottles sat on laboratory tables and shelves. The bottles contained powerful but fragile flavor chemicals, shielded from light by the brown glass and the round plastic caps shut tight. The long chemical names on the little white labels were as mystifying to me as medieval Latin. They were the odd-sounding names of things that would be mixed and poured and turned into new substances, like magic potions.

7 I was not invited to see the manufacturing areas of the IFF plant, where it was thought I might discover trade secrets. Instead, I toured various laboratories and pilot kitchens, where the flavors of well-established brands are tested or adjusted, and where whole new flavors are created. IFF's snack and savory lab is responsible for the flavor of potato chips, corn chips, breads, crackers, breakfast cereals, and pet food. The confectionery lab devises the flavor for ice cream, cookies, candies, toothpastes, mouthwashes, and antacids. Everywhere I looked, I saw famous, widely advertised products sitting on laboratory desks and tables. The beverage lab is full of brightly colored liquids in clear bottles. It comes up with the flavor for popular soft drinks, sport drinks, bottled teas, and wine coolers, for all-natural juice drinks, organic soy drinks, beers, and malt liquors. In one pilot kitchen I saw a dapper chemist, a middle-aged man with an elegant tie beneath his lab coat, carefully preparing a batch of cookies with white frosting and pink-and-white sprinkles. In another pilot kitchen I saw a pizza oven, a grill, a milk-shake machine, and a french fryer identical to those I'd seen behind the counter at countless fast food restaurants.

8 In addition to being the world's largest flavor company, IFF manufactures the smell of six of the ten best-selling fine perfumes in the United States. It makes the smell of Estée Lauder's Beautiful, Clinique's Happy, Ralph Lauren's Polo, and Calvin Klein's Eternity. It also makes the smell of household products such as deodorant, dishwashing detergent, bath soap, shampoo, furniture polish, and floor wax. All of these aromas are made through the same basic process: the manipulation of **volatile** chemicals to create a particular smell. The basic science behind the scent of your shaving cream is the same as that governing the flavor of your TV dinner.

9 The aroma of a food can be responsible for as much as 90 percent of its flavor. Scientists now believe that human beings acquired the sense of taste as a way to avoid being poisoned. Edible plants generally taste sweet; deadly ones, bitter. Taste is supposed to help

SYNTHESIZE INFORMATION

Annotate: Mark the words in paragraph 6 that describe the lab and what it contains.

Compare: How do Schlosser's details compare and contrast with Sinclair's descriptive details in *The Jungle*? How are the presentations by the two authors similar?

volatile
(vŏl´ə-tl) *adj.* evaporating readily at normal temperatures and pressures.

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us differentiate food that's good for us from food that's not. The taste buds on our tongues can detect the presence of half a dozen or so basic tastes, including: sweet, sour, bitter, salty, astringent,[2] and umami (a taste discovered by Japanese researchers, a rich and full sense of deliciousness triggered by amino acids in foods such as shellfish, mushrooms, potatoes, and seaweed). Taste buds offer a relatively limited means of detection, however, compared to the human olfactory system, which can perceive thousands of different chemical aromas. Indeed "flavor" is primarily the smell of gases being released by the chemicals you've just put in your mouth.

WORD GAPS

Annotate: Mark an example of technical language in paragraph 10.

Infer: Does Schlosser assume the reader will grasp the meaning of this technical language? Explain.

10 The act of drinking, sucking, or chewing a substance releases its volatile gases. They flow out of the mouth and up the nostrils, or up the passageway in the back of the mouth, to a thin layer of nerve cells called the olfactory epithelium, located at the base of the nose, right between the eyes. The brain combines the complex smell signals from the epithelium with the simple taste signals from the tongue, assigns a flavor to what's in your mouth, and decides if it's something you want to eat.

11 Babies like sweet tastes and reject bitter ones; we know this because scientists have rubbed various flavors inside the mouths

[2] **astringent:** sharp and penetrating; pungent or severe.

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of infants and then recorded their facial reactions. A person's food preferences, like his or her personality, are formed during the first few years of life, through a process of socialization. Toddlers can learn to enjoy hot and spicy food, bland health food, or fast food, depending upon what the people around them eat. The human sense of smell is still not fully understood and can be greatly affected by psychological factors and expectations. The color of a food can determine the perception of its taste. The mind filters out the overwhelming majority of chemical aromas that surround us, focusing intently on some, ignoring others. People can grow accustomed to bad smells or good smells; they stop noticing what once seemed overpowering. Aroma and memory are somehow inextricably linked. A smell can suddenly evoke a long-forgotten moment. The flavors of childhood foods seem to leave an indelible mark, and adults often return to them, without always knowing why. These "comfort foods" become a source of pleasure and reassurance, a fact that fast food chains work hard to promote. Childhood memories of Happy Meals can translate into frequent adult visits to McDonald's, like those of the chain's "heavy users," the customers who eat there four or five times a week.

12 The human craving for flavor has been a largely unacknowledged and unexamined force in history. Royal empires have been built, unexplored lands have been traversed, great religions and

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NOTICE & NOTE

LANGUAGE CONVENTIONS

Annotate: Mark the phrases set off by dashes in paragraph 12.

Explain: What is the purpose of the dashes in this passage?

philosophies have been forever changed by the spice trade. In 1492 Christopher Columbus set sail to find seasoning. Today the influence of flavor in the world marketplace is no less decisive. The rise and fall of corporate empires—of soft drink companies, snack food companies, and fast food chains—is frequently determined by how their products taste.

13 The flavor industry emerged in the mid-nineteenth century, as processed foods began to be manufactured on a large scale. Recognizing the need for flavor additives, the early food processors turned to perfume companies that had years of experience working with essential oils and volatile aromas. The great perfume houses of England, France, and the Netherlands produced many of the first flavor compounds. In the early part of the twentieth century, Germany's powerful chemical industry assumed the technological lead in flavor production. Legend has it that a German scientist discovered methyl anthranilate, one of the first artificial flavors, by accident while mixing chemicals in his laboratory. Suddenly the lab was filled with the sweet smell of grapes. Methyl anthranilate later became the chief flavoring compound of grape Kool-Aid. After World War II, much of the perfume industry shifted from Europe to the United States, settling in New York City near the garment district and the fashion houses. The flavor industry came with it, subsequently moving to New Jersey to gain more plant capacity. Man-made flavor additives were used mainly in baked goods, candies, and sodas until the 1950s, when sales of processed food began to soar. The invention of gas chromatographs and mass spectrometers—machines capable of detecting volatile gases at low levels—vastly increased the number of flavors that could be synthesized. By the mid-1960s the American flavor industry was churning out compounds to supply the taste of Pop Tarts, Bac-Os, Tab, Tang, Filet-O-Fish sandwiches, and literally thousands of other new foods.

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark the sentences in paragraph 13 that describe the discovery of grape flavor.

Infer: What is the author's purpose in including this anecdote?

14 The American flavor industry now has annual revenues of about $1.4 billion. Approximately ten thousand new processed food products are introduced every year in the United States. Almost all of them require flavor additives. And about nine out of every ten of these new food products fail. The latest flavor innovations and corporate realignments are heralded in publications such as *Food Chemical News, Food Engineering, Chemical Market Reporter, and Food Product Design*. The growth of IFF has mirrored that of the flavor industry as a whole. IFF was formed in 1958, through the merger of two small companies. Its annual revenues have grown almost fifteenfold since the early 1970s, and it now has manufacturing facilities in twenty countries.

15 The quality that people seek most of all in a food, its flavor, is usually present in a quantity too **infinitesimal** to be measured by any traditional culinary terms such as ounces or teaspoons. Today's sophisticated spectrometers, gas chromatographs, and headspace vapor analyzers provide a detailed map of a food's flavor components, detecting chemical aromas in amounts as low as one part per billion.

infinitesimal
(ĭn-fĭn-ĭ-tĕs´ə-məl)
adj. immeasurably or incalculably minute.

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The human nose, however, is still more sensitive than any machine yet invented. A nose can detect aromas present in quantities of a few parts per trillion—an amount equivalent to 0.000000000003 percent. Complex aromas, like those of coffee or roasted meat, may be composed of volatile gases from nearly a thousand different chemicals. The smell of a strawberry arises from the interaction of at least 350 different chemicals that are present in minute amounts. The chemical that provides the dominant flavor of bell pepper can be tasted in amounts as low as .02 parts per billion; one drop is sufficient to add flavor to five average size swimming pools. The flavor additive usually comes last, or second to last, in a processed food's list of ingredients (chemicals that add color are frequently used in even smaller amounts). As a result, the flavor of a processed food often costs less than its packaging. Soft drinks contain a larger proportion of flavor additives than most products. The flavor in a twelve-ounce can of Coke costs about half a cent.

16 The Food and Drug Administration does not require flavor companies to disclose the ingredients of their additives, so long as all the chemicals are considered by the agency to be GRAS (Generally Regarded As Safe). This lack of public disclosure enables the companies to maintain the secrecy of their formulas. It also hides the fact that flavor compounds sometimes contain more ingredients than the foods being given their taste. The ubiquitous phrase "artificial strawberry flavor" gives little hint of the chemical wizardry and manufacturing skill that can make a highly processed food taste like a strawberry.

17 A typical artificial strawberry flavor, like the kind found in a Burger King strawberry milk shake, contains the following ingredients: amyl acetate, amyl butyrate, amyl valerate, anethol, anisyl formate, benzyl acetate, benzyl isobutyrate, butyric acid, cinnamyl isobutyrate, cinnamyl valerate, cognac essential oil, diacetyl, dipropyl ketone, ethyl acetate, ethyl amylketone, ethyl butyrate, ethyl cinnamate, ethyl heptanoate, ethyl heptylate, ethyl lactate, ethyl methylphenylglycidate, ethyl nitrate, ethyl propionate, ethyl valerate, heliotropin, hydroxyphrenyl-2-butanone (10 percent solution in alcohol), α-ionone, isobutyl anthranilate, isobutyl butyrate, lemon essential oil, maltol, 4-methylacetophenone, methyl anthranilate, methyl benzoate, methyl cinnamate, methyl heptine carbonate, methyl naphthyl ketone, methyl salicylate, mint essential oil, neroli essential oil, nerolin, neryl isobutyrate, orris butter, phenethyl alcohol, rose, rum ether, γ-undecalactone, vanillin, and solvent.

18 Although flavors usually arise from a mixture of many different volatile chemicals, a single compound often supplies the dominant aroma. Smelled alone, that chemical provides an unmistakable sense of the food. Ethyl-2-methyl butyrate, for example, smells just like an apple. Today's highly processed foods offer a blank palette: whatever chemicals you add to them will give them specific tastes. Adding methyl-2-peridylketone makes something taste like popcorn. Adding ethyl-3-hydroxybutanoate makes it taste like marshmallow.

NOTICE & NOTE

SYNTHESIZE INFORMATION

Annotate: Mark the equipment and the statistics cited in paragraphs 14–16.

Summarize: What point does Schlosser support by including technical and statistical details? How do these details compare to details Sinclair includes in *The Jungle*?

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark the details in paragraph 18 about the chemicals and what they do.

Infer: What is the author's purpose for including this information on the chemicals?

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The possibilities are now almost limitless. Without affecting the appearance or nutritional value, processed foods could even be made with aroma chemicals such as hexanal (the smell of freshly cut grass) or 3-methyl butanoic acid (the smell of body odor).

19 The 1960s were the heyday of artificial flavors. The synthetic versions of flavor compounds were not subtle, but they did not need to be, given the nature of most processed food. For the past twenty years food processors have tried hard to use only "natural flavors" in their products. According to the FDA, these must be derived entirely from natural sources—from herbs, spices, fruits, vegetables, beef, chicken, yeast, bark, roots, etc. Consumers prefer to see natural flavors on a label, out of a belief that they are healthier. The distinction between artificial and natural flavors can be somewhat arbitrary and absurd, based more on how the flavor has been made than on what it actually contains. "A natural flavor," says Terry Acree, a professor of food science technology at Cornell University, "is a flavor that's been derived with an out-of-date technology." Natural flavors and artificial flavors sometimes contain exactly the same chemicals, produced through different methods. Amyl acetate, for example, provides the dominant note of banana flavor. When you distill it from bananas with a solvent, amyl acetate is a natural flavor. When you produce it by mixing vinegar with amyl alcohol, adding

SYNTHESIZE INFORMATION

Annotate: Mark the sentence in paragraph 19 about consumer preferences.

Compare: How is the discussion in the end of this paragraph reminiscent of Sinclair's discussion of lamb meat in *The Jungle*?

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sulfuric acid as a **catalyst**, amyl acetate is an artificial flavor. Either way it smells and tastes the same. The phrase "natural flavor" is now listed among the ingredients of everything from Stonyfield Farm Organic Strawberry Yogurt to Taco Bell Hot Taco Sauce.

20 A natural flavor is not necessarily healthier or purer than an artificial one. When almond flavor (benzaldehyde) is derived from natural sources, such as peach and apricot pits, it contains traces of hydrogen cyanide, a deadly poison. Benzaldehyde derived through a different process—by mixing oil of clove and the banana flavor, amyl acetate—does not contain any cyanide. Nevertheless, it is legally considered an artificial flavor and sells at a much lower price. Natural and artificial flavors are now manufactured at the same chemical plants, places that few people would associate with Mother Nature. Calling any of these flavors "natural" requires a flexible attitude toward the English language and a fair amount of irony.

21 The small and elite group of scientists who create most of the flavor in most of the food now consumed in the United States are called "flavorists." They draw upon a number of disciplines in their work: biology, psychology, physiology, and organic chemistry. A flavorist is a chemist with a trained nose and a poetic sensibility. Flavors are created by blending scores of different chemicals in tiny amounts, a process governed by scientific principles but demanding a fair amount of art. In an age when delicate aromas, subtle flavors, and microwave ovens do not easily coexist, the job of the flavorist is to **conjure** illusions about processed food and, in the words of one flavor company's literature, to ensure "consumer likeability." The flavorists with whom I spoke were charming, cosmopolitan, and ironic. They were also discreet, in keeping with the dictates of their trade. They were the sort of scientist who not only enjoyed fine wine, but could also tell you the chemicals that gave each vintage its unique aroma. One flavorist compared his work to composing music. A well-made flavor compound will have a "top note," followed by a "dry-down," and a "leveling-off," with different chemicals responsible for each stage. The taste of a food can be radically altered by minute changes in the flavoring mix. "A little odor goes a long way," one flavorist said.

22 In order to give a processed food the proper taste, a flavorist must always consider the food's "mouthfeel"— the unique combination of textures and chemical interactions that affects how the flavor is perceived. The mouthfeel can be adjusted through the use of various fats, gums, starches, emulsifiers, and stabilizers. The aroma chemicals of a food can be precisely analyzed, but mouthfeel is much harder to measure. How does one quantify a french fry's crispness? Food technologists are now conducting basic research in rheology, a branch of physics that examines the flow and deformation of materials. A number of companies sell sophisticated devices that attempt to measure mouthfeel. The Universal TA-XT2 Texture Analyzer, produced by the Texture Technologies Corporation, performs calculations based on data derived from twenty-five separate probes. It is essentially a mechanical mouth. It gauges the most important

NOTICE & NOTE

catalyst
(kăt´l-ĭst) *n.* a substance, usually used in small amounts relative to the reactants, that modifies and increases the rate of a reaction without being consumed in the process.

conjure
(kŏn´jər) *v.* to influence or effect by or as if by magic.

WORD GAPS

Notice & Note: Mark details that help you understand what "rheology" means in paragraph 22.

Analyze: Why do companies employ specialists from scientific branches like rheology?

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rheological properties of a food—the bounce, creep, breaking point, density, crunchiness, chewiness, gumminess, lumpiness, rubberiness, springiness, slipperiness, smoothness, softness, wetness, juiciness, spreadability, spring-back, and tackiness.

23 Some of the most important advances in flavor manufacturing are now occurring in the field of biotechnology. Complex flavors are being made through fermentation, enzyme reactions, fungal cultures, and tissue cultures. All of the flavors being created through these methods—including the ones being synthesized by funguses—are considered natural flavors by the FDA. The new enzyme-based processes are responsible for extremely lifelike dairy flavors. One company now offers not just butter flavor, but also fresh creamy butter, cheesy butter, milky butter, savory melted butter, and super-concentrated butter flavor, in liquid or powder form. The development of new fermentation techniques, as well as new techniques for heating mixtures of sugar and amino acids, have led to the creation of much more realistic meat flavors. The McDonald's Corporation will not reveal the exact origin of the natural flavor added to its french fries. In response to inquiries from *Vegetarian Journal*, however, McDonald's did acknowledge that its fries derive some of their characteristic flavor from "animal products."

24 Other popular fast foods derive their flavor from unexpected sources. Wendy's Grilled Chicken Sandwich, for example, contains beef extracts. Burger King's BK Broiler Chicken Breast Patty contains "natural smoke flavor." A firm called Red Arrow Products Company specializes in smoke flavor, which is added to barbecue sauces and processed meats. Red Arrow manufactures natural smoke flavor by charring sawdust and capturing the aroma chemicals released into the air. The smoke is captured in water and then bottled, so that other companies can sell food which seems to have been cooked over a fire.

SYNTHESIZE INFORMATION

Annotate: Mark the sentence in paragraph 25 that explains why Grainger disagrees with the author's suggestion.

Compare: How is the refusal to place IFF's logo on products similar to the marketing practices of the meatpacking company Sinclair wrote about?

25 In a meeting room at IFF, Brian Grainger let me sample some of the company's flavors. It was an unusual taste test; there wasn't any food to taste. Grainger is a senior flavorist at IFF, a soft-spoken chemist with graying hair, an English accent, and a fondness for understatement. He could easily be mistaken for a British diplomat or the owner of a West End brasserie with two Michelin stars. Like many in the flavor industry, he has an Old World, old-fashioned sensibility which seems out of step with our brand-conscious, egocentric age. When I suggested that IFF should put its own logo on the products that contain its flavors—instead of allowing other brands to enjoy the consumer loyalty and affection inspired by those flavors—Grainger politely disagreed, assuring me such a thing would never be done. In the absence of public credit or acclaim, the small and secretive fraternity of flavor chemists praises one another's work. Grainger can often tell, by analyzing the flavor formula of a product, which of his counterparts at a rival firm devised it. And he enjoys walking down supermarket aisles, looking at the many products that contain his flavors, even if no one else knows it.

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26 Grainger had brought a dozen small glass bottles from the lab. After he opened each bottle, I dipped a fragrance testing filter into it. The filters were long white strips of paper designed to absorb aroma chemicals without producing off-notes. Before placing the strips of paper before my nose, I closed my eyes. Then I inhaled deeply, and one food after another was conjured from the glass bottles. I smelled fresh cherries, black olives, sautéed onions, and shrimp. Grainger's most remarkable creation took me by surprise. After closing my eyes, I suddenly smelled a grilled hamburger. The aroma was uncanny, almost miraculous. It smelled like someone in the room was flipping burgers on a hot grill. But when I opened my eyes, there was just a narrow strip of white paper and a smiling flavorist.

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 What caused the growth of the flavor industry after World War II?

A The rise of fast-food chains

B The shift toward healthier eating

C The spread of processed foods

D The arrival of German chemists in the United States

2 How much of food's flavor is probably a function of smell?

F 30 percent

G 50 percent

H 75 percent

J 90 percent

3 Which industry spearheaded the development of food flavors?

A Chemical

B Agriculture

C Medical

D Dairy

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Synthesize** What do the first two paragraphs suggest about the author's purpose? Cite text evidence in your response.
2. **Draw Conclusions** Why does Schlosser include so much detail about his visit to the IFF plant in New Jersey?
3. **Compare** What are the similarities and differences between "artificial flavors" and "natural flavors"? Why does Schlosser explain the terms in such detail?
4. **Draw Conclusions** What might Schlosser want his audience to do after reading this selection?
5. **Notice & Note** What is Schlosser's purpose in listing all the chemical ingredients in "a typical artificial strawberry flavor, like the kind found in a Burger King strawberry milk shake" (paragraph 17)?

RESEARCH

RESEARCH TIP
When researching information on the website of a nonprofit organization, it is best to check other sources to ensure the information is accurate.

The author explores the definition of *natural flavors* in this extensive piece of investigative reporting. Many other phrases appear on food labels or packages. Investigate the following phrases, explain their meaning, and state any cautions that should be understood when interpreting that phrase.

PHRASE	DEFINITION	CAUTION
For plant foods: "certified organic"		
For animal foods: "no antibiotics"		
For poultry: "free range"		

Extend Food packages have nutritional labels that must meet certain standards. Find out which nutrients are listed and what information is provided. Make an easy-to-follow guide to a nutrient label for consumers.

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CREATE AND PRESENT

Write a Rhetorical Analysis One of Schlosser's purposes for writing is to convince people to take action based on the information he shared about the "flavor industry." Write a rhetorical analysis in which you evaluate whether Schlosser achieved this purpose.

- ❑ Write a thesis statement in which you state whether Schlosser's essay convinced you that taking action is necessary.
- ❑ Cite details from Schlosser's text, including anecdotes, scientific evidence, and technical language.
- ❑ Explain whether these details adequately support his purpose and whether you are convinced to take action.

Go to **Using Textual Evidence** in the **Writing Studio** for help.

Present an Interview Work with a partner to turn the information in Eric Schlosser's text into an interview. One will take the role of the host of a talk show posing questions to the other, who will play Schlosser as an author on tour promoting his book.

- ❑ Decide what you will address in the interview. Research Schlosser's book or other sources to find additional information you need.
- ❑ Write the interview script, using book passages as the basis of your questions and answers. Include follow-up questions.
- ❑ Use volume, speaking rate, and tonal changes to indicate reactions to questions and answers and communicate information effectively.
- ❑ Choose diction carefully to reach a wide audience; include explanations of difficult or unfamiliar concepts.

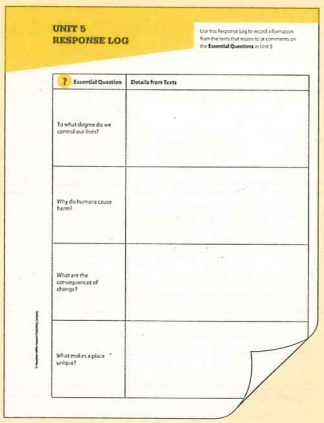
Go to **Giving a Presentation** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? Why do humans cause harm?

Gather Information Review your annotations and notes on "Food Product Design." Then, add relevant details to your Response Log. As you determine which information to include, think about:

- the way information can influence decision making
- how our experiences shape our preferences
- the power of the individual in complex modern society


UNIT 5
RESPONSE LOG

Essential Question	Details from Texts
To what degree do we control our lives?	
Why do humans cause harm?	
What are the consequences of change?	
What makes a place unique?	

ACADEMIC VOCABULARY

As you write and discuss what you learned from the story, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **ambiguous**
- ❑ **clarify**
- ❑ **implicit**
- ❑ **revise**
- ❑ **somewhat**

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CRITICAL VOCABULARY

WORD BANK
stem
volatile
infinitesimal
catalyst
conjure

Practice and Apply Complete each sentence to show your knowledge of the correct meaning of each Critical Vocabulary word.

1. Producing artificial flavors requires a **catalyst** like sulfuric acid because —

2. The taste of fast-food french fries now **stems** from —

3. Everyday measuring spoons cannot be used to measure the **infinitesimal** amounts of chemicals in a particular flavor because —

4. Some chemists seem to **conjure** foods because —

5. **Volatile** chemicals have to be kept in closed containers because —

VOCABULARY STRATEGY: Understand Technical Terms

Go to **Specialized Vocabulary** in the **Vocabulary Studio** for help.

Schlosser's style involves the use of specialized vocabulary in the form of technical terms. By examining the context for each term, you can understand how they serve Schlosser's purpose. Sometimes Schlosser defines the terms.

> **Legend has it that a German scientist discovered methyl anthranilate, one of the first artificial flavors, by accident while mixing chemicals in his laboratory.**

At other times, Schlosser does not define the meaning of technical terms.

> **Adding methyl-2-peridylketone makes something taste like popcorn. Adding ethyl-3-hydroxybutanoate makes it taste like marshmallow.**

Neither of these sentences actually defines the technical terms, but you can infer from how they are used that they are names of chemicals. As you encounter such terms when analyzing the selection, ask yourself why Schlosser might want to use them instead of simpler words.

Practice and Apply Work with a partner to find five other technical terms that Schlosser uses. Try to figure out the meaning of each term from its context, verifying your prediction using print or digital resources. Reach a consensus on why Schlosser might have wanted to use each term and why he did or did not provide context clues to its meaning.

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LANGUAGE CONVENTIONS: Dashes

Sometimes a writer wants to interrupt the main thought of a sentence with a word, expression, phrase, or sentence called a **parenthetical element.** Usually such parenthetical elements are set off with parentheses or with commas. However, writers sometimes use dashes to set off elements in a sentence. If the break in thought is abrupt, the parenthetical element is set off with dashes.

> **That ingredient helps to explain not only why the fries taste so good, but also why most fast food—indeed, most of the food Americans eat today—tastes the way it does.**

Sometimes dashes are used to create pauses, often for ironic, satirical, or dramatic effect.

> **The mix gave the fries their unique flavor—and more saturated beef fat per ounce than a McDonald's hamburger.**

Practice and Apply Add the italicized parenthetical elements to the following sentences, setting them off with dashes.

1. Flavors made from natural ingredients are sometimes considered healthier. *herbs, fruits, vegetables, chicken, yeast, and bark*

2. The french fries are delicious. *and very fattening*

3. Flavorists create the flavor in most of the food we eat. *scientists with trained noses and poetic sensibilities*

4. One remarkable creation took Schlosser by surprise. *a strip of paper that smelled just like a grilled hamburger*

Go to the **Grammar Studio** for help with dashes.

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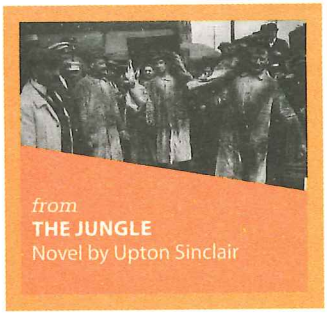
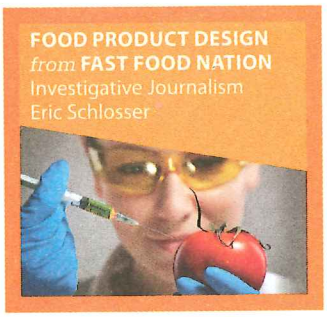
Collaborate & Compare



from
THE JUNGLE
Novel by Upton Sinclair



COMPARE AUTHOR'S PURPOSE

Sinclair and Schlosser are both investigative journalists; however, Sinclair wrote fiction about the food industry while Schlosser wrote nonfiction. The content and style of each work allows you to infer each author's specific purpose. As you analyze each selection, ask yourself these questions:

- What are the topics the author writes about?
- What messages does the author communicate about the topics?
- What tone or attitude does the author express?
- What is distinctive about each author's style and rhetoric?
- What action does the author want readers to take?

In a small group, complete the table with similarities and differences between the two authors, noting how these characteristics reflect their purposes. Then, work together to write a paragraph comparing their purposes.

	SINCLAIR: *THE JUNGLE*	SCHLOSSER: "FOOD PRODUCT DESIGN"
Topics		
Tone		
Style		
Readers' action		

ANALYZE THE TEXTS

Discuss these questions in your group.

1. **Analyze** What are the workplace settings described in each selection? How does the workplace relate to each author's purpose?
2. **Compare** How does the tone of each selection reflect the different genres and the different authors' purposes?
3. **Cite Evidence** Select two passages from each selection that contain vivid imagery. How do these passages help each author achieve his purpose?
4. **Synthesize** What similar topics do these selections address? What are similarities and differences in the approaches that the writers use to present these topics?

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RESEARCH AND SHARE

Now, your group can continue exploring the ideas in these texts by collaborating on research to share as a multimedia presentation. Follow these steps:

Go to **Using Media in a Presentation** in the **Speaking and Listening Studio** for help.

1. **Conduct research** Find out more about food processing today compared with the practices mentioned in *The Jungle*. Include how foods are changed or enhanced as described in the example from "Food Product Design." Discuss your research within your group and list the similarities and differences to those of Sinclair's era.

2. **Decide on the most important topics** Decide as a group on the topics and key information to present as a comparison to earlier times. Discuss one or more multimedia elements that could be used to clarify and enhance the information. Use a chart to take notes on your discussion.

TOPIC	KEY POINTS	MEDIA

3. **Develop a plan** Choose one topic from the chart to use as the basis of the presentation. Discuss which medium would be the most effective presentation tool. Then, outline the content and organize the other elements of the presentation. Assign group members tasks such as writing narration and finding media to use. Be sure to reserve time to rehearse.

4. **Present to the class** Now it is time to present to the class. Make sure the narration is clear and concise, and coordinate the media with the content. Allow time after each key point for questions from the class.

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Reader's Choice

ESSENTIAL QUESTIONS

Review the four Essential Questions for this unit on page 453.

Setting a Purpose Select one or more of these options from your eBook to continue your exploration of the Essential Questions.

- Read the descriptions to see which text grabs your interest.
- Think about which genres you enjoy reading.

Notice & Note

In this unit you practiced noticing and noting the signposts and asking big questions about nonfiction. As you read independently, these signposts and others will aid your understanding. Below are the anchor questions to ask when you read literature and nonfiction.

Reading Literature: Stories, Poems, and Plays	
Signpost	**Anchor Question**
Contrasts and Contradictions	Why did the character act that way?
Aha Moment	How might this change things?
Tough Questions	What does this make me wonder about?
Words of the Wiser	What's the lesson for the character?
Again and Again	Why might the author keep bringing this up?
Memory Moment	Why is this memory important?

Reading Nonfiction: Essays, Articles, and Arguments	
Signpost	**Anchor Question(s)**
Big Questions	What surprised me? What did the author think I already knew? What challenged, changed, or confirmed what I already knew?
Contrasts and Contradictions	What is the difference, and why does it matter?
Extreme or Absolute Language	Why did the author use this language?
Numbers and Stats	Why did the author use these numbers or amounts?
Quoted Words	Why was this person quoted or cited, and what did this add?
Word Gaps	Do I know this word from someplace else? Does it seem like technical talk for this topic? Do clues in the sentence help me understand the word?

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You can preview these texts in Unit 5 of your eBook.

Then, check off the text or texts that you select to read on your own.

SHORT STORY

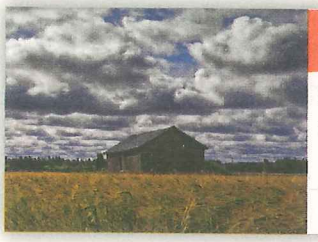
The Men in the Storm
Stephen Crane

Wait outside in a blizzard with a group of homeless men as they anxiously line up to be let into a charity house.

SHORT STORY

A Journey
Edith Wharton

Find out how a woman, accompanied by her gravely ill husband, copes with a cross-country train journey.



SHORT STORY

A Wagner Matinee
Willa Cather

A concert triggers memories and revives life-changing questions for a young man and his aging aunt.

ARTICLE

Evidence that Robots Are Winning the Race for American Jobs
Claire Cain Miller

Real-life data give rise to new predictions as to whether humans or robots are winning the race for jobs.

ARTICLE

Healthy Eaters, Strong Minds: What School Gardens Teach Kids
Paige Pfleger

Why are teenagers across the country digging in the dirt, and what do they get from it?

Collaborate and Share Get with a partner to discuss what you learned from at least one of your independent readings.

- Give a brief synopsis or summary of the text.
- Describe any signposts that you noticed in the text, and explain what they revealed to you.
- Describe what you most enjoyed or found most challenging about the text. Give specific examples.
- Decide if you would recommend the text to others. Why or why not?

Go to the **Reading Studio** for more resources on **Notice & Note.**

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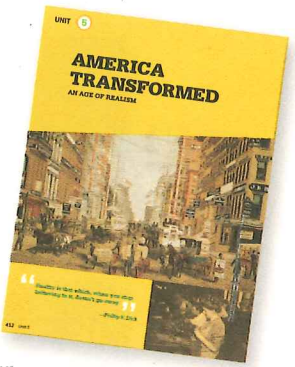
WRITING TASK

Write a Short Story

Go to **Writing Narratives** in the **Writing Studio** for help.



This unit focuses on stories and essays that ask important questions about the power humans wield and how they interact with and build unique places. For this writing task, you will write a realistic short story that has a theme connected to one of the Unit Essential Questions. For an example of a well-written short story you can use as a mentor text, review Kate Chopin's short story "The Story of an Hour."

As you write your short story, you can use the notes from your Response Log, which you filled out after reading the texts in this unit.

Writing Prompt

Read the information in the box below.

This is the topic or context for your short story.

> **The choices you make determine a lot about how you live your life, but they can also bring change and affect others.**

Think carefully about these two Essential Questions.

How do your own experiences give you insight into these Essential Questions, and how might you transform those experiences into a fictional story?

> **To what degree do we control our lives?**
> **What are the consequences of change?**

Write a short story that explores one of these questions and expresses something you have found to be true about life or the world.

How can you use a short story to explore one of these Essential Questions?

Be sure to—

Review these points as you write and again when you finish. Make any needed changes.

- ❑ build a strong plot that centers around a conflict
- ❑ show how characters interact with the plot events and with each other
- ❑ use descriptive details to paint a vivid setting
- ❑ develop a theme that relates to one of the Essential Questions above

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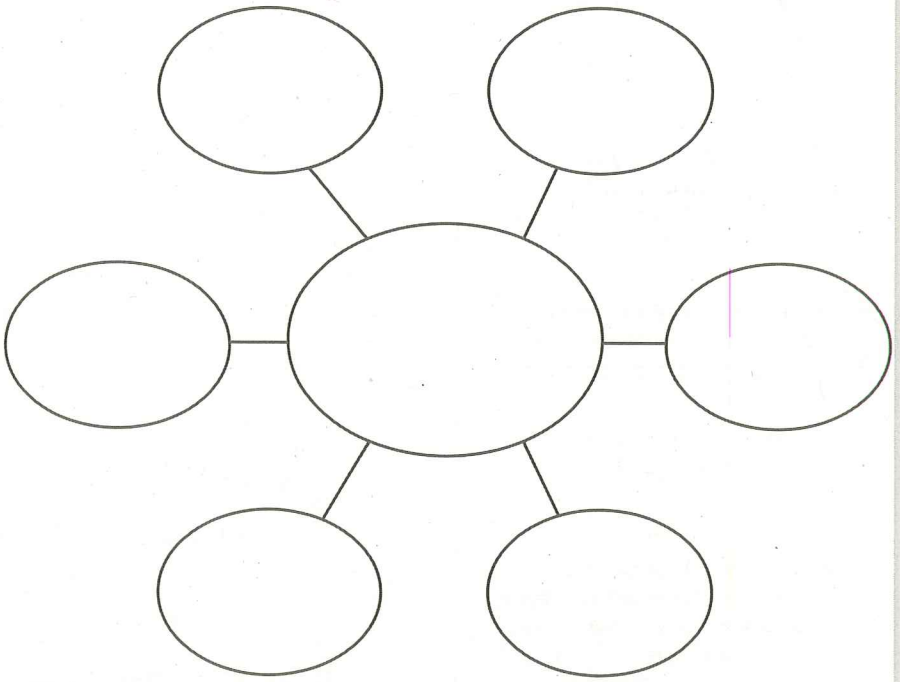
1 Plan

First, choose one of the Essential Questions, and create a word map to generate ideas for your story. You can use the map below, adding bubbles as needed, or use sticky notes on a larger sheet of paper to create your map. Include ideas for characters, setting, plot, and conflict. Remember that your story should be fictional, but it can incorporate elements from your own experiences. In fact, using observations, events, and even people from your own life as ideas for fictional characters and conflicts will provide your story with authenticity.



Background Reading Review the notes you have taken in your Response Log that relate to the questions "To what degree do we control our lives?" and "What are the consequences of change?" Texts in this unit provide background reading that will help you formulate the theme and plot of your story.

Go to **Writing Narratives: Point of View and Characters** for help planning your short story.

Notice & Note

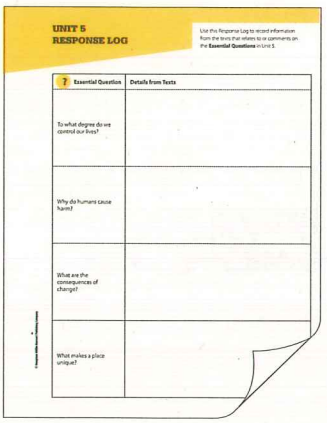
From Reading to Writing

As you plan your short story, apply what you've learned about signposts to your own writing. Remember that writers use common features, called signposts, to help convey their message to readers.

Think how you can incorporate **Words of the Wiser** into your short story.

Go to the **Reading Studio** for more resources on **Notice & Note**.

Use the notes from your Response Log as you plan your short story.


UNIT 5
RESPONSE LOG

Essential Question	Details from Texts
To what degree do we control our lives?	
Why do humans cause harm?	
What are the consequences of change?	
What makes a place unique?	

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Go to **Writing Narratives: Narrative Structure** for more help.

Organize Your Ideas After you have gathered ideas from your planning activities, you need to organize them in a way that will help you draft your short story. You can use the chart below to decide on the elements of your story.

SETTING: Where does the story take place? Why is this important? How does setting influence plot and characters?	
CHARACTERS: Who are the characters? What are their personality traits? How do they grow or change?	
POINT OF VIEW: Will your story use first-person or third-person point of view? How will this help tell your story?	
CONFLICT: What is the central conflict or problem? How do the characters react to the conflict?	
PLOT: What are the rising action, climax, and falling action?	
PLOT: How will you begin and end the story? How will you reveal information in a way that keeps readers interested?	
LITERARY DEVICES: How could you use flashback or flash-forward? How could you use irony?	
THEME: How will you communicate a message about life that rings true?	

2 Develop a Draft

You might prefer to draft your short story online.

Once you have completed your planning activities, you will be ready to begin drafting your short story. Refer to your Graphic Organizer and the chart of story elements, as well as any notes you took as you studied the texts in this unit. These will provide a kind of map for you to follow as you write. Using a word processor or online writing application makes it easier to make changes or move sentences around later when you are ready to revise your first draft.

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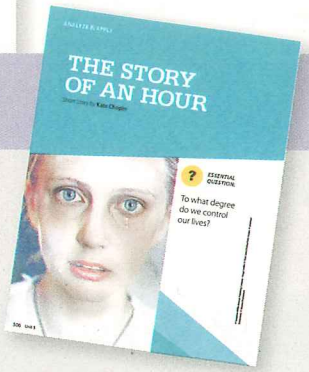

Use the Mentor Text

Author's Craft

Authors use many strategies to maintain reader interest and curiosity. For example, dramatic irony—in which the reader or another character knows more than the main character—gives readers a sense of suspense that increases their interest. Foreshadowing, such as in this example from "The Story of an Hour," also piques readers' curiosity and keeps them reading on.

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

Chopin uses third-person limited point of view to foreshadow future events. The emotions of "waiting . . . fearfully" come through vividly as readers see the future through her eyes.

Apply What You've Learned Read your story and consider where you might increase the sense of suspense through foreshadowing or dramatic irony. Add these to your Graphic Organizer and work them into your story as you revise.

Figurative Language

Figurative language is a feature of nearly every type of writing. Both metaphors and similes compare something the reader is familiar with to something in the text, to help the reader visualize the characters, setting, or plot events. Notice how Kate Chopin uses figurative language to help readers create mental images of her character.

When the storm of grief had spent itself she went away to her room alone. She would have no one follow her. . . .

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

Chopin uses a metaphor to help describe the violence of Mrs. Mallard's grief. She uses a simile to help describe Mrs. Mallard's spasms of sobbing.

Apply What You've Learned Choose one or two places in your story where you can use either a metaphor or a simile to help evoke a mental image of what a character is doing or feeling. Add these to your Graphic Organizer and work them into your short story as you revise.

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3 Revise

Go to **Writing Narratives: The Language of Narrative** for help revising your short story.

On Your Own Once you have written your draft, you'll want to go back and look for ways to improve your short story. As you reread and revise, think about whether you have achieved your purpose. The Revision Guide will help you focus on specific elements to make your writing stronger.

Revision Guide

Ask Yourself	Tips	Revision Techniques
1. Does my short story introduce characters, establish setting, and initiate the conflict?	**Highlight** details about the characters and setting. **Underline** the central conflict.	**Add** details about the characters and setting. **Add** a sentence that initiates the conflict.
2. Is a clear point of view developed consistently?	**Note** the point of view. **Underline** phrases that indicate point of view.	**Reword** sentences to make the point of view consistent.
3. Is the plot fully developed, and is pacing used effectively?	**Note** events that build toward the climax. **Highlight** details unrelated to the conflict.	**Add** details that create complications. **Delete** details that slow down the action.
4. Does my short story successfully convey the theme?	**Note** events and details that reveal the theme.	**Clarify** the theme by **adding** events and details.
5. Does the conclusion resolve the conflict or offer a satisfying concluding scene?	**Underline** sentences that resolve the conflict or conclude the story in a satisfying way.	**Add** or **change** sentences so that the conflict is resolved or the ending speaks clearly.

ACADEMIC VOCABULARY

As you conduct your **peer review,** be sure to use these words.

- ❑ **ambiguous**
- ❑ **clarify**
- ❑ **implicit**
- ❑ **revise**
- ❑ **somewhat**

With a Partner Once you and your partner have worked through the Revision Guide on your own, exchange short stories and evaluate each other's draft in a **peer review.** Focus on providing revision suggestions for at least three of the items mentioned in the chart. Explain why you think your partner's draft should be revised and what your specific suggestions are.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

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4 Edit

Language Conventions

Active and Passive Voice The voice of a verb tells whether its subject performs or receives the verb's action. If the subject performs the action, the verb is in the **active voice,** and if the subject receives the action, the verb is in the **passive voice.** It is generally advisable to write using the active voice. This reduces wordiness and produces clear writing. However, the passive voice has its uses. It shifts the emphasis away from the person doing the action and onto the person receiving the action.

Go to **Active and Passive Voice** in the **Grammar Studio** to learn more.

Consider these examples from Chopin's "The Story of an Hour":

Sentence from Text	Notes about Voice
Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.	The use of **passive voice**—"was afflicted," "was taken"—focuses attention on Mrs. Mallard rather than the persons or things doing the afflicting or taking care. It also creates the sense that people surrounding Mrs. Mallard are in accord in taking "great care" so their individuality is minimized, while hers is emphasized.
She wept at once, with sudden, wild abandonment, in her sister's arms.	This use of **active voice**—"She wept"—emphasizes the urgency and immediacy of her action.

5 Publish

Finalize your short story and choose a way to share it with your audience. Consider these options:

- Publish a printed book with illustrations or artwork.
- Prepare and record a podcast of your short story.

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WRITING TASK

Use the scoring guide to evaluate your short story.

Writing Task Scoring Guide: Short Story

	Organization/Progression	Development of Ideas	Use of Language and Conventions
4	• The sequence of events is effective, clear, and logical. • The organization keeps the reader interested. • Effective transitions clearly show the sequence of events.	• The story begins memorably, clearly introducing the setting, a main character, and conflict. • The plot is thoroughly developed. • The story reveals a significant theme related to an Essential Question. • The story ends by resolving the conflict or offering some satisfying concluding scene.	• The point of view is effective and consistent throughout the story. • Vivid descriptive details reveal the setting and characters. • Sentence structures vary and have a rhythmic flow. • Spelling, capitalization, and punctuation are correct. • Grammar and usage are correct.
3	• The sequence of events is mostly clear and logical. • The pace could move along more quickly to hold the reader's interest. • A few more transitions are needed to explain the sequence of events.	• The story introduces the setting, a main character, and a conflict, but the opening could be more engaging. • The plot or sequence of events is adequately developed. • The story suggests a theme related to an Essential Question. • More details are needed to create a satisfying conclusion.	• The point of view is mostly consistent. • A few more details are needed to vividly describe the setting and characters. • Sentence structures mostly vary. • Several spelling, capitalization, and punctuation mistakes occur. • Some grammatical and usage errors are repeated.
2	• The sequence of events is confusing in a few places. • The pace often lags. • More transitions are needed throughout to clarify the sequence of events.	• The story's opening is uneventful; it identifies a setting and a main character but only hints at a conflict. • Development of the plot is uneven in a few places. • A theme related to an Essential Question is only hinted at. • The conclusion is unintentionally unsatisfying.	• The point of view shifts or is confusing. • Descriptive details are ordinary or infrequent. • Sentence structures vary somewhat. • Spelling, capitalization, and punctuation are often incorrect, but the story is understandable. • Grammar and usage are often incorrect, but the writer's ideas are still clear.
1	• There is no clear sequence of events, making it easy for the reader to lose interest in the narrative. • The pace is ineffective. • Transitions are not used, making the story difficult to understand.	• The opening is missing critical information about the setting and main character, and doesn't set up a conflict. • The plot or sequence of events is barely developed. • There is no theme related to an Essential Question. • The story lacks a clear resolution.	• The story lacks a clear point of view. • Descriptive details are rarely or never used to develop setting and characters. • A repetitive sentence structure makes the writing monotonous. • Spelling, capitalization, and punctuation are incorrect throughout. • Many grammatical and usage errors change the meaning of the writer's ideas.

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Reflect on the Unit

By completing your short story, you have created a writing product that uses strategies about how to tell a story drawn from the reading you have done in this unit. Now is a good time to reflect on what you have learned.

Reflect on the Essential Questions

- Review the four Essential Questions on page 453. How have your answers to these questions changed in response to the texts you've read in this unit?

- What are some examples from the texts you've read that show how people cause harm or adapt to change?

Reflect on Your Reading

- Which selections were the most interesting or surprising to you?

- From which selection did you learn the most about people and how they interact with others, their environments, or the places they live?

Reflect on the Writing Task

- What difficulties did you encounter while working on your short story? How might you avoid them next time?

- What parts of the short story were the easiest and hardest to write? Why?

- What improvements did you make to your short story as you were revising?

UNIT 5 SELECTIONS

- "To Build a Fire"
- "The Lowest Animal"
- "Why Everyone Must Get Ready for the Fourth Industrial Revolution"
- "The Story of an Hour"
- "Chicago"
- from *The Jungle*
- "Food Product Design" from *Fast Food Nation*

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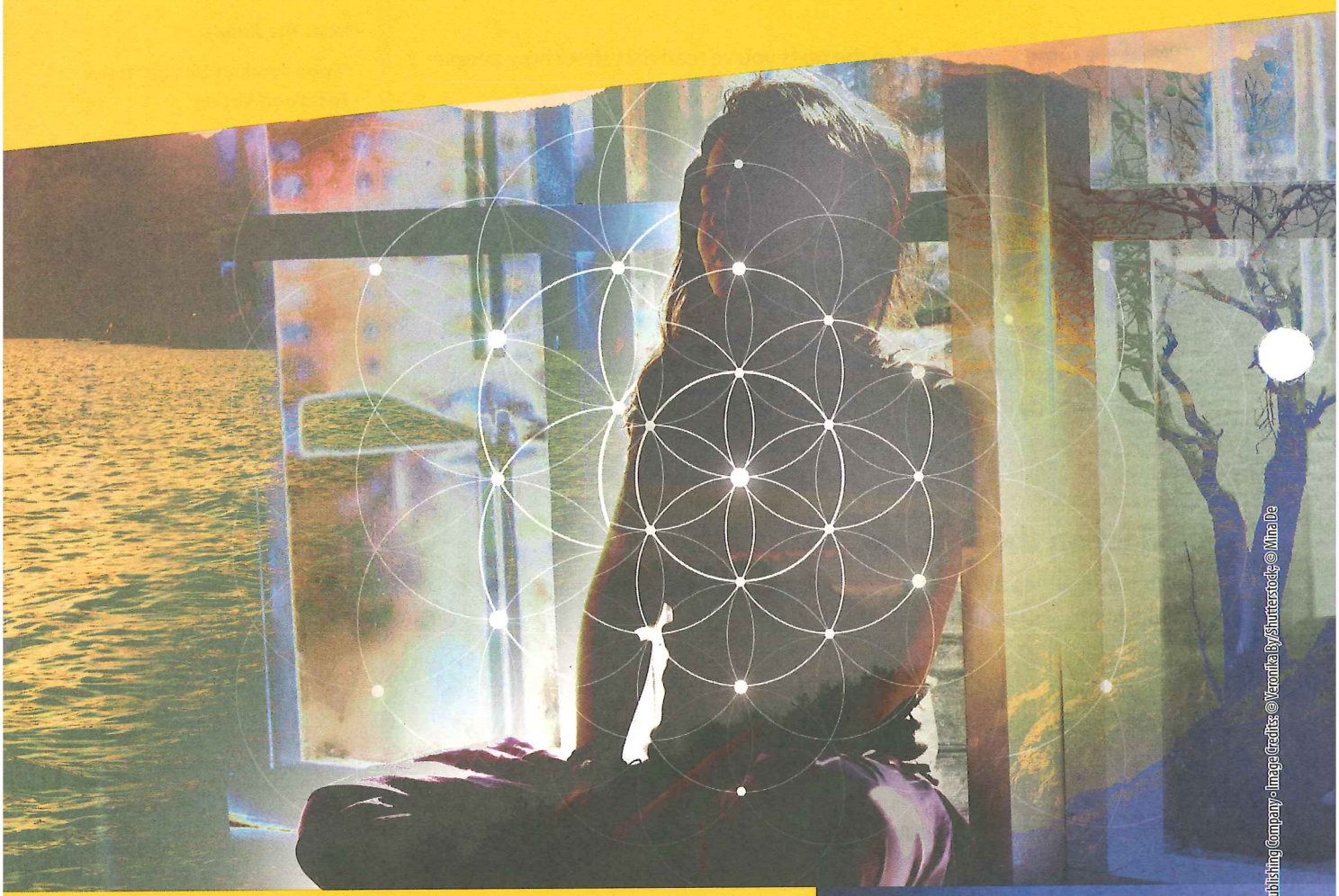
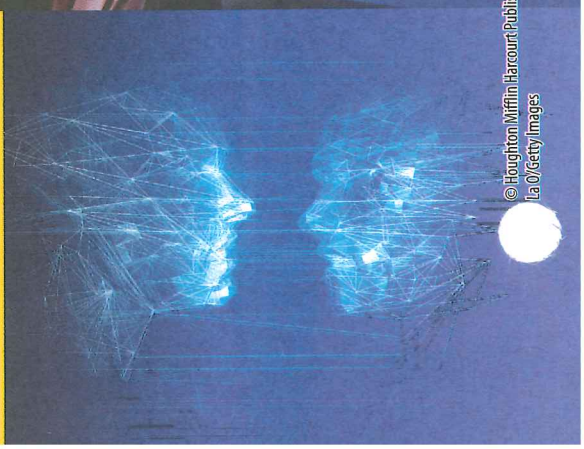
UNIT 6

CONTEMPORARY VOICES AND VISIONS

MODERN AND CONTEMPORARY LITERATURE





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"Everything is connected in the end."

—Don DeLillo

Discuss the Essential Questions with your whole class or in small groups. As you read Contemporary Voices and Visions, consider how the selections explore these questions.

ESSENTIAL QUESTION:

How do we deal with rejection or isolation?

Everyone experiences rejection. While people may feel distressed at the time, most are able to cope with rejection. Repeated rejection, especially when it is based on unchangeable characteristics such as race or ethnicity, can be devastating. So can ostracism, or feeling excluded or isolated. What can we do to counteract rejection or social isolation?

ESSENTIAL QUESTION:

For whom is the American Dream relevant?

Over the years, the American Dream has meant many things—political and religious freedom; economic opportunity; and the chance to achieve a better life through talent, education, and hard work. For most of our history, people of color were excluded from this dream. The Harlem Renaissance and the civil rights movement of the 1950s and 1960s were landmarks in the struggle of African Americans to realize that dream. Do you believe everyone can achieve the American Dream?

ESSENTIAL QUESTION:

When should personal integrity come before civic duty?

In the years after World War II, Congress held hearings to identify Communist sympathizers. Many artists, writers, and entertainers were called to testify. Playwright Arthur Miller was one of those called. When he refused to "name names" of people with Communist leanings, he was cited for contempt of Congress. His play *The Crucible* uses the Salem witch trials as a metaphor for this anti-Communist "witch hunt." What ideals would you be willing to stand up for?

ESSENTIAL QUESTION:

What would we do if there were no limits?

Limits may be imposed by others or they may be self-imposed. Many people place limits on themselves, telling themselves that there is no point in trying to do something because they won't succeed. Others have accomplished the seemingly impossible. For example, J. K. Rowling was a destitute single mother before publishing the best-selling Harry Potter books; NASA successfully reached the moon and is now exploring the surface of Mars. What limits do you place on yourself? What could you accomplish without these limits?

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MODERN AND CONTEMPORARY LITERATURE

In the first 30 years of the 20th century, Americans faced a world war, an economic boom followed by the Great Depression, and shifting attitudes toward women's place in society. Beginning in 1916 and continuing through the 1920s, a Great Migration took place as millions of black farmers and sharecroppers moved north in search of opportunity and freedom from oppression and racial hostility. Thousands of these migrants settled in Harlem, a Manhattan neighborhood that became the cultural center of African American life.

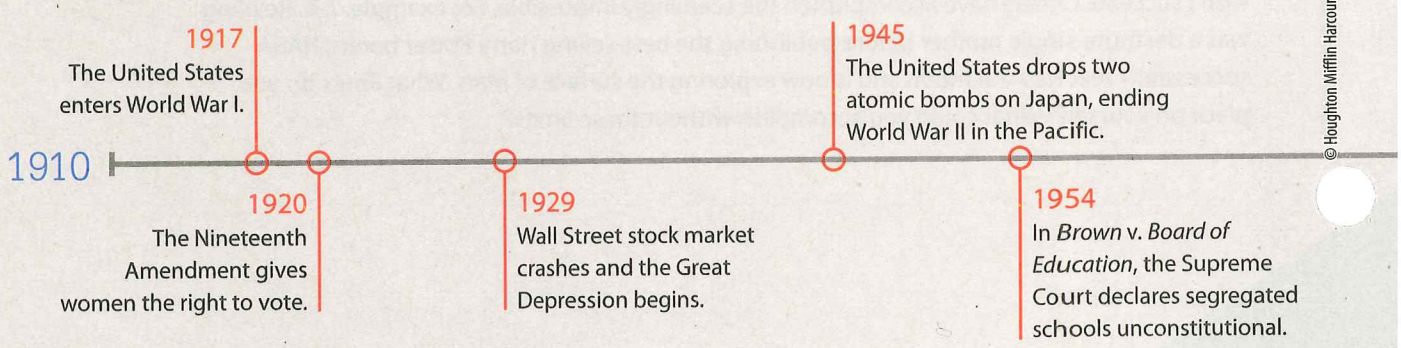
Effects of War World War I (1914–1918) was perhaps the most influential force on American writers of the early 20th century. Modernist writers, many of whom spent time living and writing in Europe, responded to the social and political upheaval of the war by experimenting with innovative styles and forms, and by focusing on the alienation of the individual in modern society. During the Roaring Twenties, young people rebelled against the values of the past. Women shortened their skirts and cut their hair as they entered the workplace in large numbers. Workers formed unions and demanded reforms in a wide variety of industries. As the Great Depression took hold in the 1930s, many artists and writers turned to Communism or Communist ideas.

World War II (1939–1945) was a catastrophe of epic dimensions: the first war in history in which more civilians died than soldiers. The United States and the Soviet Union, allies during the war, emerged as rival superpowers and engaged in a decades-long Cold War, competing in a deadly arms race that threatened the world with a nuclear apocalypse. In an effort to contain the spread of Communism, the U.S. military became heavily involved in civil wars in Korea and then in Vietnam. Americans were deeply divided over their country's involvement in these conflicts, particularly that of Vietnam. Students, pacifists, and even some returning veterans protested the American role in the Vietnam War and wanted the United States to withdraw, while "hawks" wanted to win the war through still greater military involvement.

Although the Cold War ended with the breakup of the Soviet Union in 1991, American warfare did not. In that same year, U.S. troops were sent

COLLABORATIVE DISCUSSION

In a small group, discuss events from the historical essay that you believe had a lasting effect on American life and literature. Why do you think this is so?



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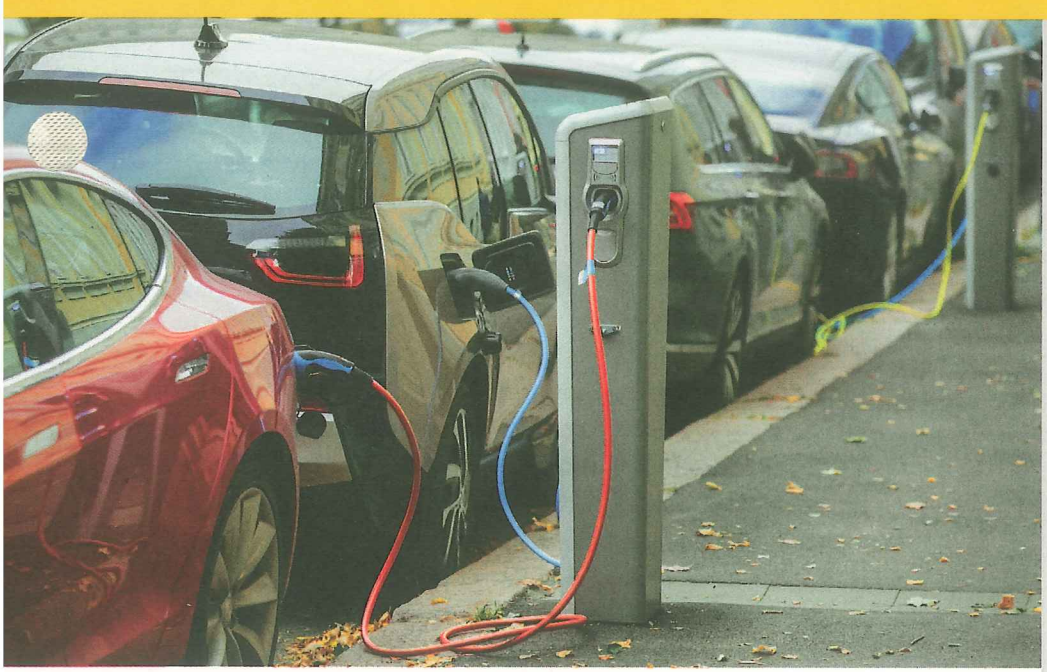

to counter the Iraqi invasion of Kuwait. In 2001 the September 11 attacks on the World Trade Center and the Pentagon led to U.S. invasions of Afghanistan and Iraq. In recent years, international terrorism and the spread of nuclear weapons have brought on a heightened feeling of insecurity.

Struggle for Equality The civil rights movement of the 1950s and 1960s is perhaps the most important social change in modern times. In 1954 the Supreme Court struck down school segregation as unconstitutional. In the late 1950s and early 1960s, Dr. Martin Luther King Jr. advocated nonviolent civil disobedience, eventually leading Congress to pass the 1964 Civil Rights Act, which outlawed segregation in public places and guaranteed legal equality to African Americans. In the years that followed, other groups drew on the ideals and tactics of the civil rights movement in the struggle to end discrimination based on gender, ethnicity, and sexual orientation.

As the civil rights movement gathered momentum, African American writers gained wider recognition. In a variety of genres, authors made powerful statements about the harmful effects of racism and the need for change. While earlier writers of color often focused on the experience of discrimination, contemporary writing is expressive of the individual, culture, or place, while still speaking to universal human concerns.

RESEARCH
What about this historical period interests you? Choose a topic, event, or person to learn more about. Then, add your own entry to the timeline.

1965
First U.S. combat forces land in Vietnam.

1977
First practical home computer, Apple II, hits the market.

2001
Hijackers fly commercial planes into World Trade Center and Pentagon, killing thousands.

2012
The number of smartphone users worldwide tops 1 billion.

2015

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Technology and the Environment In 1910, automobiles, telephones, and electricity were not yet common conveniences for most people. Today, robotics has transformed manufacturing and medicine, and advances in communications technology—especially the Internet and smartphones—give people around the world instant access to information. A big question of our time is how to make the best use of this technology in a way that enhances the quality of life for all.

These advances in technology have not come without costs, especially to the environment. Cars, trucks, and planes, as well as electric power plants, have largely relied on nonrenewable fossil fuels such as oil, coal, and natural gas. The supply of these natural resources once seemed infinite, but we now know that they will eventually be exhausted. In addition, our use of these fuels has polluted the earth, air, and water on which all life depends, and has contributed to global climate change. Writers of fiction and nonfiction seek to understand the implications of these challenges for life today and for the future of the human race.

CHECK YOUR UNDERSTANDING

Choose the best answer to each question.

1 What was a result of the Great Migration?

A Harlem became the cultural center of African American life.

B Modernist writers spent time living and working in Europe.

C Young people rebelled against the values of the past.

D Fossil fuels polluted the air and water and led to global warming.

2 What was one effect the Cold War had on the United States?

F Many American artists and writers turned to Communism.

G The United States became involved in other countries' civil wars.

H Congress struck down school segregation and passed civil rights legislation.

J Millions of African Americans moved north in search of a better life.

3 How did the civil rights movement affect the country?

A It led many people to protest against the war in Vietnam.

B People used its tactics to end other types of discrimination.

C The Civil Rights Act changed the way people communicated.

D It influenced writers to reject conventional values.

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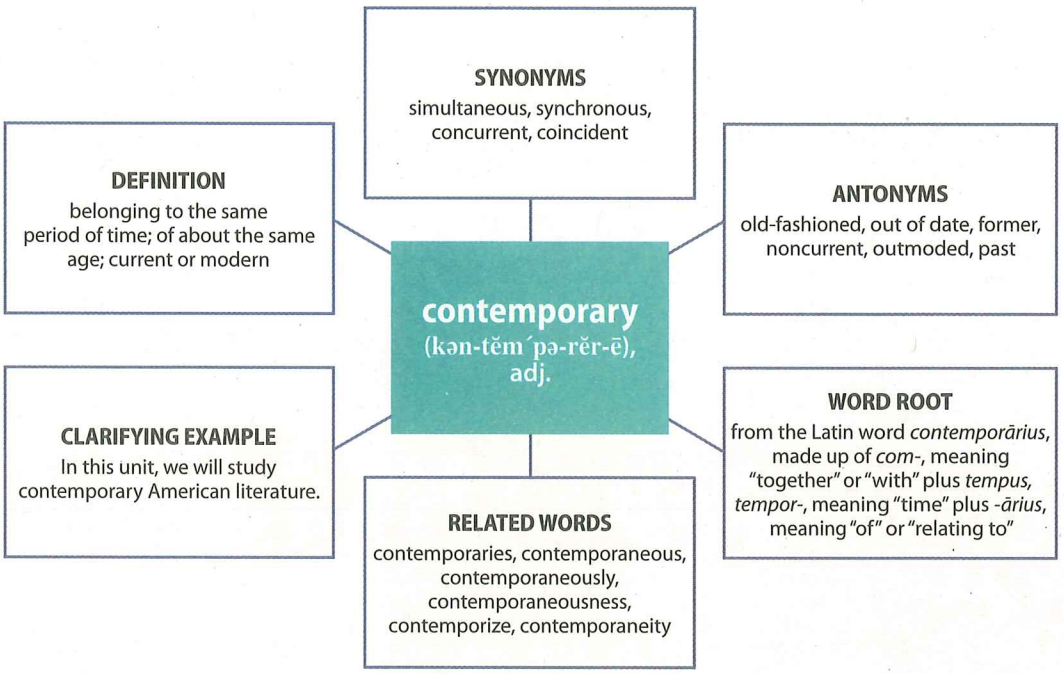
ACADEMIC VOCABULARY

Academic Vocabulary words are words you will use when you discuss and write about texts. In this unit, you will learn the following five words:

☑ **contemporary** ☐ **global** ☐ **infinite** ☐ **simulated** ☐ **virtual**

Study the Word Network to learn more about the word **contemporary.**



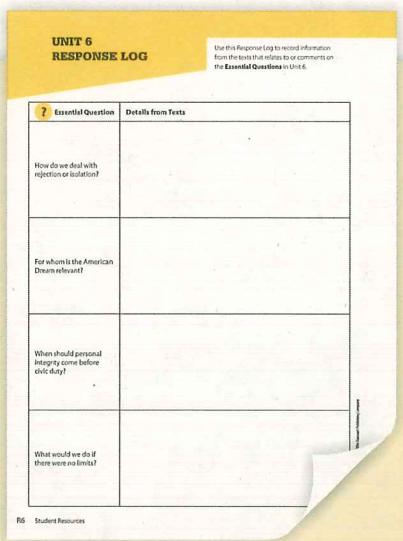
Write and Discuss Discuss the completed Word Network with a partner, making sure to talk through all of the boxes until you both understand the word, its synonyms, antonyms, and related forms. Then, fill out a Word Network for the remaining four words. Use a dictionary or online resource to help you complete the activity.

Go online to access the Word Networks.

RESPOND TO THE ESSENTIAL QUESTIONS

In this unit, you will explore four different **Essential Questions** about life and literature in the contemporary world. As you read each selection, you will gather your ideas about one of these questions and write about it in a **Response Log.** At the end of the unit, you will have the opportunity to write a **personal essay** related to one of the Essential Questions. Filling out the Response Log after you read each text will help you prepare for this writing task.

You can also go online to access the Response Log.


UNIT 6
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 6.

Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

R6 Student Resources

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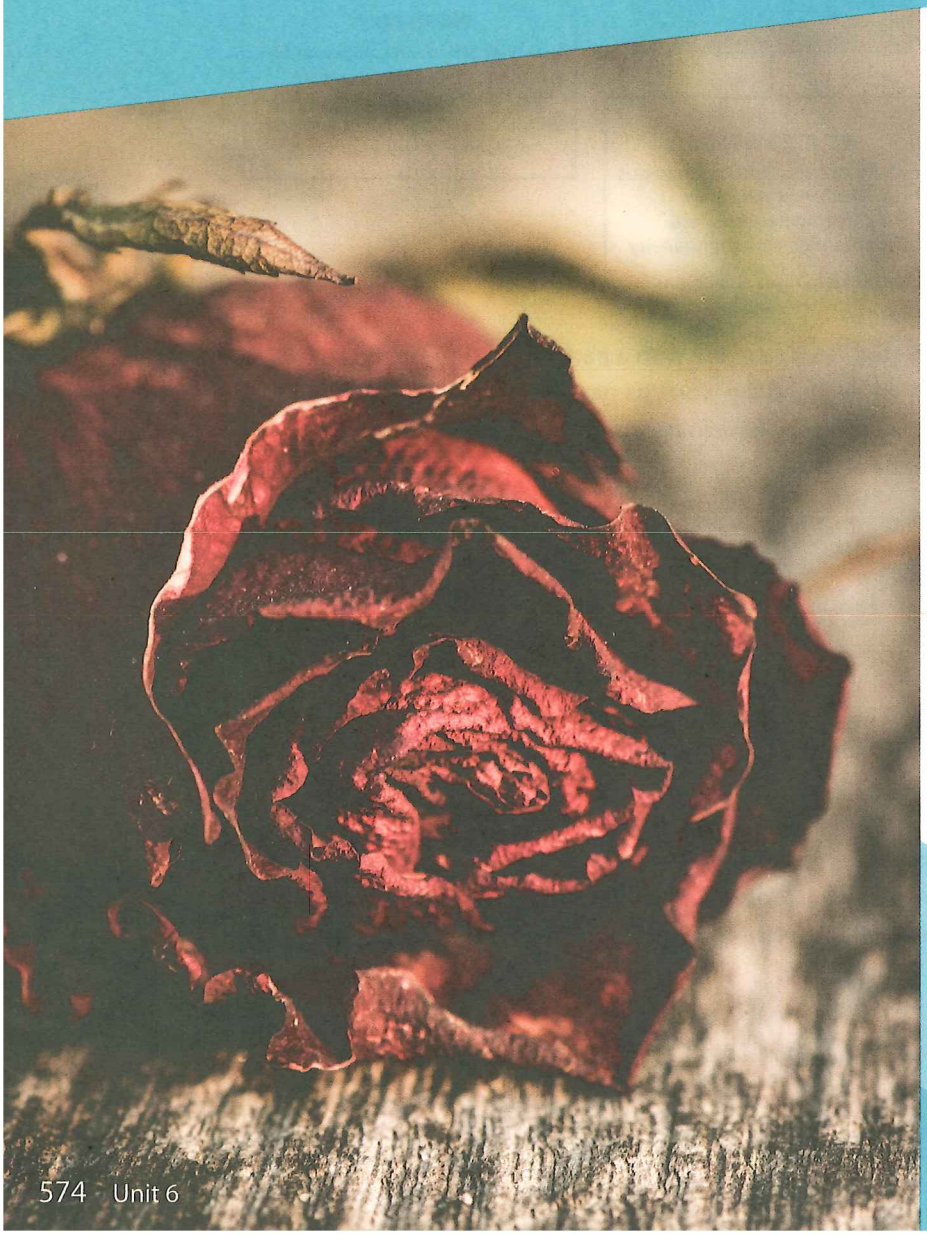
A ROSE FOR EMILY

Short Story by **William Faulkner**



ESSENTIAL QUESTION:

How do we deal with rejection or isolation?

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QUICK START

Certain scenes from books and movies can create a creepy atmosphere so effectively that they can leave you shaky and repulsed. What books and movies have presented a scene or atmosphere that made you shudder? What works top your "creepiness scale"? Discuss your ideas in a small group.

MAKE AND CONFIRM PREDICTIONS

When you **make predictions,** you use clues in the text to make a reasonable guess about what will happen in a story. Watching for clues about the characters, setting, and plot can help you predict what will happen next and how the conflicts will be resolved. Sometimes, your predictions will be correct; other times, a story will surprise you with a plot twist. As you read, make inferences and predictions and note whether your predictions were correct. Use a chart like this one to help you make and confirm predictions.

CLUES FROM THE TEXT	PREDICTION	CONFIRM OR CORRECT PREDICTION

GENRE ELEMENTS: SHORT STORY

- adds context to setting with historical, economic, and social details
- usually centers around one main conflict
- typically includes details that hint at how the main conflict will be resolved

ANALYZE LITERARY ELEMENTS: Setting and Characterization

The **setting** of a work refers to the time and place in which the action occurs. A story can be set in the past, present, or future, or a combination thereof, and in real or imaginary places. In addition, settings can evoke a larger historical, social, or economic backdrop that adds context and deeper meaning to the events. This story takes place at the turn of the 20th century in a fictional small town in the deep South. In the description below, Faulkner includes details about social and economic conditions to bring the setting to life.

> **It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily's house was left. . . .**

In "A Rose for Emily," setting impacts how the reader understands Miss Emily's behaviors and motivations and the townspeople's reactions to them. As you read, notice details that reveal the social and economic setting and how it affects your perception of characters and events.

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CRITICAL VOCABULARY

archaic	**vindicate**	**cabal**	**virulent**
tableau	***noblesse oblige***	**circumvent**	**acrid**

To see how many Critical Vocabulary words you already know, match each with the correct definition below.

1. Said of an attack that is extremely malicious or hateful: _____
2. A group united in a secret plot: _____
3. A dramatic scene or picture: _____
4. Having a sharp, pungent, or bitter taste or smell: _____
5. To avoid or get around by artful maneuvering: _____
6. The expectation that those of high standing will behave well: _____
7. To justify or prove the validity of something: _____
8. Something that suggests an earlier period of time: _____

LANGUAGE CONVENTIONS

Point of View A key decision in narrative writing is choosing an effective point of view, the narrative perspective from which events in a story are told. In "A Rose for Emily," Faulkner has selected the unusual first-person plural point of view, telling the tale from the townspeople's perspective, which is reflected by his use of the pronouns *we*, *us*, and *our*. It offers the intimacy of a first-person narrative, but adds a sense of uncertainty because the narrator isn't one person but a group of people.

ANNOTATION MODEL

NOTICE & NOTE

As you read, notice clues that will help you make predictions about the characters or events. Note details about setting that relate to character behavior and motivation. You can see one reader's notes about "A Rose for Emily" below.

When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of the house, which no one save an old manservant—a combined gardener and cook—had seen in at least ten years.

Miss Emily was probably an important person in the town.

Why has no one been in the house?

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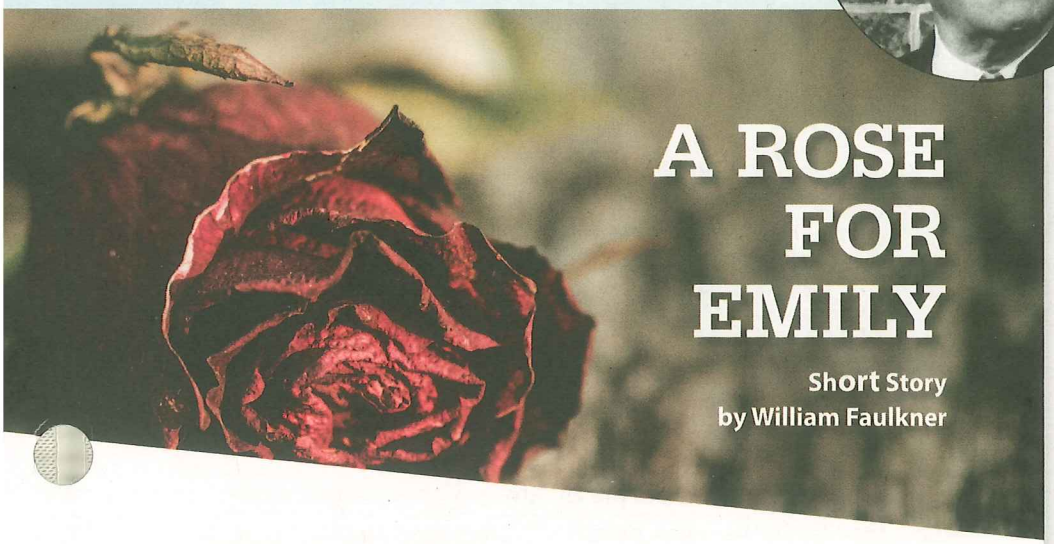
BACKGROUND

William Faulkner *(1897–1962) struggled to find his ideal subject matter. When he finally decided to focus on his home state of Mississippi, he blossomed. He turned out masterpieces at a remarkable rate, including* The Sound and the Fury *(1929) and* As I Lay Dying *(1930). Many of his short stories and novels take place in his imaginary world of Yoknapatawpha County and populated with a variety of characters. His first readers found Faulkner's world too hard to understand. Today, Faulkner's works are revered for their strong themes and narrative technique.*



A ROSE FOR EMILY

Short Story
by William Faulkner

SETTING A PURPOSE

As you read, think about how the setting, the townspeople's expectations, and the events of Emily's life reflect the larger historical, cultural, and economic context of the time. Be aware that contemporary readers may find some language derogatory or offensive.

I

1 When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old manservant—a combined gardener and cook—had seen in at least ten years.

2 It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies,[1] set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps—an eyesore among eyesores. And now Miss

[1] **the seventies:** the 1870s.

Notice & Note

Use the side margins to notice and note signposts in the text.

ANALYZE LITERARY ELEMENTS: SETTING

Annotate: Mark details in paragraph 2 that describe the setting.

Analyze: What do these details tell you about the social and economic conditions of the time? How do they shape your perceptions about Emily?

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Emily had gone to join the representatives of those august names where they lay in the cedar-bemused[2] cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson.

ANALYZE LITERARY ELEMENTS: CHARACTERIZATION

Annotate: Mark the phrase in paragraph 3 that suggests what the town thinks about Miss Emily.

Interpret: What does paragraph 3 tell you about the town and its traditions?

3 Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor—he who fathered the edict that no Negro woman should appear on the streets without an apron—remitted her taxes, the dispensation dating from the death of her father on into perpetuity.[3] Not that Miss Emily would have accepted charity. Colonel Sartoris invented an involved tale to the effect that Miss Emily's father had loaned money to the town, which the town, as a matter of business, preferred this way of repaying. Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it.

4 When the next generation, with its more modern ideas, became mayors and aldermen, this arrangement created some little dissatisfaction. On the first of the year they mailed her a tax notice. February came, and there was no reply. They wrote her a formal letter, asking her to call at the sheriff 's office at her convenience. A week later the mayor wrote her himself, offering to call or to send

[2] **cedar-bemused:** almost lost in cedar trees.

[3] **remitted . . . perpetuity:** released her from paying taxes forever from the time of her father's death.

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his car for her, and received in reply a note on paper of an **archaic** shape, in a thin, flowing calligraphy in faded ink, to the effect that she no longer went out at all. The tax notice was also enclosed, without comment.

5 They called a special meeting of the Board of Aldermen. A deputation waited upon her, knocked at the door through which no visitor had passed since she ceased giving china-painting lessons eight or ten years earlier. They were admitted by the old Negro into a dim hall from which a stairway mounted into still more shadow. It smelled of dust and disuse—a close, dank smell. The Negro led them into the parlor. It was furnished in heavy, leather-covered furniture. When the Negro opened the blinds of one window, they could see that the leather was cracked; and when they sat down, a faint dust rose sluggishly about their thighs, spinning with slow motes in the single sun-ray. On a tarnished gilt easel before the fireplace stood a crayon portrait of Miss Emily's father.

6 They rose when she entered—a small, fat woman in black, with a thin gold chain descending to her waist and vanishing into her belt, leaning on an ebony cane with a tarnished gold head. Her skeleton was small and spare; perhaps that was why what would have been merely plumpness in another was obesity in her. She looked bloated, like a body long submerged in motionless water, and of that pallid hue. Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand.

7 She did not ask them to sit. She just stood in the door and listened quietly until the spokesman came to a stumbling halt. Then they could hear the invisible watch ticking at the end of the gold chain.

8 Her voice was dry and cold. "I have no taxes in Jefferson. Colonel Sartoris explained it to me. Perhaps one of you can gain access to the city records and satisfy yourselves."

9 "But we have. We are the city authorities, Miss Emily. Didn't you get a notice from the sheriff, signed by him?"

10 "I received a paper, yes," Miss Emily said. "Perhaps he considers himself the sheriff . . . I have no taxes in Jefferson."

11 "But there is nothing on the books to show that, you see. We must go by the—"

12 "See Colonel Sartoris. I have no taxes in Jefferson."

13 "But, Miss Emily—"

14 "See Colonel Sartoris." (Colonel Sartoris had been dead almost ten years.) "I have no taxes in Jefferson. Tobe!" The Negro appeared. "Show these gentlemen out."

archaic
(är-kā´ĭk) *adj.* relating to, being, or characteristic of a much earlier period.

ANALYZE LITERARY ELEMENTS: SETTING

Annotate: In paragraph 5, mark the words and phrases that suggest the room has not been used in a while.

Draw Conclusions: What does the setting suggest about Miss Emily's social and economic circumstances?

ANALYZE LITERARY ELEMENTS: CHARACTERIZATION

Annotate: In paragraphs 8–14, mark the lines in the exchange between Miss Emily and the city authorities that reveal more about Miss Emily.

Draw Conclusions: What does the exchange reveal about Miss Emily and about the city authorities?

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II

15 So she vanquished them, horse and foot, just as she had vanquished their fathers thirty years before about the smell. That was two years after her father's death and a short time after her sweetheart—the one we believed would marry her—had deserted her. After her father's death she went out very little; after her sweetheart went away, people hardly saw her at all. A few of the ladies had the temerity[4] to call, but were not received, and the only sign of life about the place was the Negro man—a young man then—going in and out with a market basket.

16 "Just as if a man—any man—could keep a kitchen properly," the ladies said; so they were not surprised when the smell developed. It was another link between the gross, teeming world and the high and mighty Griersons.

17 A neighbor, a woman, complained to the mayor, Judge Stevens, eighty years old.

18 "But what will you have me do about it, madam?" he said.

19 "Why, send her word to stop it," the woman said. "Isn't there a law?"

20 "I'm sure that won't be necessary," Judge Stevens said. "It's probably just a snake or a rat that nigger of hers killed in the yard. I'll speak to him about it."

21 The next day he received two more complaints, one from a man who came in diffident deprecation.[5] "We really must do something about it, Judge. I'd be the last one in the world to bother Miss Emily, but we've got to do something." That night the Board of Aldermen met—three graybeards and one younger man, a member of the rising generation.

22 "It's simple enough," he said. "Send her word to have her place cleaned up. Give her a certain time to do it in, and if she don't . . ."

23 "Dammit, sir," Judge Stevens said, "will you accuse a lady to her face of smelling bad?"

24 So the next night, after midnight, four men crossed Miss Emily's lawn and slunk about the house like burglars, sniffing along the base of the brickwork and at the cellar openings while one of them performed a regular sowing motion with his hand out of a sack slung from his shoulder. They broke open the cellar door and sprinkled lime there, and in all the outbuildings. As they recrossed the lawn, a window that had been dark was lighted and Miss Emily sat in it, the light behind her, and her upright torso motionless as that of an idol. They crept quietly across the lawn and into the shadow of the locusts that lined the street. After a week or two the smell went away.

[4] **temerity** (tə-mĕr´ĭ-tē): foolish boldness.
[5] **diffident deprecation:** timid disapproval.

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25 That was when people had begun to feel really sorry for her. People in our town, remembering how old lady Wyatt, her great-aunt, had gone completely crazy at last, believed that the Griersons held themselves a little too high for what they really were. None of the young men were quite good enough for Miss Emily and such. We had long thought of them as a **tableau**, Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the backflung front door. So when she got to be thirty and was still single, we were not pleased exactly, but **vindicated**; even with insanity in the family she wouldn't have turned down all of her chances if they had really materialized.

26 When her father died, it got about that the house was all that was left to her; and in a way, people were glad. At last they could pity Miss Emily. Being left alone, and a pauper, she had become humanized. Now she too would know the old thrill and the old despair of a penny more or less.

27 The day after his death all the ladies prepared to call at the house and offer condolence and aid, as is our custom. Miss Emily met them at the door, dressed as usual and with no trace of grief on her face. She told them that her father was not dead. She did that for three days, with the ministers calling on her, and the doctors, trying to persuade her to let them dispose of the body. Just as they were about to resort to law and force, she broke down, and they buried her father quickly.

28 We did not say she was crazy then. We believed she had to do that. We remembered all the young men her father had driven away, and we knew that with nothing left, she would have to cling to that which had robbed her, as people will.

III

29 She was sick for a long time. When we saw her again, her hair was cut short, making her look like a girl, with a vague resemblance to those angels in colored church windows—sort of tragic and serene.

30 The town had just let the contracts for paving the sidewalks, and in the summer after her father's death they began the work. The construction company came with niggers and mules and machinery, and a foreman named Homer Barron, a Yankee—a big, dark, ready man, with a big voice and eyes lighter than his face. The little boys would follow in groups to hear him cuss the niggers, and the niggers singing in time to the rise and fall of picks. Pretty soon he knew everybody in town. Whenever you heard a lot of laughing anywhere about the square, Homer Barron would be in the center of the group. Presently we began to see him and Miss Emily on Sunday afternoons driving in the yellow-wheeled buggy and the matched team of bays from the livery stable.

MAKE AND CONFIRM PREDICTIONS

Annotate: Mark words in paragraph 25 that suggest mental instability in the Grierson family.

Predict: How does this paragraph confirm what paragraph 15 suggested about Emily? What do you predict was the cause of the smell?

tableau
(tăb´lō) *n.* a dramatic scene or picture.

vindicate
(vĭn´dĭ-kāt) *v.* to demonstrate or prove the validity of; justify.

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noblesse oblige
(nō-blĕs´ ō-blēzh´) *n.* the responsibility of people in a high social position to behave in a noble fashion.

31 At first we were glad that Miss Emily would have an interest, because the ladies all said, "Of course a Grierson would not think seriously of a Northerner, a day laborer." But there were still others, older people, who said that even grief could not cause a real lady to forget ***noblesse oblige***—without calling it *noblesse oblige*. They just said, "Poor Emily. Her kinsfolk should come to her." She had some kin in Alabama; but years ago her father had fallen out with them over the estate of old lady Wyatt, the crazy woman, and there was no communication between the two families. They had not even been represented at the funeral.

32 And as soon as the old people said, "Poor Emily," the whispering began. "Do you suppose it's really so?" they said to one another. "Of course it is. What else could . . ." This behind their hands; rustling of craned silk and satin behind jalousies[6] closed upon the sun of Sunday afternoon as the thin, swift clop-clop-clop of the matched team passed: "Poor Emily."

33 She carried her head high enough—even when we believed that she was fallen. It was as if she demanded more than ever the recognition of her dignity as the last Grierson; as if it had wanted that touch of earthiness to reaffirm her imperviousness.[7] Like when she bought the rat poison, the arsenic. That was over a year after they had begun to say "Poor Emily," and while the two female cousins were visiting her.

MAKE AND CONFIRM PREDICTIONS

Annotate: In paragraph 34, mark what Emily is buying.

Predict: For what or whom might she want to use this purchase?

34 "I want some poison," she said to the druggist. She was over thirty then, still a slight woman, though thinner than usual, with cold, haughty black eyes in a face the flesh of which was strained across the temples and about the eye-sockets as you imagine a lighthouse-keeper's face ought to look. "I want some poison," she said.

35 "Yes, Miss Emily. What kind? For rats and such? I'd recom—"

36 "I want the best you have. I don't care what kind."

37 The druggist named several. "They'll kill anything up to an elephant. But what you want is—"

38 "Arsenic," Miss Emily said. "Is that a good one?"

39 "Is . . . arsenic? Yes, ma'am. But what you want—"

40 "I want arsenic."

41 The druggist looked down at her. She looked back at him, erect, her face like a strained flag. "Why, of course," the druggist said. "If that's what you want. But the law requires you to tell what you are going to use it for."

42 Miss Emily just stared at him, her head tilted back in order to look him eye for eye, until he looked away and went and got the arsenic and wrapped it up. The Negro delivery boy brought her

[6] **jalousies** (jăl´ə-sēz): blinds or shutters containing overlapping slats that can be opened or closed.

[7] **imperviousness** (ĭm-pûr´vē-əs-nəs): an inability to be affected or disturbed.

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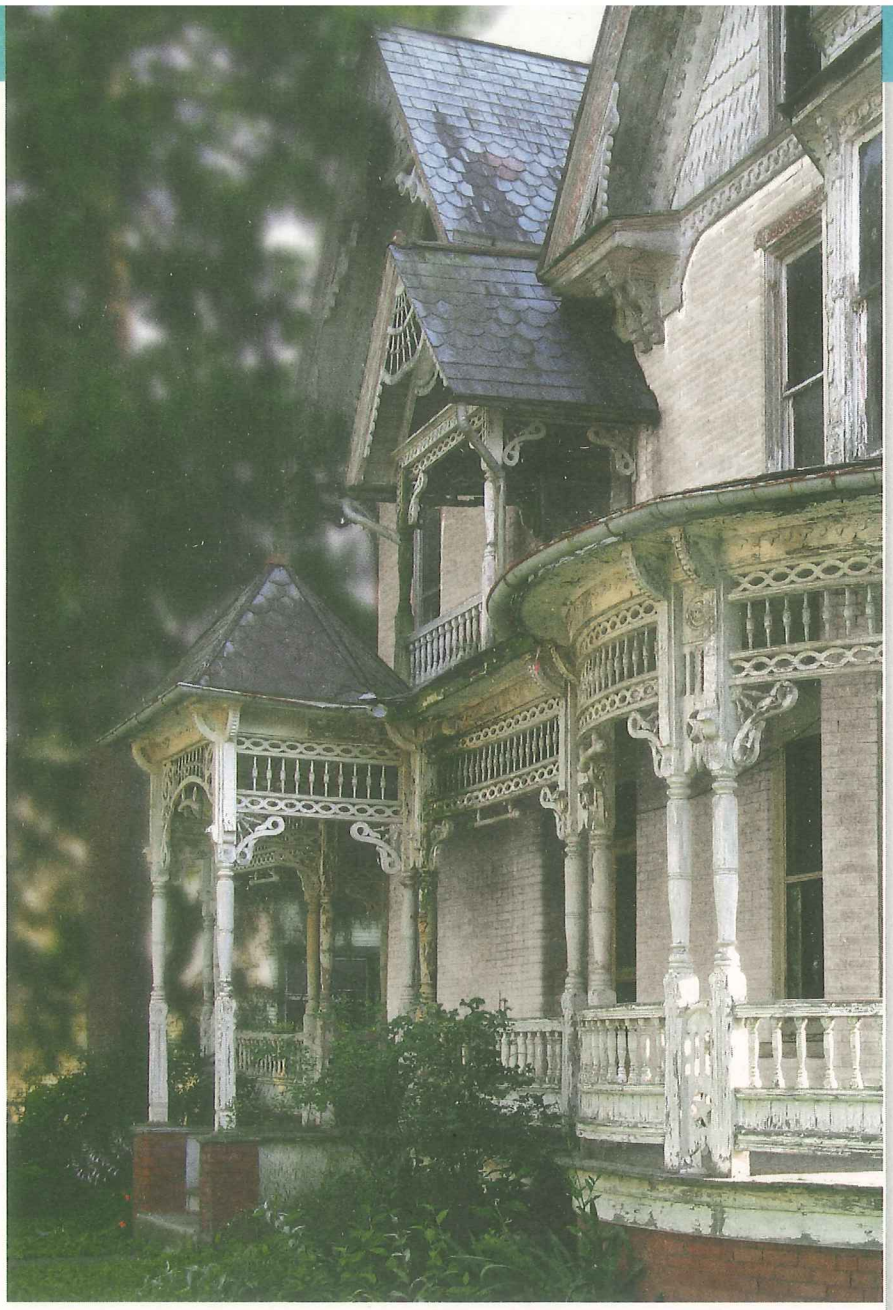

the package; the druggist didn't come back. When she opened the package at home there was written on the box, under the skull and bones: "For rats."

IV

43 So the next day we all said, "She will kill herself"; and we said it would be the best thing. When she had first begun to be seen with Homer Barron, we had said, "She will marry him." Then we said, "She will persuade him yet," because Homer himself had remarked—he liked men, and it was known that he drank with the younger men in the Elks' Club—that he was not a marrying man. Later we said, "Poor Emily" behind the jalousies as they passed on Sunday afternoon in the glittering buggy, Miss Emily with her head high and Homer Barron with his hat cocked and a cigar in his teeth, reins and whip in a yellow glove.

LANGUAGE CONVENTIONS

Annotate: Mark the pronoun that identifies the narrator in paragraph 43.

Evaluate: What effect does the point of view chosen by the author have on the telling of the story?

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44 Then some of the ladies began to say that it was a disgrace to the town and a bad example to the young people. The men did not want to interfere, but at last the ladies forced the Baptist minister—Miss Emily's people were Episcopal—to call upon her. He would never divulge what happened during that interview, but he refused to go back again. The next Sunday they again drove about the streets, and the following day the minister's wife wrote to Miss Emily's relations in Alabama.

45 So she had blood-kin under her roof again and we sat back to watch developments. At first nothing happened. Then we were sure that they were to be married. We learned that Miss Emily had been to the jeweler's and ordered a man's toilet set in silver, with the letters H. B. on each piece. Two days later we learned that she had bought a complete outfit of men's clothing, including a nightshirt, and we said, "They are married." We were really glad. We were glad because the two female cousins were even more Grierson than Miss Emily had ever been.

46 So we were not surprised when Homer Barron—the streets had been finished some time since—was gone. We were a little disappointed that there was not a public blowing-off,[8] but we believed that he had gone on to prepare for Miss Emily's coming, or to give her a chance to get rid of the cousins. (By that time it was a **cabal**, and we were all Miss Emily's allies to help **circumvent** the cousins.) Sure enough, after another week they departed. And, as we had expected all along, within three days Homer Barron was back in town. A neighbor saw the Negro man admit him at the kitchen door at dusk one evening.

cabal
(kə-bäl´) *n.* a group united in a secret plot.

circumvent
(sûr-kəm-vĕnt´) *v.* to avoid or get around by artful maneuvering.

MAKE AND CONFIRM PREDICTIONS

Annotate: Mark the sentence in paragraph 47 that raises a question about Homer Barron.

Predict: Why do you think people never saw Homer Barron again?

47 And that was the last we saw of Homer Barron. And of Miss Emily for some time. The Negro man went in and out with the market basket, but the front door remained closed. Now and then we would see her at a window for a moment, as the men did that night when they sprinkled the lime, but for almost six months she did not appear on the streets. Then we knew that this was to be expected too; as if that quality of her father which had thwarted her woman's life so many times had been too **virulent** and too furious to die.

virulent
(vîr´yə-lənt) *adj.* extremely hostile or malicious.

48 When we next saw Miss Emily, she had grown fat and her hair was turning gray. During the next few years it grew grayer and grayer until it attained an even pepper-and-salt iron-gray, when it ceased turning. Up to the day of her death at seventy-four it was still that vigorous iron-gray, like the hair of an active man.

49 From that time on her front door remained closed, save for a period of six or seven years, when she was about forty, during which she gave lessons in china-painting. She fitted up a studio in one of the downstairs rooms, where the daughters and granddaughters of

[8] **blowing-off:** here, a celebration.

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Colonel Sartoris' contemporaries were sent to her with the same regularity and in the same spirit that they were sent to church on Sundays with a twenty-five-cent piece for the collection plate. Meanwhile her taxes had been remitted.

50 Then the newer generation became the backbone and the spirit of the town, and the painting pupils grew up and fell away and did not send their children to her with boxes of color and tedious brushes and pictures cut from the ladies' magazines. The front door closed upon the last one and remained closed for good. When the town got free postal delivery, Miss Emily alone refused to let them fasten the metal numbers above her door and attach a mailbox to it. She would not listen to them.

51 Daily, monthly, yearly we watched the Negro grow grayer and more stooped, going in and out with the market basket. Each December we sent her a tax notice, which would be returned by the post office a week later, unclaimed. Now and then we would see her in one of the downstairs windows—she had evidently shut up the top floor of the house—like the carven torso of an idol in a niche, looking or not looking at us, we could never tell which. Thus she passed from generation to generation—dear, inescapable, impervious, tranquil, and perverse.

52 And so she died. Fell ill in the house filled with dust and shadows, with only a doddering Negro man to wait on her. We did not even know she was sick; we had long since given up trying to get any information from the Negro. He talked to no one, probably not even to her, for his voice had grown harsh and rusty, as if from disuse.

53 She died in one of the downstairs rooms, in a heavy walnut bed with a curtain, her gray head propped on a pillow yellow and moldy with age and lack of sunlight.

V

54 The Negro met the first of the ladies at the front door and let them in, with their hushed, sibilant voices and their quick, curious glances, and then he disappeared. He walked right through the house and out the back and was not seen again.

55 The two female cousins came at once. They held the funeral on the second day, with the town coming to look at Miss Emily beneath a mass of bought flowers, with the crayon face of her father musing profoundly above the bier[9] and the ladies sibilant and macabre; and the very old men—some in their brushed Confederate uniforms—on the porch and the lawn, talking of Miss Emily as if she had been a contemporary of theirs, believing that they had danced with her and courted her perhaps, confusing time with its mathematical progression, as the old do, to whom all the past is not a diminishing

[9] **bier:** coffin along with its stand.

ANALYZE LITERARY ELEMENTS: SETTING

Annotate: In paragraphs 48–52, mark words that indicate the passing of time.

Draw Conclusions: What contrast between Miss Emily and the townspeople is illustrated by the passing of time?

ANALYZE LITERARY ELEMENTS: CHARACTERIZATION

Annotate: In paragraph 52, mark words and phrases that describe the manservant.

Draw Conclusions: The old manservant enters the story just after we meet Emily. What does the repeated mentioning of his age suggest about his role as a character? What does his character help you understand about the town?

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road but, instead, a huge meadow which no winter ever quite touches, divided from them now by the narrow bottleneck of the most recent decade of years.

56 Already we knew that there was one room in that region above stairs which no one had seen in forty years, and which would have to be forced. They waited until Miss Emily was decently in the ground before they opened it.

57 The violence of breaking down the door seemed to fill this room with pervading dust. A thin, **acrid** pall[10] as of the tomb seemed to lie everywhere upon this room decked and furnished as for a bridal: upon the valance curtains of faded rose color, upon the rose-shaded lights, upon the dressing table, upon the delicate array of crystal and the man's toilet things backed with tarnished silver, silver so tarnished that the monogram was obscured. Among them lay a collar and tie, as if they had just been removed, which, lifted, left upon the surface a pale crescent in the dust. Upon a chair hung the suit, carefully folded; beneath it the two mute shoes and the discarded socks.

58 The man himself lay in the bed.

acrid
(ăk´rĭd) *adj.* unpleasantly sharp, pungent, or bitter to the taste or smell.

AHA MOMENT

Annotate: Reread paragraphs 56–58. In paragraph 56, mark what the townspeople knew.

Infer: Explain whether the townspeople expected to find something frightening or suspicious when they went into the room. Cite text evidence in your response.

[10] **acrid pall:** bitter-smelling gloom.

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59 For a long while we just stood there, looking down at the profound and fleshless grin. The body had apparently once lain in the attitude of an embrace, but now the long sleep that outlasts love, that conquers even the grimace of love, had cuckolded him.[11] What was left of him, rotted beneath what was left of the nightshirt, had become inextricable from the bed in which he lay; and upon him and upon the pillow beside him lay that even coating of the patient and biding dust.

60 Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair.

[11] **cuckolded him:** made his wife or lover unfaithful to him.

MAKE AND CONFIRM PREDICTIONS

Annotate: In paragraph 60, mark what else the townspeople found in Emily's bed.

Confirm: Think about your previous prediction about Emily's actions. Were you right, or is this ending a surprise? Explain.

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 How did Emily react to her father's death?

A She wept and could not be comforted.

B For days, she denied that he was dead.

C She sent for her relatives from Alabama.

D For days, she celebrated his being gone.

2 Why did Emily buy the rat poison?

F To kill herself

G To kill the rats

H To kill Homer

J To kill her father

3 How did people's attitudes toward Emily change when the cousins arrived?

A They became Emily's allies.

B They became suspicious of Emily.

C They became friends with the cousins.

D They became more distant than before.

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Cite Evidence** Look back through your annotations and review the clues you used to support your predictions. Which ones helped you understand the ending? Did any clues cause you to adjust or correct your predictions as you read? Explain.
2. **Cite Evidence** How does Faulkner characterize Emily so effectively? Citing evidence, explain what each of the following reveals about her character:
   - her conflict with the aldermen over her taxes
   - her gifts for Homer
   - her physical appearance at various stages in her life
   - what the townspeople say about the Griersons
3. **Analyze** What contradictions are revealed in the town's attitude toward Emily? Explain what you think Faulkner is saying about small-town life in the South with this story.
4. **Synthesize** Drawing from Faulkner's description of the town and events, what was the larger historical, social, and economic context in the South when this story takes place?
5. **Notice & Note** What is Emily's motivation for murdering Homer? Consider Homer's intentions, Emily's father's reaction to her suitors, and the opinion of the townspeople in your response.

RESEARCH

RESEARCH TIP
In addition to searching for 1870s architecture, you could also search for Victorian architecture. The Victorian era was the period during which Queen Victoria ruled the British Empire. It lasted from 1837 to 1901 and had a tremendous effect on the United States.

Miss Emily's house and life are anchored in the 1870s. Details about customs, transportation, and social behavior are woven throughout the story. Research what architecture, clothing, and manners were like in this period. Try to find information that matches details in the story. Record what you learn in the chart.

LIFE IN THE 1870s	EXAMPLES
Architecture	
Clothing	
Manners	

Extend Print images of the architecture and clothing of the period, and share the images with the class.

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CREATE AND DISCUSS

Write a Literary Analysis Write a brief essay in which you analyze the surprise ending of "A Rose for Emily." Think about the details Faulkner uses to describe the characters and setting and the clues he includes that hint at the ending.

- ❑ Reread the text and review your annotations about Emily, the setting, and the townspeople.
- ❑ Write an introduction that states your opinion on whether the ending of Faulkner's story is believable.
- ❑ Use details from the text to support your view.
- ❑ Write a conclusion that restates your opinion.

Go to **Writing as a Process** in the **Writing Studio** for help.

Discuss with a Small Group In a small group, discuss whether the townspeople bear any responsibility for what becomes of Emily.

- ❑ Think about why they thought Emily bought the arsenic and their feeling on the consequences of this decision.
- ❑ Consider why they didn't discuss Homer Barron's disappearance.
- ❑ Review the story to gather more evidence and clarify your opinion.
- ❑ Cite evidence to support your opinion. Be sure to listen attentively to each person involved in the discussion.

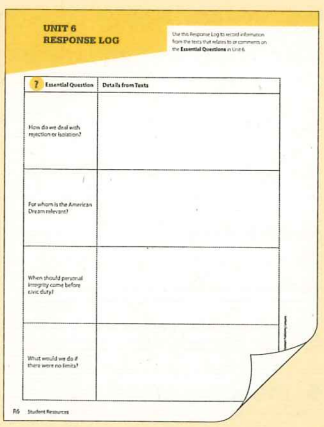
Go to **Preparing for Discussion** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? How do we deal with rejection or isolation?

Gather Information Review your annotations and notes on "A Rose for Emily." Then, add relevant information to your Response Log. As you determine which information to include, think about:

- how Faulkner evokes the time and place through details related to the historical, social, and economic context
- how the setting and characters contribute to or reflect a feeling of isolation
- the importance of point of view in the story


UNIT 6
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 6.

? Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

R6 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from "A Rose for Emily," be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **contemporary**
- ❑ **global**
- ❑ **infinite**
- ❑ **simulated**
- ❑ **virtual**

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WORD BANK

archaic	**cabal**
tableau	**circumvent**
vindicate	**virulent**
noblesse oblige	**acrid**

CRITICAL VOCABULARY

Practice and Apply Fill in the word that best completes each sentence.

1. Out of _____ the princess treated her subjects quite well.
2. The museum's visitors were impressed with the splendid _____ in the main gallery.
3. Some people put a lot of effort into trying to _____ the rules.
4. The people who wanted to overthrow the government formed a(n) _____.
5. A(n) _____ smell told us we'd left the plastic bowl too near the fire.
6. She knows that further scientific inquiry will _____ her theory.
7. The _____ emotions of the crowd spilled over into violence.
8. Compared to modern cellphones, old dial phones seem _____.

VOCABULARY STRATEGY: Foreign Words and Phrases

Go to **Foreign Words** in the **Vocabulary Studio** for help.

English borrows many words from other languages. In "A Rose for Emily," *tableau* and *noblesse oblige* are two examples of words that were borrowed from the French. Some foreign words change pronunciation in the English language, but their spellings and general meanings remain the same. To learn about foreign words and phrases used in English, use a print or digital resource. Digital resources may also offer the advantage of an audio function that will give a pronunciation of the word or phrase in addition to a definition.

Practice and Apply Look up each of the following words or phrases and state its meaning and the language it comes from.

1. faux pas
2. non sequitur
3. en masse
4. fait accompli
5. carte blanche
6. modus operandi
7. bona fide
8. ad hoc
9. prima donna
10. status quo

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LANGUAGE CONVENTIONS: Choose Effective Point of View

Part of what makes "A Rose for Emily" so interesting is the first-person plural point of view—using *we* and related pronouns to tell the story. Usually, the first-person point of view is singular, an *I* who acts as both narrator and character. Faulkner's use of the plural creates a curious mixture of intimacy and anonymity. That is, the voice behind the *we* sounds personal, even though the readers don't know exactly whose voice it is:

> **We learned that Miss Emily had been to the jeweler's and ordered a man's toilet set in silver, with the letters H.B. on each piece. Two days later we learned that she had bought a complete outfit of men's clothing, including a nightshirt, and we said, "They are married."**

This kind of narration has the effect of making the town appear as a complete entity with a personality and opinions all its own.

The first-person plural also affects the tone and intent of the story. Think about how the following lines would be different if they were told in the first-person singular, *I*.

> **That was when people had begun to feel really sorry for her. People in our town, remembering how old lady Wyatt, her great-aunt, had gone completely crazy at last, believe that the Griersons held themselves a little too high for what they really were. None of the young men were quite good enough for Miss Emily and such. We had long thought of them as a tableau, Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the back-flung front door.**

Practice and Apply Try using the first-person plural point of view to create a narrative of your own. Choose a group—a family, for example, or a sports team—and describe, in a paragraph, an event or experience from their point of view. Be sure to use the correct pronouns—*we, us, our, ours*—in your narrative.

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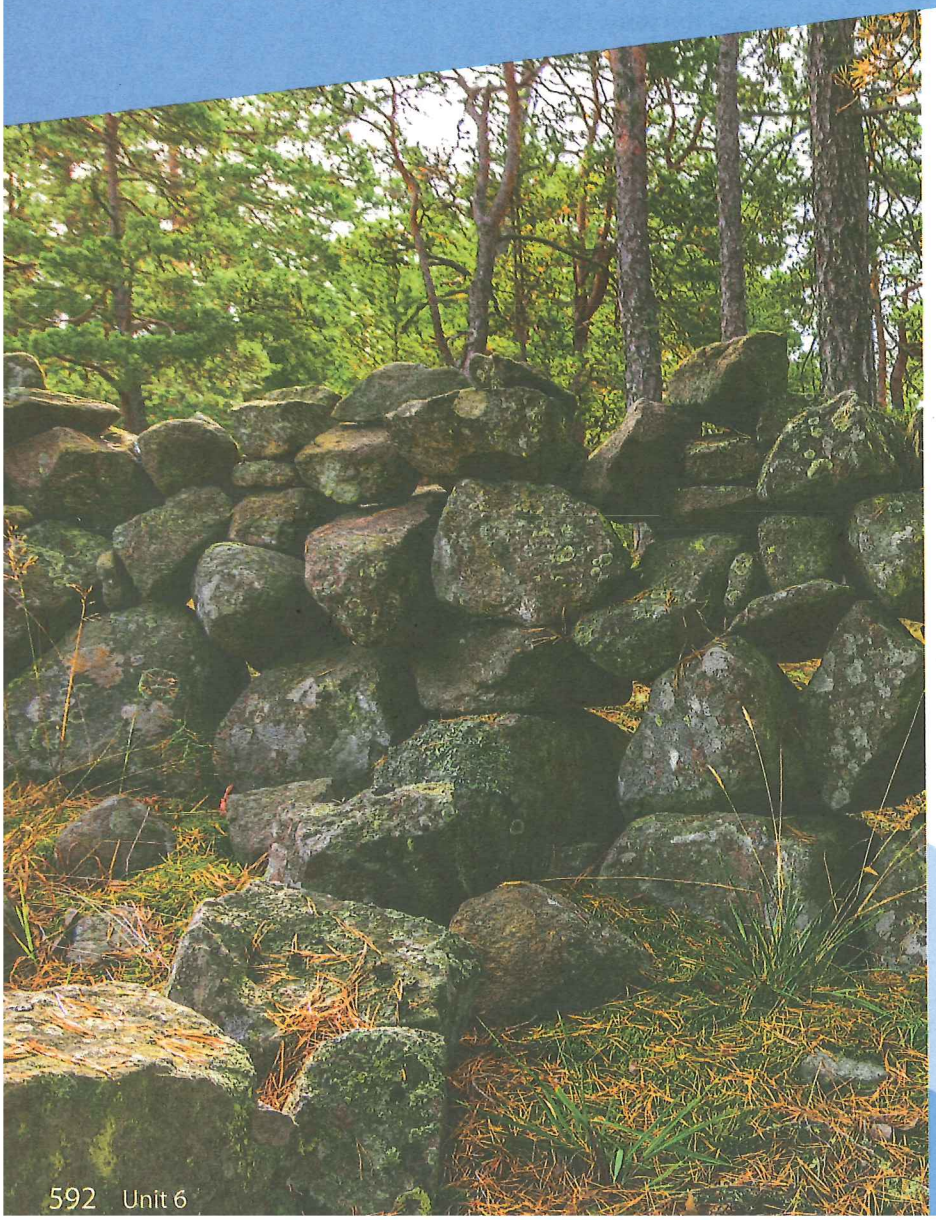
MENDING WALL

Poem by **Robert Frost**



ESSENTIAL QUESTION:

How do we deal with rejection or isolation?

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QUICK START

Think about activities you like to do alone and those you like to do with someone else. For instance, some people prefer to study alone while others would rather study with a friend or in a group. Write down your ideas in the chart below and share them with the group.

BETTER TO DO ALONE	BETTER TO DO WITH SOMEONE

ANALYZE POETRY

"Mending Wall" is written in **blank verse,** a poetic structure of unrhymed lines of iambic pentameter. In other words, each line has five pairs of syllables. In most pairs, an unstressed syllable is followed by a stressed syllable. Note the stressed (in italics) and unstressed syllables in "Mending Wall."

> **And *on* a *day* we *meet* to *walk* the *line***
> **And *set* the *wall* be*tween* us *once* a*gain*.**

The stressed and unstressed syllables imitate the rhythms of English speech. So do the line breaks, which emphasize natural pauses or stops in speech. This rhythm appealed to Frost because of his love of the speech patterns of the New Hampshire farmers who were his neighbors. As you read, note the way elements of poetry such as rhythm and repetition of the poem impact its meaning.

GENRE ELEMENTS: BLANK VERSE

- imitates the cadence of English speech
- employs iambic pentameter
- has lines that do not rhyme

ANALYZE DICTION AND SYNTAX

Diction refers to the author's word choice while **syntax** refers to how sentences are structured. Diction and syntax can contribute to the following literary elements in a poem.

- **Tone,** or the attitude toward the subject—Is Frost's language and sentence structure simple and direct, or complex? What attitude does this convey?
- **Mood,** or the atmosphere in a work of literature—Think about what types of words Frost uses in the poem and how they create a distinct mood.
- **Voice,** or the personality that emerges from a work—How does the language convey this personality?

As you read, notice the way diction and syntax contribute to the tone, mood, and voice in the poem.

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ANALYZE AUTHOR'S MESSAGE

An **author's message** is the main idea or theme of a particular work. Readers must use details from a text to determine the author's message. In this poem, the speaker asks his neighbor about the wall, which signals to the reader that his message will be about separations people create. His use of repetition also helps emphasize his message. Frost wants his neighbor, and therefore the reader, to think about walls.

> **He only says, "Good fences make good neighbors."**
> **Spring is the mischief in me, and I wonder**
> **If I could put a notion in his head:**
> **"*Why* do they make good neighbors? . . ."**

It is up to you to determine the author's message. Authors do not state the message in their work directly. One literary element that can make it a challenge to determine a message is **ambiguity.** Something is ambiguous if it can be interpreted in more than one way. The statement "good fences make good neighbors" is an example of an ambiguous sentence. It is up to you to determine the meaning Frost intends to convey and support your interpretation with details in the text.

Ambiguity can add richness and beauty to a work of literature. Since Frost is intentionally vague about his neighbor and about the value of walls, readers may be able to support more than one interpretation of the work. As you read "Mending Wall," notice when you encounter ambiguity and think about key statements that relate to the poem's message.

ANNOTATION MODEL

NOTICE & NOTE

As you read, note details that reveal how Frost uses diction, syntax and rhythm to create mood. Notice how Frost uses ambiguity as he conveys his message. The model shows one reader's notes about the beginning of "Mending Wall."

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,

The rhythm is slow and natural, like someone in a thoughtful mood. The images show how a wall that seems solid really isn't—it can be broken.

The wall must be important for the speaker to "make repair."

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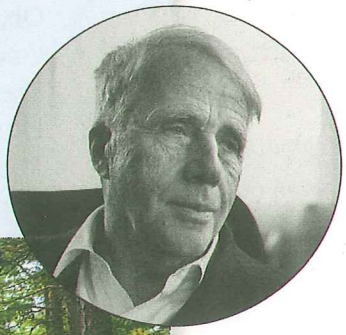
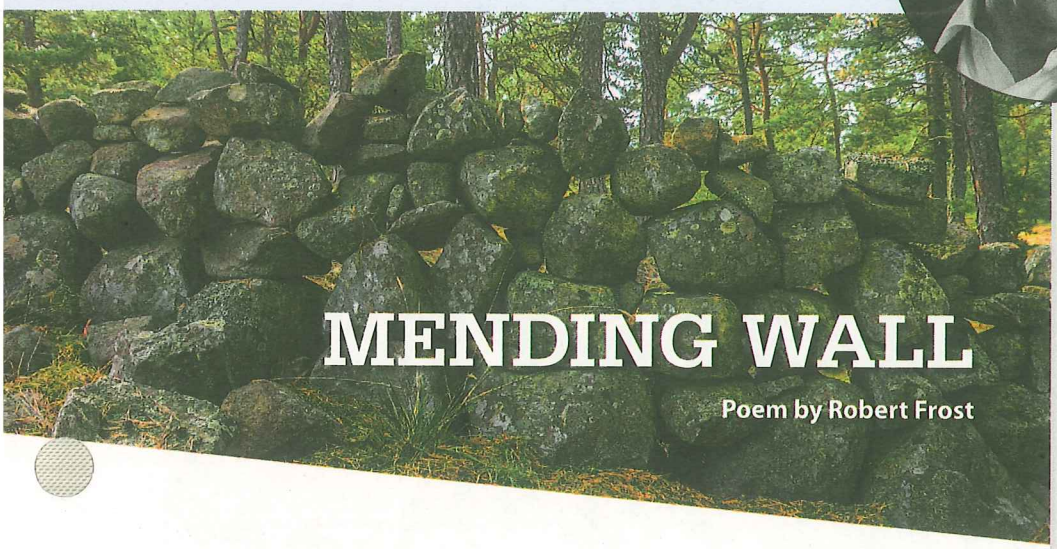
BACKGROUND

Robert Frost *(1874–1963) was born in San Francisco, but his family moved to New England when Frost's father died. Frost worked as a teacher but later became a farmer while trying to establish himself as a poet. At age 38 Frost uprooted the family and moved to England. There he was able to publish his first book of poetry,* A Boy's Will. *During World War I, in 1915 Frost and his family returned to the United States. He was greeted as a leading American poet and was celebrated for his skill at capturing American colloquial speech. However, a series of personal tragedies affected his later poems which conveyed a bleak outlook on life.*





MENDING WALL

Poem by Robert Frost

SETTING A PURPOSE

As you read, pay attention to the details that convey what each person thinks of the wall.

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls

Notice & Note

Use the side margins to notice and note signposts in the text.

ANALYZE DICTION AND SYNTAX

Annotate: Mark the phrases in lines 1–5 that appeal to your senses.

Compare: How does this imagery help create a particular mood?

ANALYZE POETRY

Annotate: Mark the stressed syllables in lines 14–15.

Interpret: What is the significance of the repeated phrase in these lines?

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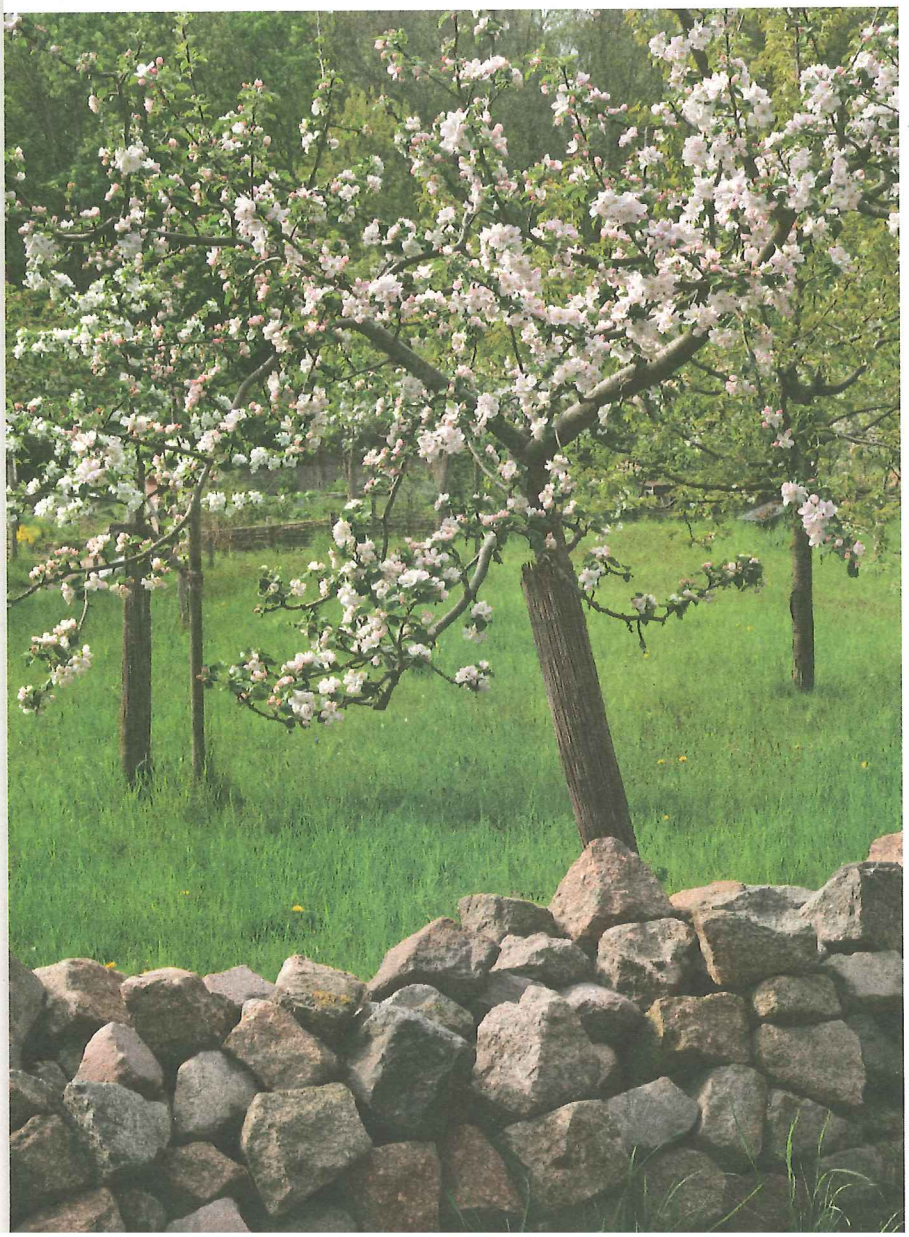
We have to use a spell to make them balance:
"Stay where you are until our backs are turned!"
We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, "Good fences make good neighbors."
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
"*Why* do they make good neighbors? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know

ANALYZE AUTHOR'S MESSAGE

Annotate: In lines 32–34, mark what the speaker would want to know before building a wall.

Analyze: What message about walls is expressed in these lines?



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What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn't love a wall,
That wants it down." I could say "Elves" to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbors."

AGAIN AND AGAIN

Notice & Note: Mark the phrase that the neighbor repeats.

Draw Conclusions: Why does the neighbor repeat this phrase?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 Why do the hunters damage the wall?

A They want to force a rabbit out of hiding.

B They believe in the value of walls.

C They need a gap they can pass through.

D They don't understand why the wall is there.

2 What notion does the speaker want to put in his neighbor's head?

F To hire someone else to repair the wall

G To combine their resources to buy cattle

H To ask himself why walls make good neighbors

J To wait until autumn to repair the wall

3 Why does the speaker think the wall is unnecessary?

A There are cows in the neighborhood.

B There are not enough stones available.

C There is nothing to keep out or keep in.

D The hunters are annoyed by the wall.

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Infer** Why do you think Frost repeats the line "Something there is that doesn't love a wall"?
2. **Interpret** How does Frost use ambiguity to present the message about walls and neighbors? What evidence supports the idea that the speaker believes "Good fences make good neighbors"? What details suggest otherwise?
3. **Analyze** What tone does the speaker convey when he thinks of their activity as an "out-door game" and says his apple trees will never eat his neighbor's pine cones?
4. **Analyze** How do lines 39–42 characterize the neighbor? How does this relate to the message of the poem? Cite specific details in your response.
5. **Notice & Note** What ideas does the use of repetition in the poem emphasize? Cite at least two examples in your response.

RESEARCH

RESEARCH TIP
Sites that focus on poetry, such as the Poetry Foundation and Academy of American Poets, are good places to find information about poets.

Robert Frost is one of the most celebrated American poets. He was even asked to appear at President John F. Kennedy's inauguration. Conduct research to answer the questions below.

QUESTIONS	ANSWERS
What poem did Frost read at the inauguration?	
Name a poem by Frost that Kennedy incorporated into his speeches.	

Extend Kennedy and Frost were aware of each other even before Kennedy became president. Write a paragraph in which you describe their relationship before Kennedy became president. Include information on why Kennedy might have felt compelled to invite Frost to his inauguration.

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CREATE AND PRESENT

Write a Poem In "Mending Wall," there is a stone wall between two neighbors, but walls are not the only things that keep neighbors or people apart. Write a short poem in blank verse exploring the idea of what keeps people apart and how people feel about this separation or isolation.

- ❑ Decide what you want your message to be.
- ❑ Review the elements of blank verse to make sure your style is correct.
- ❑ Think of descriptive words and images to communicate your message.
- ❑ Read your poem aloud to yourself to make sure you capture the rhythm of real speech.

Go to **Writing as a Process** in the **Writing Studio** for help.

Present a Poem Read your poem aloud to your group. Then, ask them if your message is clear.

- ❑ Revise your poem before you present it to make sure the message can be understood.
- ❑ Practice reading your poem aloud a few times before presenting so your reading is fluent.
- ❑ Speak clearly and read slowly enough so your audience can comprehend your ideas.

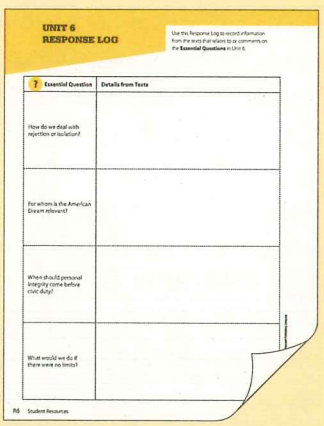
Go to **Giving a Presentation** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? How do we deal with rejection or isolation?

Gather Information Review your annotations and notes on "Mending Wall." Then, add relevant information to your Response Log. As you determine which information to include, think about:

- why we build "walls" between ourselves and others
- how we deal with feeling rejected or cut off
- how to open a discussion with someone who disagrees with us


UNIT 6
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the Essential Questions in Unit 6.

Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

R6 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from the poem, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **contemporary**
- ❑ **global**
- ❑ **infinite**
- ❑ **simulated**
- ❑ **virtual**

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MODERN AMERICAN DRAMA

The Rise of American Drama Though drama is one of the oldest forms of literature, it was one of the last of the literary genres to develop in the United States. The Puritans in New England regarded theatrical performances as frivolous, so few plays were staged in the 1600s. During the 18th and 19th centuries, drama gradually became an accepted form of entertainment.

The 19th century in particular was a very active period in American theater. Most productions consisted of wildly theatrical spectacles such as simulated chariot races and burning cities, all staged by means of dazzling special effects. Every town of any size had its own theater or "opera house." In spite of all this theatrical activity, not one truly significant American drama was staged during the 1800s, a period that produced Herman Melville, Ralph Waldo Emerson, Walt Whitman, Emily Dickinson, and Mark Twain. Most of the plays performed in the United States were imported from Europe or adapted from novels.

The Trend Toward Realism By the early 20th century, however, American playwrights began to reject the extravagant approach of the commercial theater. Instead, these writers favored realistic settings, characters, actions, and emotions that mirrored ordinary life. As with many artistic revolutions, this movement toward realism began outside the mainstream. By 1916, however, big New York audiences were flocking to small, obscure, off-Broadway theaters to see the works of writers such as Eugene O'Neill (1888–1953). His play *Beyond the Horizon* marked a turning point in presenting true-to-life characters who were struggling to understand their lives. Eventually, mainstream theaters began to showcase realistic plays, too, and realism became established as the dominant mode of American drama.

Building on O'Neill's achievement, American playwrights Thornton Wilder and Lillian Hellman created dramas in the 1930s and 1940s that met with critical and popular success. The post-World War II years also introduced Edward Albee and Lorraine Hansberry, who made significant contributions to the theater. Two of the most notable figures of this time were Tennessee Williams (1911–1983) and Arthur Miller (1915–2005), playwrights who experimented with stagecraft while exploring modern themes and creating works of social relevance.

Themes in Modern American Drama One of the most common themes explored by these playwrights was that of the American dream. Willy Loman, the main character in Miller's *Death of a Salesman*, became the trademark figure of postwar American theater. A lowly salesman who has been discarded by the system to which he has mistakenly devoted his life, Willy Loman proved how the American dream could become twisted and broken. In *The Glass Menagerie* and *A Streetcar*

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Named Desire, southerner Tennessee Williams portrayed characters who, unsuited to modern life, retreat into the fantasy world of an earlier era. In *A Raisin in the Sun*, Lorraine Hansberry (1930–1965) looked at the American dream from the perspective of those who had been excluded. The first major Broadway play by an African-American writer, *A Raisin in the Sun* was hailed by critics as "universal," while also capturing unique aspects of the African-American experience. Politics, too, influenced playwrights. In the 1950s the U.S. government, suspicious of Communist activity in society, held hearings to root out Communist sympathizers. Senator Joseph McCarthy led the effort to identify people with ties to Communism and to pressure them into revealing the names of others who were also supporters of the cause. Arthur Miller's personal experiences with the House Un-American Activities Committee were the creative fodder for his most acclaimed play, *The Crucible,* in which he compared this "Red Scare" to the Salem witch trials.

In contemporary theater, there has been a shift back toward spectacular productions as commercial theater once again relies upon special effects, imaginative settings, and imaginary worlds. Musical theater has become very popular, and many musicals now have touring companies that take productions from Broadway to theaters all over the country. Like any art form, drama undergoes infinite adaptations to reflect the spirit of the times.

Conventions of Drama The two main types of drama are tragedy and comedy. A **tragedy** recounts the downfall of a central character, while a **comedy** is light and humorous in tone and usually ends happily. **Farces** and **melodramas** are exaggerations of these two forms that feature absurd plots, stereotypical characters, humorous dialogue, and over-the-top emotional displays. Most dramas employ many of the narrative techniques seen in fiction, but there are a few elements unique to the genre.

DRAMATIC ELEMENTS	
Script	the text of the play, similar to a book, structured and organized by acts and scenes.
Act	a major unit of action, similar to a chapter in a book. Some plays have as many as five acts.
Scene	a subdivision of an act that often signals a change in time or place.
Dialogue	the conversations characters have with each other. Critical moments in the dialogue can reveal key ideas and themes, character motivations, and conflict.
Actions	movements that correspond to the dialogue, which can help move the plot along or offer insight into emotions and motivations.
Stage Directions	italicized instructions that describe details about characters, such as when they enter and exit, how they look, speak, and react to plot events and other characters. The stage directions also present details about the setting, props, costumes, lighting, and mood of a play.
Exposition	background information that helps the audience understand events happening offstage or prior to other events, or explains the broader cultural, social, and historical context of a play. In Arthur Miller's *The Crucible,* the script relies heavily on exposition to explain the playwright's views on McCarthyism and the parallels he saw between the 1692 Salem witch trials and the 1954 Senate and House hearings on Communist activities.

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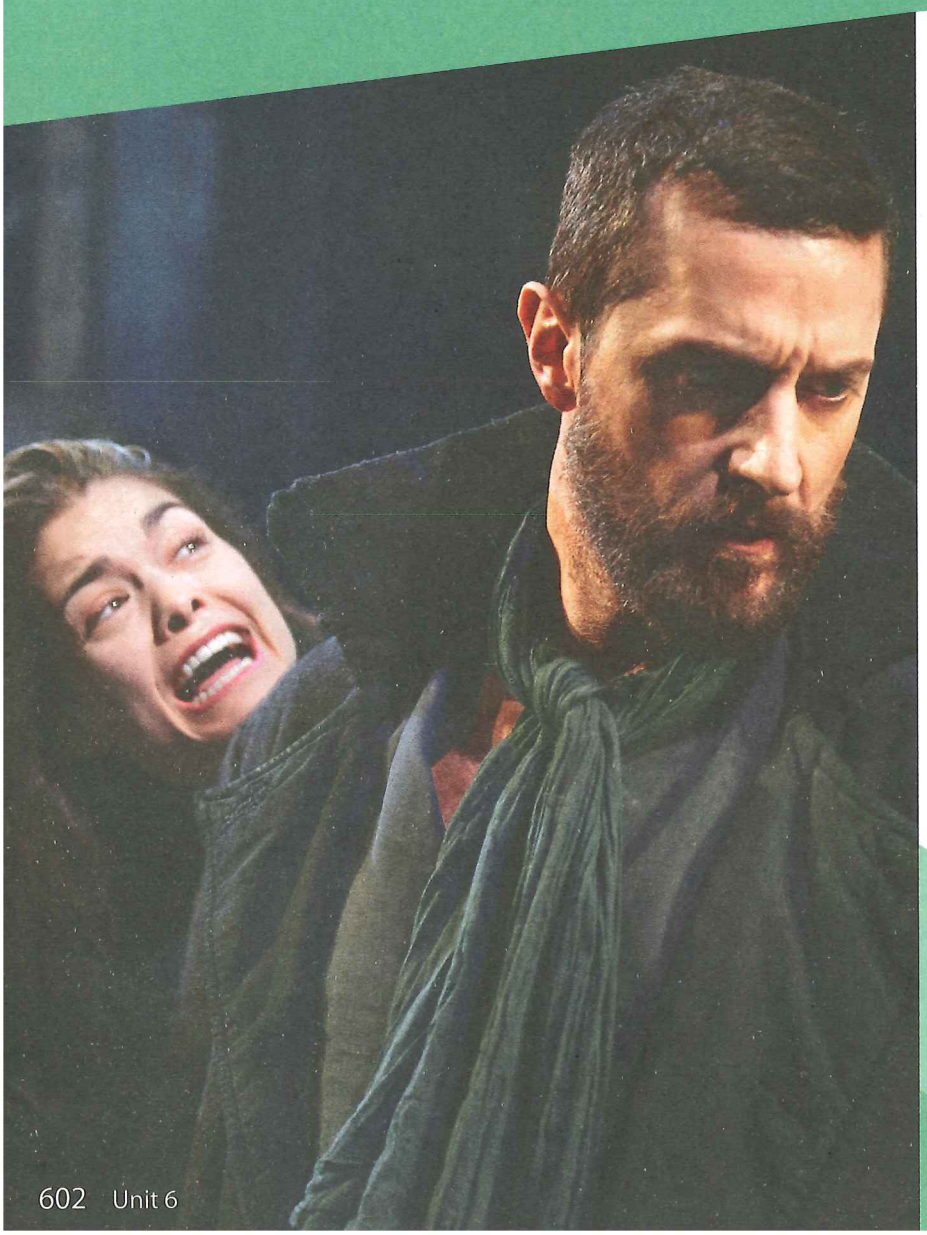
THE CRUCIBLE

Drama by **Arthur Miller**



ESSENTIAL QUESTION:

When should personal integrity come before civic duty?

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QUICK START

How would it feel to be wrongly accused of doing something illegal, immoral, or unethical? Discuss your ideas with a partner.

ANALYZE DRAMATIC ELEMENTS

The **plot** is the series of related events that make up the story of the drama. To understand how Miller structures his plot, look for these elements:

- The **conflict** is a struggle between opposing forces. In Act One, local and personal conflicts escalate into a major, widespread conflict.
- **Complications** are additional problems that make the conflict more difficult to resolve. In Act Two, several events occur that add intensity.
- The **climax** is the point of highest tension or excitement. In Act Three, an event occurs that has the potential to change the outcome of the conflict.
- The **resolution** is the part of the play where conflicts are brought to a close. In Act Four, threads of the plot are tied up and questions are answered.

As you read, notice how dramatic elements such as dialogue, stage directions, and exposition, advance the plot and develop the theme.

GENRE ELEMENTS: DRAMA

- is meant to be performed in front of an audience
- uses stage directions to describe characters, actions, setting, and mood
- uses dialogue to move the plot forward and convey the concerns of characters

ANALYZE CHARACTERS AND MOTIVATIONS

Miller reveals his characters' traits, relationships, and motivations—or reasons for behavior—through direct and indirect characterization. In **direct characterization,** specific details about a character are stated explicitly—often in the stage directions. **Indirect characterization** occurs when readers infer what a character is like based on clues in the text. Stage directions may provide these clues, but you should also look closely at what characters say (their **dialogue**) and how they behave (their **actions**).

In *The Crucible,* Miller incorporates three types of characters. As you read, note which characters fulfill these roles and how their interactions impact events.

- The **protagonist** is the central character of the play. This character is at the center of the conflict and often undergoes radical changes during the course of the play.
- The **antagonist** often opposes the protagonist, giving rise to the central conflict of the play.
- A **foil** is a minor character who provides a striking contrast to another character, thus emphasizing the other character's traits.

Throughout the play, the characters face **moral dilemmas**—situations in which there is a difficult choice between two courses of action. As you read, think about how motivations influence a character's choices when he or she is faced with a moral dilemma. What impact do these choices have on the plot and theme of the play?

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ANALYZE LITERARY DEVICES

An **allegory** is a work with a literal level of meaning and a symbolic one as well. In such a work, the characters and events represent broader ideas and concepts. The purpose of an allegory may be to convey a general truth about life, to teach a moral lesson, or to criticize a social institution.

On the surface, *The Crucible* is about the Salem witch trials, in which 200 individuals were accused of witchcraft between 1692 and 1693. However, Arthur Miller wrote *The Crucible* in the early 1950s at the height of the Red Scare. With this in mind, the play can be read as an allegory on McCarthyism.

In addition to allegory, Miller employs other literary devices in the play.

- A **paradox** is a statement that seems to contradict itself but may suggest an important truth.
- **Dramatic irony** is a contrast between appearance and reality in which the reader knows more about a situation or character than the characters do.
- **Figurative language** is language that is not literally true.

As you read, note how the various literary devices advance the plot, set a mood, or suggest a theme.

LANGUAGE CONVENTIONS

Dialogue Virtually everything of consequence in a drama—from plot details to character revelations—flows from dialogue, or the conversation between characters. Miller uses dialogue to convey critical information.

> **Uncle, the rumor of witchcraft is all about; I think you'd best go down and deny it yourself.**

In the example, Miller tells you what the main conflict centers around. As you read, note how the playwright advances the plot through dialogue.

ANNOTATION MODEL

NOTICE & NOTE

As you read, take notes on details that help you analyze characters, follow the plot, and evaluate literary devices. This excerpt shows one reader's notes on *The Crucible.*

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

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

The words "aye" and "bid" show the characters are from the past.

The reaction of Parris to the idea his daughter is sick by "unnatural causes" shows he is very worried that this was even said.

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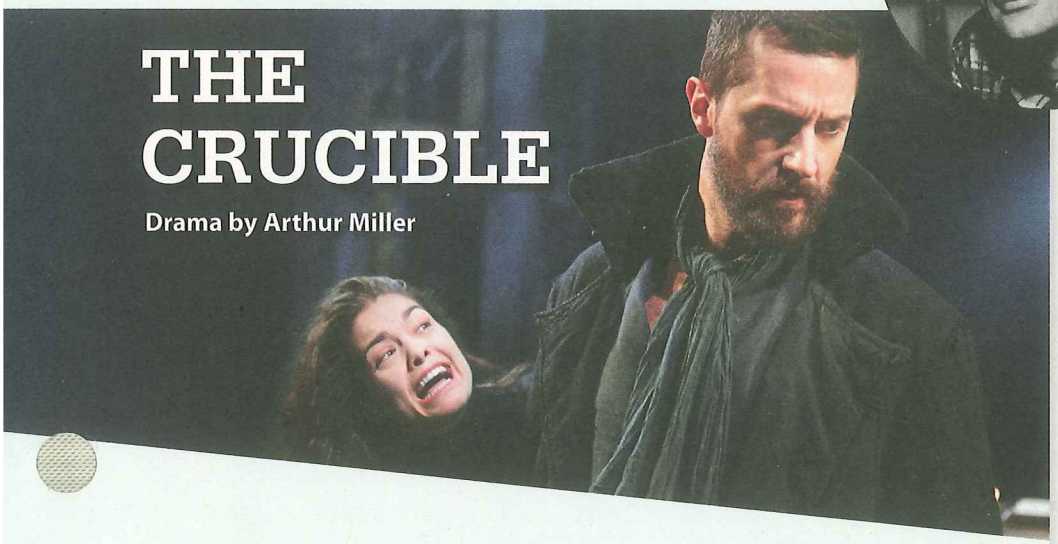
NOTICE & NOTE

BACKGROUND

Arthur Miller *(1915–2005) was born in New York City into an upper-middle-class family. His comfortable early life changed when the Great Depression eroded his family's economic circumstances. Miller was unable to go to college until he earned the tuition money by working in a warehouse. Eventually, he attended the University of Michigan. Miller won several awards for his plays during college and chose to pursue a career in the theater.* All My Sons *and* Death of a Salesman, *a play that won a Pulitzer Prize in 1949, made Miller a star.*



THE CRUCIBLE

Drama by Arthur Miller

Around the same time, hearings were being conducted by Congress to identify suspected Communists. Miller was called to testify before the committee about his association with the American Communist Party. Although he admitted to having attended a few meetings years earlier, he refused to "name names" of other people involved in the meetings. As a result, he was cited for contempt of Congress; this conviction was later overturned. The events of this time period inspired him to write The Crucible, *set during the Salem, Massachusetts, witch trials of 1692. He wrote the play to warn against mass hysteria and to plead for freedom and tolerance. In general, Miller's writing explores issues relevant to contemporary readers, such as the complexities of family relationships, personal responsibility, and morality. Many consider him to be the 20th century's greatest American playwright.*

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Notice & Note

Use the side margins to notice and note signposts in the text.

SETTING A PURPOSE

As you read, consider how dialogue and stage directions reveal characters' motivations and feelings about each other.

CAST OF CHARACTERS

(IN ORDER OF APPEARANCE)

Reverend Samuel Parris
Betty Parris
Tituba
Abigail Williams
John Proctor
Elizabeth Proctor
Susanna Walcott
Mrs. Ann Putnam
Thomas Putnam
Mercy Lewis
Mary Warren
Rebecca Nurse
Giles Corey
Reverend John Hale
Francis Nurse
Ezekiel Cheever
Marshal Herrick
Judge Hathorne
Martha Corey
Deputy Governor Danforth
Girls of Salem
Sarah Good

ACT ONE
An Overture

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

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

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

4 At the time of these events Parris was in his middle forties. In history he cut a villainous path, and there is very little good to be said for him. He believed he was being persecuted wherever he went, despite his best efforts to win people and God to his side. In meeting, he felt insulted if someone rose to shut the door without first asking his permission. He was a widower with no interest in children, or talent with them. He regarded them as young adults, and

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark words and phrases in paragraph 4 that describe Parris.

Infer: What impression do you get about Parris from these details? Are these details an example of direct characterization or indirect characterization? Explain.

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until this strange crisis he, like the rest of Salem, never conceived that the children were anything but thankful for being permitted to walk straight, eyes slightly lowered, arms at the sides, and mouths shut until bidden to speak.

5 His house stood in the "town"—but we today would hardly call it a village. The meeting house[1] was nearby, and from this point outward—toward the bay or inland—there were a few small-windowed, dark houses snuggling against the raw Massachusetts winter. Salem had been established hardly forty years before. To the European world the whole province was a barbaric frontier inhabited by a sect of fanatics who, nevertheless, were shipping out products of slowly increasing quantity and value.

6 No one can really know what their lives were like. They had no novelists—and would not have permitted anyone to read a novel if one were handy. Their creed forbade anything resembling a theater or "vain enjoyment." They did not celebrate Christmas, and a holiday from work meant only that they must concentrate even more upon prayer.

7 Which is not to say that nothing broke into this strict and somber way of life. When a new farmhouse was built, friends assembled to "raise the roof," and there would be special foods cooked and probably some potent cider passed around. There was a good supply of ne'er-do-wells in Salem, who dallied at the shovelboard[2] in Bridget Bishop's tavern. Probably more than the creed, hard work kept the morals of the place from spoiling, for the people were forced to fight the land like heroes for every grain of corn, and no man had very much time for fooling around.

8 That there were some jokers, however, is indicated by the practice of appointing a two-man patrol whose duty was to "walk forth in the time of God's worship to take notice of such as either lye about the meeting house, without attending to the word and ordinances, or that lye at home or in the fields without giving good account thereof, and to take the names of such persons, and to present them to the magistrates, whereby they may be accordingly proceeded against." This predilection for minding other people's business was time-honored among the people of Salem, and it undoubtedly created many of the suspicions which were to feed the coming madness. It was also, in my opinion, one of the things that a John Proctor would rebel against, for the time of the armed camp had almost passed, and since the country was reasonably—although not wholly—safe, the old disciplines were beginning to rankle. But, as in all such matters, the issue was not clear-cut, for danger was still a possibility, and in unity still lay the best promise of safety.

9 The edge of the wilderness was close by. The American continent stretched endlessly west, and it was full of mystery for them. It stood,

[1] **meeting house:** the most important building in the Puritan community, used both for worship and for meetings.

[2] **shovelboard:** a game in which a coin or disc is shoved across a board by hand.

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dark and threatening, over their shoulders night and day, for out of it Indian tribes marauded from time to time, and Reverend Parris had parishioners who had lost relatives to these heathen.

10 The parochial snobbery of these people was partly responsible for their failure to convert the Indians. Probably they also preferred to take land from heathens rather than from fellow Christians. At any rate, very few Indians were converted, and the Salem folk believed that the virgin forest was the Devil's last preserve, his home base and the citadel of his final stand. To the best of their knowledge the American forest was the last place on earth that was not paying homage to God.

11 For these reasons, among others, they carried about an air of innate resistance, even of persecution. Their fathers had, of course, been persecuted in England. So now they and their church found it necessary to deny any other sect its freedom, lest their New Jerusalem[3] be defiled and corrupted by wrong ways and deceitful ideas.

12 They believed, in short, that they held in their steady hands the candle that would light the world. We have inherited this belief, and it has helped and hurt us. It helped them with the discipline it gave them. They were a dedicated folk, by and large, and they had to be to survive the life they had chosen or been born into in this country.

13 The proof of their belief 's value to them may be taken from the opposite character of the first Jamestown settlement, farther south, in Virginia. The Englishmen who landed there were motivated mainly by a hunt for profit. They had thought to pick off the wealth of the new country and then return rich to England. They were a band of individualists, and a much more ingratiating group than the Massachusetts men. But Virginia destroyed them. Massachusetts tried to kill off the Puritans, but they combined; they set up a communal society which, in the beginning, was little more than an armed camp with an autocratic and very devoted leadership. It was, however, an autocracy by consent, for they were united from top to bottom by a commonly held ideology whose perpetuation was the reason and justification for all their sufferings. So their self-denial, their purposefulness, their suspicion of all vain pursuits, their hard-handed justice, were altogether perfect instruments for the conquest of this space so antagonistic to man.

14 But the people of Salem in 1692 were not quite the dedicated folk that arrived on the *Mayflower*. A vast differentiation had taken place, and in their own time a revolution had unseated the royal government and substituted a junta which was at this moment in power.[4] The times, to their eyes, must have been out of joint, and to

[3] **New Jerusalem:** in Christianity, a heavenly city and the last resting place of the souls saved by Jesus. It was considered the ideal city, and Puritans modeled their communities after it.

[4] **a junta** (hŏŏn´tə) **. . . power:** Junta is a Spanish term meaning "a small, elite ruling council." The reference here is to the group that led England's Glorious Revolution of 1688–1689.

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the common folk must have seemed as insoluble and complicated as do ours today. It is not hard to see how easily many could have been led to believe that the time of confusion had been brought upon them by deep and darkling forces. No hint of such speculation appears on the court record, but social disorder in any age breeds such mystical suspicions, and when, as in Salem, wonders are brought forth from below the social surface, it is too much to expect people to hold back very long from laying on the victims with all the force of their frustrations.

15 The Salem tragedy, which is about to begin in these pages, developed from a paradox. It is a paradox in whose grip we still live, and there is no prospect yet that we will discover its resolution. Simply, it was this: for good purposes, even high purposes, the people of Salem developed a theocracy, a combine of state and religious power whose function was to keep the community together, and to prevent any kind of disunity that might open it to destruction by material or ideological enemies. It was forged for a necessary purpose and accomplished that purpose. But all organization is and must be grounded on the idea of exclusion and prohibition, just as two objects cannot occupy the same space. Evidently the time came in New England when the repressions of order were heavier than seemed warranted by the dangers against which the order was organized. The witch-hunt was a perverse manifestation of the panic which set in among all classes when the balance began to turn toward greater individual freedom.

16 When one rises above the individual villainy displayed, one can only pity them all, just as we shall be pitied someday. It is still impossible for man to organize his social life without repressions, and the balance has yet to be struck between order and freedom.

17 The witch-hunt was not, however, a mere repression. It was also, and as importantly, a long overdue opportunity for everyone so inclined to express publicly his guilt and sins, under the cover of accusations against the victims. It suddenly became possible—and patriotic and holy—for a man to say that Martha Corey had come into his bedroom at night, and that, while his wife was sleeping at his side, Martha laid herself down on his chest and "nearly suffocated him." Of course it was her spirit only, but his satisfaction at confessing himself was no lighter than if it had been Martha herself. One could not ordinarily speak such things in public.

18 Long-held hatreds of neighbors could now be openly expressed, and vengeance taken, despite the Bible's charitable injunctions. Land-lust which had been expressed before by constant bickering over boundaries and deeds, could now be elevated to the arena of morality; one could cry witch against one's neighbor and feel perfectly justified in the bargain. Old scores could be settled on a plane of heavenly combat between Lucifer and the Lord; suspicions and the envy of the miserable toward the happy could and did burst out in the general revenge.

ANALYZE LITERARY DEVICES

Annotate: Mark the paradox that Miller refers to in the final section of the exposition.

Interpret: How does the paradox illuminate the playwright's perspective on his subject?

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NOTICE & NOTE

19 (Reverend Parris *is praying now, and, though we cannot hear his words, a sense of his confusion hangs about him. He mumbles, then seems about to weep; then he weeps, then prays again; but his daughter does not stir on the bed.*

20 *The door opens, and his Negro slave enters.* Tituba *is in her forties.* Parris *brought her with him from Barbados, where he spent some years as a merchant before entering the ministry. She enters as one does who can no longer bear to be barred from the sight of her beloved, but she is also very frightened because her slave sense has warned her that, as always, trouble in this house eventually lands on her back.*)

21 **Tituba** (*already taking a step backward*). My Betty be hearty soon?

22 **Parris.** Out of here!

23 **Tituba** (*backing to the door*). My Betty not goin' die . . .

24 **Parris** (*scrambling to his feet in a fury*). Out of my sight! (*She is gone.*) Out of my—(*He is overcome with sobs. He clamps his teeth against them and closes the door and leans against it, exhausted.*) Oh, my God! God help me! (*Quaking with fear, mumbling to himself through his sobs, he goes to the bed and gently takes* Betty's *hand.*) Betty. Child. Dear child. Will you wake, will you open up your eyes! Betty, little one . . .

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark the description of Abigail's personality in paragraph 25.

Infer: What does this description suggest about whether Parris should believe what she says?

25 (*He is bending to kneel again when his niece,* Abigail Williams, *seventeen, enters—a strikingly beautiful girl, an orphan, with an endless capacity for dissembling. Now she is all worry and apprehension and propriety.*)

26 **Abigail.** Uncle? (*He looks to her.*) Susanna Walcott's here from Doctor Griggs.

27 **Parris.** Oh? Let her come, let her come.

28 **Abigail** (*leaning out the door to call to Susanna, who is down the hall a few steps*). Come in, Susanna. (Susanna Walcott, *a little younger than* Abigail, *a nervous, hurried girl, enters.*)

29 **Parris** (*eagerly*). What does the doctor say, child?

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

31 **Parris.** Then he must search on.

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

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

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34 **Susanna.** Aye, sir. He bid me tell you. (*She turns to go.*)

35 **Abigail.** Speak nothin' of it in the village, Susanna.

36 **Parris.** Go directly home and speak nothing of unnatural causes.

37 **Susanna.** Aye, sir. I pray for her. (*She goes out.*)

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

39 **Parris** (*pressed, turns on her*). And what shall I say to them? That my daughter and my niece I discovered dancing like heathen in the forest?

40 **Abigail.** Uncle, we did dance; let you tell them I confessed it—and I'll be whipped if I must be. But they're speakin' of witchcraft. Betty's not witched.

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

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

43 **Parris.** Child. Sit you down.

44 **Abigail** (*quavering, as she sits*). I would never hurt Betty. I love her dearly.

45 **Parris.** Now look you, child, your punishment will come in its time. But if you trafficked with[5] spirits in the forest I must know it now, for surely my enemies will, and they will ruin me with it.

46 **Abigail.** But we never conjured spirits.

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

48 **Abigail.** I have heard of it, uncle.

49 **Parris.** There is a faction that is sworn to drive me from my pulpit. Do you understand that?

50 **Abigail.** I think so, sir.

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

52 **Abigail.** It were sport, uncle!

53 **Parris** (*pointing at* Betty). You call this sport? (*She lowers her eyes. He pleads.*) Abigail, if you know something that may help the doctor, for God's sake tell it to me. (*She is silent.*) I saw Tituba waving her arms

[5] **trafficked with:** met with.

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over the fire when I came on you. Why was she doing that? And I heard a screeching and gibberish coming from her mouth. She were swaying like a dumb beast over that fire!

54 **Abigail.** She always sings her Barbados songs, and we dance.

55 **Parris.** I cannot blink what I saw, Abigail, for my enemies will not blink it. I saw a dress lying on the grass.

56 **Abigail** (*innocently*). A dress?

57 **Parris** (*It is very hard to say*). Aye, a dress. And I thought I saw—someone naked running through the trees!

58 **Abigail** (*in terror*). No one was naked! You mistake yourself, uncle!

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

60 **Abigail.** There is nothin' more. I swear it, uncle.

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

62 **Abigail** (*with an edge of resentment*). Why, I am sure it is, sir. There be no blush about my name.[6]

63 **Parris** (*to the point*). Abigail, is there any other cause than you have told me, for your being discharged from Goody[7] Proctor's service? I have heard it said, and I tell you as I heard it, that she comes so rarely to the church this year for she will not sit so close to something soiled. What signified that remark?

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

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

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

67 **Parris.** No—no.

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[6] **There be . . . my name:** There is nothing wrong with my reputation.

[7] **Goody:** short for *goodwife*, the Puritan equivalent of *Mrs.*

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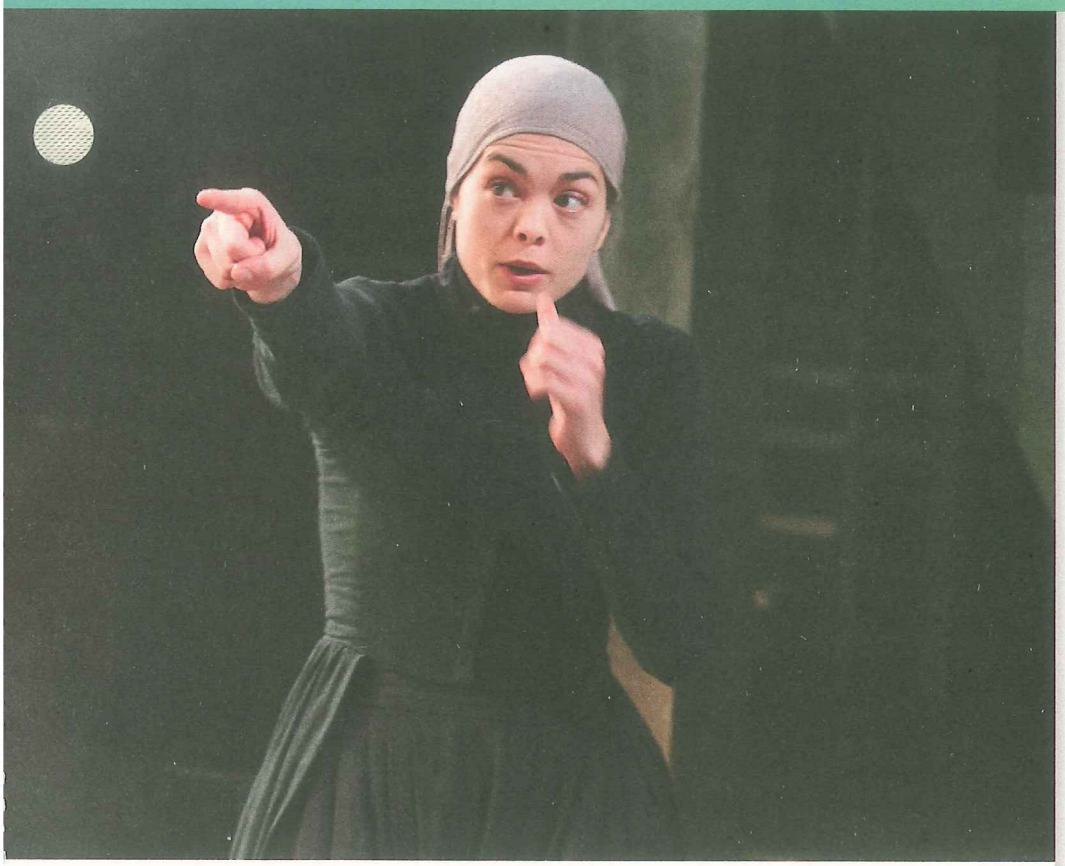

NOTICE & NOTE

68 **Abigail** (*in a temper*). My name is good in the village! I will not have it said my name is soiled! Goody Proctor is a gossiping liar!

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

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

71 **Mrs. Putnam** (*full of breath, shiny-eyed*). It is a marvel. It is surely a stroke of hell upon you.

72 **Parris.** No, Goody Putnam, it is—

73 **Mrs. Putnam** (*glancing at* Betty). How high did she fly, how high?

74 **Parris.** No, no, she never flew—

75 **Mrs. Putnam** (*very pleased with it*). Why, it's sure she did. Mr. Collins saw her goin' over Ingersoll's barn, and come down light as bird, he says!

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

77 **Putnam.** It is a providence the thing is out now! It is a providence. (*He goes directly to the bed.*)

78 **Parris.** What's out, sir, what's—?

79 (Mrs. Putnam *goes to the bed.*)

CONTRASTS AND CONTRADICTIONS

Notice & Note: Mark words in paragraphs 66–68 that show a new side of Abigail.

Cite Text Evidence: What new side of Abigail is revealed in her behavior and the stage directions in these lines?

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NOTICE & NOTE

80 **Putnam** (*looking down at* Betty). Why, *her eyes* is closed! Look you, Ann.

81 **Mrs. Putnam.** Why, that's strange. (*to* Parris) Ours is open.

82 **Parris** (*shocked*). Your Ruth is sick?

83 **Mrs. Putnam** (*with vicious certainty*). I'd not call it sick; the Devil's touch is heavier than sick. It's death, y'know, it's death drivin' into them, forked and hoofed.

84 **Parris.** Oh, pray not! Why, how does Ruth ail?

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

86 (Parris *is struck.*)

87 **Putnam** (*as though for further details*). They say you've sent for Reverend Hale of Beverly?

88 **Parris** (*with dwindling conviction now*). A precaution only. He has much experience in all demonic arts, and I—

89 **Mrs. Putnam.** He has indeed; and found a witch in Beverly last year, and let you remember that.

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

91 **Putnam.** No witchcraft! Now look you, Mr. Parris—

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

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

94 Thomas Putnam was the eldest son of the richest man in the village. He had fought the Indians at Narragansett,[8] and was deeply interested in parish affairs. He undoubtedly felt it poor payment that the village should so blatantly disregard his candidate for one of its more important offices, especially since he regarded himself as the intellectual superior of most of the people around him.

95 His vindictive nature was demonstrated long before the witchcraft began. Another former Salem minister, George Burroughs, had had to borrow money to pay for his wife's funeral, and, since

[8] **fought the Indians at Narragansett:** The Puritans fought a series of battles against the Narragansett Indians over territory that both groups had settled on.

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the parish was remiss in his salary, he was soon bankrupt. Thomas and his brother John had Burroughs jailed for debts the man did not owe. The incident is important only in that Burroughs succeeded in becoming minister where Bayley, Thomas Putnam's brother-in-law, had been rejected; the motif of resentment is clear here. Thomas Putnam felt that his own name and the honor of his family had been smirched by the village, and he meant to right matters however he could.

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

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

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

99 **Parris.** But, Thomas, you cannot—

100 **Putnam.** Ann! Tell Mr. Parris what you have done.

101 **Mrs. Putnam.** Reverend Parris, I have laid seven babies unbaptized in the earth. Believe me, sir, you never saw more hearty babies born. And yet, each would wither in my arms the very night of their birth. I have spoke nothin', but my heart has clamored intimations.[9] And now, this year, my Ruth, my only—I see her turning strange. A secret child she has become this year, and shrivels like a sucking mouth were pullin' on her life too. And so I thought to send her to your Tituba—

102 **Parris.** To Tituba! What may Tituba—?

103 **Mrs. Putnam.** Tituba knows how to speak to the dead, Mr. Parris.

104 **Parris.** Goody Ann, it is a formidable sin to conjure up the dead!

105 **Mrs. Putnam.** I take it on my soul, but who else may surely tell us what person murdered my babies?

106 **Parris** (*horrified*). Woman!

107 **Mrs. Putnam.** They were murdered, Mr. Parris! And mark this proof! Mark it! Last night my Ruth were ever so close to their little spirits; I know it, sir. For how else is she struck dumb now except

[9] **clamored intimations** (klăm´ərd ĭn´tə-mā-shənz): nagging suspicions.

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark details in paragraph 98 that suggest a threat from Mr. Putman against Parris.

Analyze: What moral dilemma is evident in the exchange between Putnam and Parris?

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some power of darkness would stop her mouth? It is a marvelous sign, Mr. Parris!

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

109 **Parris** (*to* Abigail). Then you were conjuring spirits last night.

110 **Abigail** (*whispering*). Not I, sir—Tituba and Ruth.

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

112 **Putnam.** You are not undone! Let you take hold here. Wait for no one to charge you—declare it yourself. You have discovered witchcraft—

113 **Parris.** In my house? In my house, Thomas? They will topple me with this! They will make of it a—

114 (*Enter* Mercy Lewis, *the Putnams' servant, a fat, sly, merciless girl of eighteen.*)

115 **Mercy.** Your pardons. I only thought to see how Betty is.

116 **Putnam.** Why aren't you home? Who's with Ruth?

117 **Mercy.** Her grandma come. She's improved a little, I think—she give a powerful sneeze before.

118 **Mrs. Putnam.** Ah, there's a sign of life!

119 **Mercy.** I'd fear no more, Goody Putnam. It were a grand sneeze; another like it will shake her wits together, I'm sure. (*She goes to the bed to look.*)

120 **Parris.** Will you leave me now, Thomas? I would pray a while alone.

121 **Abigail.** Uncle, you've prayed since midnight. Why do you not go down and—

122 **Parris.** No—no. (*to* Putnam) I have no answer for that crowd. I'll wait till Mr. Hale arrives. (*to get* Mrs. Putnam *to leave*) If you will, Goody Ann . . .

123 **Putnam.** Now look you, sir. Let you strike out against the Devil, and the village will bless you for it! Come down, speak to them—pray with them. They're thirsting for your word, Mister! Surely you'll pray with them.

124 **Parris** (*swayed*). I'll lead them in a psalm, but let you say nothing of witchcraft yet. I will not discuss it. The cause is yet unknown. I have had enough contention since I came; I want no more.

125 **Mrs. Putnam.** Mercy, you go home to Ruth, d'y'hear?

126 **Mercy.** Aye, mum.

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(Mrs. Putnam *goes out.*)

Parris (*to* Abigail). If she starts for the window, cry for me at once.

Abigail. I will, uncle.

Parris (*to* Putnam). There is a terrible power in her arms today. (*He goes out with* Putnam.)

Abigail (*with hushed trepidation*). How is Ruth sick?

Mercy. It's weirdish, I know not—she seems to walk like a dead one since last night.

Abigail (*turns at once and goes to* Betty, *and now, with fear in her voice*). Betty? (Betty *doesn't move. She shakes her.*) Now stop this! Betty! Sit up now!

(Betty *doesn't stir.* Mercy *comes over.*)

Mercy. Have you tried beatin' her? I gave Ruth a good one and it waked her for a minute. Here, let me have her.

Abigail (*holding* Mercy *back*). No, he'll be comin' up. Listen, now; if they be questioning us, tell them we danced—I told him as much already.

Mercy. Aye. And what more?

Abigail. He knows Tituba conjured Ruth's sisters to come out of the grave.

Mercy. And what more?

Abigail. He saw you naked.

Mercy (*clapping her hands together with a frightened laugh*). Oh, Jesus!

(*Enter* Mary Warren, *breathless. She is seventeen, a subservient, naive, lonely girl.*)

Mary Warren. What'll we do? The village is out! I just come from the farm; the whole country's talkin' witchcraft! They'll be callin' us witches, Abby!

Mercy (*pointing and looking at* Mary Warren). She means to tell, I know it.

Mary Warren. Abby, we've got to tell. Witchery's a hangin' error, a hangin' like they done in Boston two year ago! We must tell the truth, Abby! You'll only be whipped for dancin', and the other things!

Abigail. Oh, *we'll* be whipped!

Mary Warren. I never done none of it, Abby. I only looked!

Mercy (*moving menacingly toward* Mary). Oh, you're a great one for lookin', aren't you, Mary Warren? What a grand peeping courage you have!

(Betty, *on the bed, whimpers.* Abigail *turns to her at once.*)

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NOTICE & NOTE

150 **Abigail.** Betty? (*She goes to* Betty.) Now, Betty, dear, wake up now. It's Abigail. (*She sits* Betty *up and furiously shakes her.*) I'll beat you, Betty! (Betty *whimpers.*) My, you seem improving. I talked to your papa and I told him everything. So there's nothing to—

151 **Betty** (*darts off the bed, frightened of* Abigail, *and flattens herself against the wall*). I want my mama!

152 **Abigail** (*with alarm, as she cautiously approaches* Betty). What ails you, Betty? Your mama's dead and buried.

153 **Betty.** I'll fly to Mama. Let me fly! (*She raises her arms as though to fly, and streaks for the window, gets one leg out.*)

154 **Abigail** (*pulling her away from the window*). I told him everything; he knows now, he knows everything we—

155 **Betty.** You drank blood, Abby! You didn't tell him that!

156 **Abigail.** Betty, you never say that again! You will never—

157 **Betty.** You did, you did! You drank a charm to kill John Proctor's wife! You drank a charm to kill Goody Proctor!

158 **Abigail** (*smashes her across the face*). Shut it! Now shut it!

159 **Betty** (*collapsing on the bed*). Mama, Mama! (*She dissolves into sobs.*)

160 **Abigail.** Now look you. All of you. We danced. And Tituba conjured Ruth Putnam's dead sisters. And that is all. And mark this. Let either of you breathe a word, or the edge of a word, about the other things, and I will come to you in the black of some terrible night and I will bring a pointy reckoning that will shudder you.[10] And you know I can do it; I saw Indians smash my dear parents' heads on the pillow next to mine, and I have seen some reddish work done at night, and I can make you wish you had never seen the sun go down! (*She goes to* Betty *and roughly sits her up.*) Now, you—sit up and stop this!

161 (*But* Betty *collapses in her hands and lies inert on the bed.*)

162 **Mary Warren** (*with hysterical fright*). What's got her? (Abigail *stares in fright at* Betty.) Abby, she's going to die! It's a sin to conjure, and we—

163 **Abigail** (*starting for* Mary). I say shut it, Mary Warren! (*Enter* John Proctor. *On seeing him,* Mary Warren *leaps in fright.*)

164 Proctor was a farmer in his middle thirties. He need not have been a partisan of any faction in the town, but there is evidence to suggest that he had a sharp and biting way with hypocrites. He was the kind of man—powerful of body, even-tempered, and not easily led—who cannot refuse support to partisans without drawing their deepest resentment. In Proctor's presence a fool felt his foolishness instantly—and a Proctor is always marked for calumny[11] therefore.

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark details in paragraphs 158–160 that reveal Abigail's relationship to the other girls.

Analyze: What does Abigail's behavior in these lines reveal about her character and motivations?

[10] **bring . . . shudder you:** inflict a terrifying punishment on you.
[11] **marked for calumny** (kăl´əm-nē): singled out to have lies told about him.

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165 But as we shall see, the steady manner he displays does not spring from an untroubled soul. He is a sinner, a sinner not only against the moral fashion of the time, but against his own vision of decent conduct. These people had no ritual for the washing away of sins. It is another trait we inherited from them, and it has helped to discipline us as well as to breed hypocrisy among us. Proctor, respected and even feared in Salem, has come to regard himself as a kind of fraud. But no hint of this has yet appeared on the surface, and as he enters from the crowded parlor below it is a man in his prime we see, with a quiet confidence and an unexpressed, hidden force. Mary Warren, his servant, can barely speak for embarrassment and fear.

166 **Mary Warren.** Oh! I'm just going home, Mr. Proctor.

167 **Proctor.** Be you foolish, Mary Warren? Be you deaf? I forbid you leave the house, did I not? Why shall I pay you? I am looking for you more often than my cows!

168 **Mary Warren.** I only come to see the great doings in the world.

169 **Proctor.** I'll show you a great doin' on your arse one of these days. Now get you home; my wife is waitin' with your work! (*Trying to retain a shred of dignity, she goes slowly out.*)

170 **Mercy Lewis** (*both afraid of him and strangely titillated*). I'd best be off. I have my Ruth to watch. Good morning, Mr. Proctor.

171 (Mercy *sidles out. Since* Proctor*'s entrance,* Abigail *has stood as though on tiptoe, absorbing his presence, wide-eyed. He glances at her, then goes to* Betty *on the bed.*)

172 **Abigail.** Gah! I'd almost forgot how strong you are, John Proctor!

173 **Proctor** (*looking at* Abigail *now, the faintest suggestion of a knowing smile on his face*). What's this mischief here?

174 **Abigail** (*with a nervous laugh*). Oh, she's only gone silly somehow.

175 **Proctor.** The road past my house is a pilgrimage to Salem all morning. The town's mumbling witchcraft.

176 **Abigail.** Oh, posh! (*Winningly she comes a little closer, with a confidential, wicked air.*) We were dancin' in the woods last night, and my uncle leaped in on us. She took fright, is all.

177 **Proctor** (*his smile widening*). Ah, you're wicked yet, aren't y'! (*A trill of expectant laughter escapes her, and she dares come closer, feverishly looking into his eyes.*) You'll be clapped in the stocks before you're twenty.

178 (*He takes a step to go, and she springs into his path.*)

179 **Abigail.** Give me a word, John. A soft word. (*Her concentrated desire destroys his smile.*)

180 **Proctor.** No, no, Abby. That's done with.

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181 **Abigail** (*tauntingly*). You come five mile to see a silly girl fly? I know you better.

182 **Proctor** (*setting her firmly out of his path*). I come to see what mischief your uncle's brewin' now. (*with final emphasis*) Put it out of mind, Abby.

183 **Abigail** (*grasping his hand before he can release her*). John—I am waitin' for you every night.

184 **Proctor.** Abby, I never give you hope to wait for me.

185 **Abigail** (*now beginning to anger—she can't believe it*). I have something better than hope, I think!

186 **Proctor.** Abby, you'll put it out of mind. I'll not be comin' for you more.

187 **Abigail.** You're surely sportin' with me.

188 **Proctor.** You know me better.

189 **Abigail.** I know how you clutched my back behind your house and sweated like a stallion whenever I come near! Or did I dream that? It's she put me out, you cannot pretend it were you. I saw your face when she put me out, and you loved me then and you do now!

190 **Proctor.** Abby, that's a wild thing to say—

191 **Abigail.** A wild thing may say wild things. But not so wild, I think. I have seen you since she put me out; I have seen you nights.

192 **Proctor.** I have hardly stepped off my farm this sevenmonth.

193 **Abigail.** I have a sense for heat, John, and yours has drawn me to my window, and I have seen you looking up, burning in your loneliness. Do you tell me you've never looked up at my window?

194 **Proctor.** I may have looked up.

195 **Abigail** (*now softening*). And you must. You are no wintry man. I *know* you, John. I know you. (*She is weeping.*) I cannot sleep for dreamin'; I cannot dream but I wake and walk about the house as though I'd find you comin' through some door. (*She clutches him desperately*).

196 **Proctor** (*gently pressing her from him, with great sympathy but firmly*). Child—

197 **Abigail** (*with a flash of anger*). How do you call me child!

198 **Proctor.** Abby, I may think of you softly from time to time. But I will cut off my hand before I'll ever reach for you again. Wipe it out of mind. We never touched, Abby.

199 **Abigail.** Aye, but we did.

200 **Proctor.** Aye, but we did not.

201 **Abigail** (*with a bitter anger*). Oh, I marvel how such a strong man may let such a sickly wife be—

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark details in paragraph 195 that reveal how Abigail feels about Proctor.

Interpret: What conflict emerges between Abigail and Proctor?

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202 **Proctor** (*angered—at himself as well*). You'll speak nothin' of Elizabeth!

203 **Abigail.** She is blackening my name in the village! She is telling lies about me! She is a cold, sniveling woman, and you bend to her! Let her turn you like a—

204 **Proctor** (*shaking her*). Do you look for whippin'?

205 (*A psalm is heard being sung below.*)

206 **Abigail** (*in tears*). I look for John Proctor that took me from my sleep and put knowledge in my heart! I never knew what pretense Salem was, I never knew the lying lessons I was taught by all these Christian women and their covenanted[12] men! And now you bid me tear the light out of my eyes? I will not, I cannot! You loved me, John Proctor,

[12] **covenanted** (kŭv´ə-nən-tĭd): In Puritan religious practice, the men of a congregation would make an agreement, or covenant, to govern the community and abide by its beliefs and practices.

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and whatever sin it is, you love me yet! (*He turns abruptly to go out. She rushes to him.*) John, pity me, pity me!

207 (*The words "going up to Jesus" are heard in the psalm, and* Betty *claps her ears suddenly and whines loudly.*)

208 **Abigail.** Betty? (*She hurries to* Betty, *who is now sitting up and screaming.* Proctor *goes to* Betty *as* Abigail *is trying to pull her hands down, calling* "Betty!")

209 **Proctor** (*growing unnerved*). What's she doing? Girl, what ails you? Stop that wailing!

210 (*The singing has stopped in the midst of this, and now* Parris *rushes in.*)

211 **Parris.** What happened? What are you doing to her? Betty! (*He rushes to the bed, crying,* "Betty, Betty!" Mrs. Putnam *enters, feverish with curiosity, and with her* Thomas Putnam *and* Mercy Lewis. Parris, *at the bed, keeps lightly slapping* Betty's *face, while she moans and tries to get up.*)

212 **Abigail.** She heard you singin' and suddenly she's up and screamin'.

213 **Mrs. Putnam.** The psalm! The psalm! She cannot bear to hear the Lord's name!

214 **Parris.** No. God forbid. Mercy, run to the doctor! Tell him what's happened here! (Mercy Lewis *rushes out.*)

215 **Mrs. Putnam.** Mark it for a sign, mark it!

216 (Rebecca Nurse, *seventy-two, enters. She is white-haired, leaning upon her walking-stick.*)

217 **Putnam** (*pointing at the whimpering* Betty). That is a notorious sign of witchcraft afoot, Goody Nurse, a prodigious sign!

218 **Mrs. Putnam.** My mother told me that! When they cannot bear to hear the name of—

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219 **Parris** (*trembling*). Rebecca, Rebecca, go to her, we're lost. She suddenly cannot bear to hear the Lord's—

220 (Giles Corey, *eighty-three, enters. He is knotted with muscle, canny, inquisitive, and still powerful.*)

221 **Rebecca.** There is hard sickness here, Giles Corey, so please to keep the quiet.

222 **Giles.** I've not said a word. No one here can testify I've said a word. Is she going to fly again? I hear she flies.

223 **Putnam.** Man, be quiet now!

224 (*Everything is quiet.* Rebecca *walks across the room to the bed. Gentleness exudes from her.* Betty *is quietly whimpering, eyes shut.* Rebecca *simply stands over the child, who gradually quiets.*)

225 And while they are so absorbed, we may put a word in for Rebecca. Rebecca was the wife of Francis Nurse, who, from all accounts, was one of those men for whom both sides of the argument had to have respect. He was called upon to arbitrate disputes as though he were an unofficial judge, and Rebecca also enjoyed the high opinion most people had for him. By the time of the delusion,[13] they had three hundred acres, and their children were settled in separate homesteads within the same estate. However, Francis had originally rented the land, and one theory has it that, as he gradually paid for it and raised his social status, there were those who resented his rise.

226 Another suggestion to explain the systematic campaign against Rebecca, and inferentially against Francis, is the land war he fought with his neighbors, one of whom was a Putnam. This squabble grew to the proportions of a battle in the woods between partisans of both sides, and it is said to have lasted for two days. As for Rebecca herself, the general opinion of her character was so high that to explain how anyone dared cry her out for a witch—and more, how adults could bring themselves to lay hands on her—we must look to the fields and boundaries of that time.

227 As we have seen, Thomas Putnam's man for the Salem ministry was Bayley. The Nurse clan had been in the faction that prevented Bayley's taking office. In addition, certain families allied to the Nurses by blood or friendship, and whose farms were contiguous with the Nurse farm or close to it, combined to break away from the Salem town authority and set up Topsfield, a new and independent entity whose existence was resented by old Salemites.

228 That the guiding hand behind the outcry was Putnam's is indicated by the fact that, as soon as it began, this Topsfield-Nurse faction absented themselves from church in protest and disbelief. It was Edward and Jonathan Putnam who signed the first complaint

[13] **the time of the delusion:** the era of the witchcraft accusations and trials.

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against Rebecca; and Thomas Putnam's little daughter was the one who fell into a fit at the hearing and pointed to Rebecca as her attacker. To top it all, Mrs. Putnam—who is now staring at the bewitched child on the bed—soon accused Rebecca's spirit of "tempting her to iniquity," a charge that had more truth in it than Mrs. Putnam could know.

229 **Mrs. Putnam** (*astonished*). What have you done?

230 (Rebecca, *in thought, now leaves the bedside and sits.*)

231 **Parris** (*wondrous and relieved*). What do you make of it, Rebecca?

232 **Putnam** (*eagerly*). Goody Nurse, will you go to my Ruth and see if you can wake her?

233 **Rebecca** (*sitting*). I think she'll wake in time. Pray calm yourselves. I have eleven children, and I am twenty-six times a grandma, and I have seen them all through their silly seasons, and when it come on them they will run the Devil bowlegged keeping up with their mischief. I think she'll wake when she tires of it. A child's spirit is like a child, you can never catch it by running after it; you must stand still, and, for love, it will soon itself come back.

234 **Proctor.** Aye, that's the truth of it, Rebecca.

235 **Mrs. Putnam.** This is no silly season, Rebecca. My Ruth is bewildered, Rebecca; she cannot eat.

236 **Rebecca.** Perhaps she is not hungered yet. (*to* Parris) I hope you are not decided to go in search of loose spirits, Mr. Parris. I've heard promise of that outside.

237 **Parris.** A wide opinion's running in the parish that the Devil may be among us, and I would satisfy them that they are wrong.

238 **Proctor.** Then let you come out and call them wrong. Did you consult the wardens[14] before you called this minister to look for devils?

239 **Parris.** He is not coming to look for devils!

240 **Proctor.** Then what's he coming for?

241 **Putnam.** There be children dyin' in the village, Mister!

242 **Proctor.** I seen none dyin'. This society will not be a bag to swing around your head, Mr. Putnam. (*to* Parris) Did you call a meeting before you—?

243 **Putnam.** I am sick of meetings; cannot the man turn his head without he have a meeting?

244 **Proctor.** He may turn his head, but not to Hell!

245 **Rebecca.** Pray, John, be calm. (*Pause. He defers to her.*) Mr. Parris, I think you'd best send Reverend Hale back as soon as he come. This

[14] **wardens:** officers appointed to keep order.

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will set us all to arguin' again in the society, and we thought to have peace this year. I think we ought rely on the doctor now, and good prayer.

246 **Mrs. Putnam.** Rebecca, the doctor's baffled!

247 **Rebecca.** If so he is, then let us go to God for the cause of it. There is prodigious danger in the seeking of loose spirits. I fear it, I fear it. Let us rather blame ourselves and—

248 **Putnam.** How may we blame ourselves? I am one of nine sons; the Putnam seed have peopled this province. And yet I have but one child left of eight—and now she shrivels!

249 **Rebecca.** I cannot fathom that.

250 **Mrs. Putnam** (*with a growing edge of sarcasm*). But I must! You think it God's work you should never lose a child, nor grandchild either, and I bury all but one? There are wheels within wheels in this village, and fires within fires!

251 **Putnam** (*to* Parris). When Reverend Hale comes, you will proceed to look for signs of witchcraft here.

252 **Proctor** (*to* Putnam). You cannot command Mr. Parris. We vote by name in this society, not by acreage.

253 **Putnam.** I never heard you worried so on this society, Mr. Proctor. I do not think I saw you at Sabbath meeting since snow flew.

254 **Proctor.** I have trouble enough without I come five mile to hear him preach only hellfire and bloody damnation. Take it to heart, Mr. Parris. There are many others who stay away from church these days because you hardly ever mention God any more.

255 **Parris** (*now aroused*). Why, that's a drastic charge!

256 **Rebecca.** It's somewhat true; there are many that quail to bring their children—

257 **Parris.** I do not preach for children, Rebecca. It is not the children who are unmindful of their obligations toward this ministry.

258 **Rebecca.** Are there really those unmindful?

259 **Parris.** I should say the better half of Salem village—

260 **Putnam.** And more than that!

261 **Parris.** Where is my wood? My contract provides I be supplied with all my firewood. I am waiting since November for a stick, and even in November I had to show my frostbitten hands like some London beggar!

262 **Giles.** You are allowed six pound a year to buy your wood, Mr. Parris.

263 **Parris.** I regard that six pound as part of my salary. I am paid little enough without I spend six pound on firewood.

264 **Proctor.** Sixty, plus six for firewood—

NOTICE & NOTE

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark details in paragraph 245 that show Rebecca is religious.

Interpret: How does her faith in God differ from Mr. Putnam's?

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NOTICE & NOTE

Parris. The salary is sixty-six pound, Mr. Proctor! I am not some preaching farmer with a book under my arm; I am a graduate of Harvard College.

Giles. Aye, and well instructed in arithmetic!

Parris. Mr. Corey, you will look far for a man of my kind at sixty pound a year! I am not used to this poverty; I left a thrifty business in the Barbados to serve the Lord. I do not fathom it, why am I persecuted here? I cannot offer one proposition but there be a howling riot of argument. I have often wondered if the Devil be in it somewhere; I cannot understand you people otherwise.

Proctor. Mr. Parris, you are the first minister ever did demand the deed to this house—

Parris. Man! Don't a minister deserve a house to live in?

Proctor. To live in, yes. But to ask ownership is like you shall own the meeting house itself; the last meeting I were at you spoke so long on deeds and mortgages I thought it were an auction.

Parris. I want a mark of confidence, is all! I am your third preacher in seven years. I do not wish to be put out like the cat whenever some majority feels the whim. You people seem not to comprehend that a minister is the Lord's man in the parish; a minister is not to be so lightly crossed and contradicted—

Putnam. Aye!

Parris. There is either obedience or the church will burn like Hell is burning!

Proctor. Can you speak one minute without we land in Hell again? I am sick of Hell!

Parris. It is not for you to say what is good for you to hear!

Proctor. I may speak my heart, I think!

Parris (*in a fury*). What, are we Quakers?[15] We are not Quakers here yet, Mr. Proctor. And you may tell that to your followers!

Proctor. My followers!

Parris (*Now he's out with it*). There is a party in this church. I am not blind; there is a faction and a party.

Proctor. Against you?

Putnam. Against him and all authority!

Proctor. Why, then I must find it and join it.

(*There is shock among the others.*)

Rebecca. He does not mean that.

Putnam. He confessed it now!

[15] **Quakers:** a radical English religious sect—much hated by the Puritans—who often "spoke their heart" during their religious meetings.

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286 **Proctor.** I mean it solemnly, Rebecca; I like not the smell of this "authority."

287 **Rebecca.** No, you cannot break charity[16] with your minister. You are another kind, John. Clasp his hand, make your peace.

288 **Proctor.** I have a crop to sow and lumber to drag home. (*He goes angrily to the door and turns to* Corey *with a smile.*) What say you, Giles, let's find the party. He says there's a party.

289 **Giles.** I've changed my opinion of this man, John. Mr. Parris, I beg your pardon. I never thought you had so much iron in you.

290 **Parris** (*surprised*). Why, thank you, Giles!

291 **Giles.** It suggests to the mind what the trouble be among us all these years. (*to all*) Think on it. Wherefore is everybody suing everybody else? Think on it now, it's a deep thing, and dark as a pit. I have been six time in court this year—

292 **Proctor** (*familiarly, with warmth, although he knows he is approaching the edge of* Giles' *tolerance with this*). Is it the Devil's fault that a man cannot say you good morning without you clap him for defamation?[17] You're old, Giles, and you're not hearin' so well as you did.

293 **Giles** (*He cannot be crossed*). John Proctor, I have only last month collected four pound damages for you publicly sayin' I burned the roof off your house, and I—

294 **Proctor** (*laughing*). I never said no such thing, but I've paid you for it, so I hope I can call you deaf without charge. Now come along, Giles, and help me drag my lumber home.

295 **Putnam.** A moment, Mr. Proctor. What lumber is that you're draggin', if I may ask you?

296 **Proctor.** My lumber. From out my forest by the riverside.

297 **Putnam.** Why, we are surely gone wild this year. What anarchy is this? That tract is in my bounds, it's in my bounds, Mr. Proctor.

298 **Proctor.** In your bounds! (*indicating* Rebecca) I bought that tract from Goody Nurse's husband five months ago.

299 **Putnam.** He had no right to sell it. It stands clear in my grandfather's will that all the land between the river and—

300 **Proctor.** Your grandfather had a habit of willing land that never belonged to him, if I may say it plain.

301 **Giles.** That's God's truth; he nearly willed away my north pasture but he knew I'd break his fingers before he'd set his name to it. Let's get your lumber home, John. I feel a sudden will to work coming on.

302 **Putnam.** You load one oak of mine and you'll fight to drag it home!

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[16] **break charity:** break off; end the relationship.

[17] **clap . . . defamation** (dĕf-ə-mā´shən): imprison him for slander.

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303 **Giles.** Aye, and we'll win too, Putnam—this fool and I. Come on! (*He turns to* Proctor *and starts out.*)

304 **Putnam.** I'll have my men on you, Corey! I'll clap a writ on you!

305 (*Enter* Reverend John Hale *of Beverly.*)

306 Mr. Hale is nearing forty, a tight-skinned, eager-eyed intellectual. This is a beloved errand for him; on being called here to ascertain witchcraft he felt the pride of the specialist whose unique knowledge has at last been publicly called for. Like almost all men of learning, he spent a good deal of his time pondering the invisible world, especially since he had himself encountered a witch in his parish not long before. That woman, however, turned into a mere pest under his searching scrutiny, and the child she had allegedly been afflicting recovered her normal behavior after Hale had given her his kindness and a few days of rest in his own house. However, that experience never raised a doubt in his mind as to the reality of the underworld or the existence of Lucifer's many-faced lieutenants. And his belief is not to his discredit. Better minds than Hale's were—and still are—convinced that there is a society of spirits beyond our ken. One cannot help noting that one of his lines has never yet raised a laugh in any audience that has seen this play; it is his assurance that "We cannot look to superstition in this. The Devil is precise." Evidently we are not quite certain even now whether diabolism is holy and not to be scoffed at. And it is no accident that we should be so bemused.

307 Like Reverend Hale and the others on this stage, we conceive the Devil as a necessary part of a respectable view of cosmology.[18] Ours is a divided empire in which certain ideas and emotions and actions are of God, and their opposites are of Lucifer. It is as impossible for most men to conceive of a morality without sin as of an earth without "sky." Since 1692 a great but superficial change has wiped out God's beard and the Devil's horns, but the world is still gripped between two diametrically opposed absolutes. The concept of unity, in which positive and negative are attributes of the same force, in which good and evil are relative, ever-changing, and always joined to the same phenomenon—such a concept is still reserved to the physical sciences and to the few who have grasped the history of ideas. When it is recalled that until the Christian era the underworld was never regarded as a hostile area, that all gods were useful and essentially friendly to man despite occasional lapses; when we see the steady and methodical inculcation into humanity of the idea of man's worthlessness—until redeemed—the necessity of the Devil may become evident as a weapon, a weapon designed and used time and time again in every age to whip men into a surrender to a particular church or church-state.

[18] **cosmology** (kŏz-mŏl´ə-jē): a branch of philosophy dealing with the structure of the universe.

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308 Our difficulty in believing the—for want of a better word—political inspiration of the Devil is due in great part to the fact that he is called up and damned not only by our social antagonists but by our own side, whatever it may be. The Catholic Church, through its Inquisition,[19] is famous for cultivating Lucifer as the arch-fiend, but the Church's enemies relied no less upon the Old Boy to keep the human mind enthralled. Luther[20] was himself accused of alliance with Hell, and he in turn accused his enemies. To complicate matters further, he believed that he had had contact with the Devil and had argued theology with him. I am not surprised at this, for at my own university a professor of history—a Lutheran, by the way—used to assemble his graduate students, draw the shades, and commune in the classroom with Erasmus.[21] He was never, to my knowledge, officially scoffed at for this, the reason being that the university officials, like most of us, are the children of a history which still sucks at the Devil's teats. At this writing, only England has held back before the temptations of contemporary diabolism. In the countries of the Communist ideology, all resistance of any import is linked to the totally malign capitalist succubi,[22] and in America any man who is not reactionary in his views is open to the charge of alliance with the Red hell. Political opposition, thereby, is given an inhumane overlay which then justifies the abrogation of all normally applied customs of civilized intercourse. A political policy is equated with moral right, and opposition to it with diabolical malevolence. Once such an equation is effectively made, society becomes a congerie of plots and counterplots, and the main role of government changes from that of the arbiter to that of the scourge of God.

309 The results of this process are no different now from what they ever were, except sometimes in the degree of cruelty inflicted, and not always even in that department. Normally the actions and deeds of a man were all that society felt comfortable in judging. The secret intent of an action was left to the ministers, priests, and rabbis to deal with. When diabolism rises, however, actions are the least important manifests of the true nature of a man. The Devil, as Reverend Hale said, is a wily one, and, until an hour before he fell, even God thought him beautiful in Heaven.[23]

310 The analogy, however, seems to falter when one considers that, while there were no witches then, there are Communists and capitalists now, and in each camp there is certain proof that spies of each side are at work undermining the other. But this is a snobbish

[19] **Inquisition:** a former tribunal in the Roman Catholic Church dedicated to the discovery and punishment of heresy.

[20] **Luther:** Martin Luther (1483–1546), the German theologian who led the Protestant Reformation.

[21] **Erasmus** (ĭ-răz´məs): Desiderius Erasmus (1466?–1536), a Dutch scholar who sought to restore Christian faith by a study of the Scriptures and classical texts.

[22] **succubi** (sŭk´yə-bī): demons that assume female form. Demons that assume male form are called incubi (ĭn´kyə-bī).

[23] **The Devil . . . beautiful in Heaven:** According to Christian belief, Lucifer was God's favorite angel until the angel rebelled and was cast out of Heaven.

NOTICE & NOTE

ANALYZE LITERARY DEVICES

Annotate: Miller interrupts the action of the play after Mr. Hale enters. Mark lines in this section of exposition that show how Miller draws a comparison between the use of the Devil as a spiritual threat and the fight against Communism in America in the 1950s.

Evaluate: What similarity is the comparison meant to bring out? What is the larger point that Miller is making about "diabolism" in society?

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objection and not at all warranted by the facts. I have no doubt that people *were* communing with, and even worshiping, the Devil in Salem, and if the whole truth could be known in this case, as it is in others, we should discover a regular and conventionalized propitiation of the dark spirit. One certain evidence of this is the confession of Tituba, the slave of Reverend Parris, and another is the behavior of the children who were known to have indulged in sorceries with her.

311 There are accounts of similar *klatches* in Europe, where the daughters of the towns would assemble at night and, sometimes with fetishes, sometimes with a selected young man, give themselves to love, with some bastardly results. The Church, sharp-eyed as it must be when gods long dead are brought to life, condemned these orgies as witchcraft and interpreted them, rightly, as a resurgence of the Dionysiac forces[24] it had crushed long before. Sex, sin, and the Devil were early linked, and so they continued to be in Salem, and are today. From all accounts there are no more puritanical mores in the world than those enforced by the Communists in Russia, where women's fashions, for instance, are as prudent and all-covering as any American Baptist would desire. The divorce laws lay a tremendous responsibility on the father for the care of his children. Even the laxity of divorce regulations in the early years of the revolution was undoubtedly a revulsion from the nineteenth-century Victorian immobility of marriage and the consequent hypocrisy that developed from it. If for no other reasons, a state so powerful, so jealous of the uniformity of its citizens, cannot long tolerate the atomization of the family. And yet, in American eyes at least, there remains the conviction that the Russian attitude toward women is lascivious. It is the Devil working again, just as he is working within the Slav[25] who is shocked at the very idea of a woman's disrobing herself in a burlesque show. Our opposites are always robed in sexual sin, and it is from this unconscious conviction that demonology gains both its attractive sensuality and its capacity to infuriate and frighten.

312 Coming into Salem now, Reverend Hale conceives of himself much as a young doctor on his first call. His painfully acquired armory of symptoms, catchwords, and diagnostic procedures are now to be put to use at last. The road from Beverly is unusually busy this morning, and he has passed a hundred rumors that make him smile at the ignorance of the yeomanry in this most precise science. He feels himself allied with the best minds of Europe—kings, philosophers, scientists, and ecclesiasts of all churches. His goal is light, goodness and its preservation, and he knows the exaltation of the blessed whose intelligence, sharpened by minute examinations of enormous tracts, is finally called upon to face what may be a bloody fight with the Fiend himself.

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark details in paragraph 312 that tell you how Reverand Hale views himself.

Analyze: What is Hale's motivation for coming to Salem? Cite evidence for the text in your response.

[24] **Dionysiac** (dī-ə-nĭs´ē-ăk) **forces:** forces associated with Dionysus, the Greek god of wine and ecstasy.

[25] **Slav:** a generic reference to Russians and other Slavic-speaking peoples of Eastern Europe who were under the control of the Soviet Union.

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313 *(He appears loaded down with half a dozen heavy books.)*

314 **Hale.** Pray you, someone take these!

315 **Parris** (*delighted*). Mr. Hale! Oh! it's good to see you again! (*taking some books*) My, they're heavy!

316 **Hale** (*setting down his books*). They must be; they are weighted with authority.

317 **Parris** (*a little scared*). Well, you do come prepared!

318 **Hale.** We shall need hard study if it comes to tracking down the Old Boy. (*noticing* Rebecca) You cannot be Rebecca Nurse?

319 **Rebecca.** I am, sir. Do you know me?

320 **Hale.** It's strange how I knew you, but I suppose you look as such a good soul should. We have all heard of your great charities in Beverly.

321 **Parris.** Do you know this gentleman? Mr. Thomas Putnam. And his good wife Ann.

322 **Hale.** Putnam! I had not expected such distinguished company, sir.

323 **Putnam** (*pleased*). It does not seem to help us today, Mr. Hale. We look to you to come to our house and save our child.

324 **Hale.** Your child ails too?

325 **Mrs. Putnam.** Her soul, her soul seems flown away. She sleeps and yet she walks . . .

326 **Putnam.** She cannot eat.

327 **Hale.** Cannot eat! (*Thinks on it. Then, to* Proctor *and* Giles Corey.) Do you men have afflicted children?

328 **Parris.** No, no, these are farmers. John Proctor—

329 **Giles Corey.** He don't believe in witches.

330 **Proctor** (*to* Hale). I never spoke on witches one way or the other. Will you come, Giles?

331 **Giles.** No—no, John, I think not. I have some few queer questions of my own to ask this fellow.

332 **Proctor.** I've heard you to be a sensible man, Mr. Hale. I hope you'll leave some of it in Salem.

333 (Proctor *goes.* Hale *stands embarrassed for an instant.*)

334 **Parris** (*quickly*). Will you look at my daughter, sir? (*leads* Hale *to the bed*) She has tried to leap out the window; we discovered her this morning on the highroad, waving her arms as though she'd fly.

335 **Hale** (*narrowing his eyes*). Tries to fly.

336 **Putnam.** She cannot bear to hear the Lord's name, Mr. Hale; that's a sure sign of witchcraft afloat.

337 **Hale** (*holding up his hands*). No, no. Now let me instruct you. We cannot look to superstition in this. The Devil is precise; the marks of

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his presence are definite as stone, and I must tell you all that I shall not proceed unless you are prepared to believe me if I should find no bruise of hell upon her.

338 **Parris.** It is agreed, sir—it is agreed—we will abide by your judgment.

339 **Hale.** Good then. (*He goes to the bed, looks down at* Betty. *To* Parris.) Now, sir, what were your first warning of this strangeness?

340 **Parris.** Why, sir—I discovered her—(*indicating* Abigail) and my niece and ten or twelve of the other girls, dancing in the forest last night.

341 **Hale** (*surprised*). You permit dancing?

342 **Parris.** No, no, it were secret—

343 **Mrs. Putnam** (*unable to wait*). Mr. Parris's slave has knowledge of conjurin', sir.

344 **Parris** (*to* Mrs. Putnam). We cannot be sure of that, Goody Ann—

345 **Mrs. Putnam** (*frightened, very softly*). I know it, sir. I sent my child—she should learn from Tituba who murdered her sisters.

346 **Rebecca** (*horrified*). Goody Ann! You sent a child to conjure up the dead?

347 **Mrs. Putnam.** Let God blame me, not you, not you, Rebecca! I'll not have you judging me any more! (*to* Hale) Is it a natural work to lose seven children before they live a day?

348 **Parris.** Sssh!

349 (Rebecca, *with great pain, turns her face away. There is a pause.*)

350 **Hale.** Seven dead in childbirth.

351 **Mrs. Putnam** (*softly*). Aye. (*Her voice breaks; she looks up at him. Silence.* Hale *is impressed.* Parris *looks to him. He goes to his books, opens one, turns pages, then reads. All wait, avidly.*)

352 **Parris** (*hushed*). What book is that?

353 **Mrs. Putnam.** What's there, sir?

354 **Hale** (*with a tasty love of intellectual pursuit*). Here is all the invisible world, caught, defined, and calculated. In these books the Devil stands stripped of all his brute disguises. Here are all your familiar spirits—your incubi and succubi; your witches that go by land, by air, and by sea; your wizards of the night and of the day. Have no fear now—we shall find him out if he has come among us, and I mean to crush him utterly if he has shown his face! (*He starts for the bed.*)

355 **Rebecca.** Will it hurt the child, sir?

356 **Hale.** I cannot tell. If she is truly in the Devil's grip we may have to rip and tear to get her free.

357 **Rebecca.** I think I'll go, then. I am too old for this. (*She rises.*)

358 **Parris** (*striving for conviction*). Why, Rebecca, we may open up the boil of all our troubles today!

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359 **Rebecca.** Let us hope for that. I go to God for you, sir.

360 **Parris** (*with trepidation—and resentment*). I hope you do not mean we go to Satan here! (*slight pause*)

361 **Rebecca.** I wish I knew. (*She goes out; they feel resentful of her note of moral superiority.*)

362 **Putnam** (*abruptly*). Come, Mr. Hale, let's get on. Sit you here.

363 **Giles.** Mr. Hale, I have always wanted to ask a learned man—what signifies the readin' of strange books?

364 **Hale.** What books?

365 **Giles.** I cannot tell; she hides them.

366 **Hale.** Who does this?

367 **Giles.** Martha, my wife. I have waked at night many a time and found her in a corner, readin' of a book. Now what do you make of that?

368 **Hale.** Why, that's not necessarily—

369 **Giles.** It discomfits me! Last night—mark this—I tried and tried and could not say my prayers. And then she close her book and walks out of the house, and suddenly—mark this—I could pray again!

370 Old Giles must be spoken for, if only because his fate was to be so remarkable and so different from that of all the others. He was in his early eighties at this time, and was the most comical hero in the history. No man has ever been blamed for so much. If a cow was missed, the first thought was to look for her around Corey's house; a fire blazing up at night brought suspicion of arson to his door. He didn't give a hoot for public opinion, and only in his last years—after he had married Martha—did he bother much with the church. That she stopped his prayer is very probable, but he forgot to say that he'd only recently learned any prayers and it didn't take much to make him stumble over them. He was a crank and a nuisance, but withal a deeply innocent and brave man. In court once, he was asked if it were true that he had been frightened by the strange behavior of a hog and had then said he knew it to be the Devil in an animal's shape. "What frighted you?" he was asked. He forgot everything but the word "frighted," and instantly replied, "I do not know that I ever spoke that word in my life."

371 **Hale.** Ah! The stoppage of prayer—that is strange. I'll speak further on that with you.

372 **Giles.** I'm not sayin' she's touched the Devil, now, but I'd admire to know what books she reads and why she hides them. She'll not answer me, y' see.

373 **Hale.** Aye, we'll discuss it. (*to all*) Now mark me, if the Devil is in her you will witness some frightful wonders in this room, so please to keep your wits about you. Mr. Putnam, stand close in case she flies.

ANALYZE DRAMATIC ELEMENTS

Annotate: Foreshadowing occurs when a writer provides hints that suggest future events. Mark where Giles' dialogue may foreshadow, or hint at, later events in the play.

Predict: What do you think will happen, based on Giles' story?

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Now, Betty, dear, will you sit up? (Putnam *comes in closer, ready-handed.* Hale *sits* Betty *up, but she hangs limp in his hands.*) Hmmm. (*He observes her carefully. The others watch breathlessly.*) Can you hear me? I am John Hale, minister of Beverly. I have come to help you, dear. Do you remember my two little girls in Beverly? (*She does not stir in his hands.*)

374 **Parris** (*in fright*). How can it be the Devil? Why would he choose my house to strike? We have all manner of licentious people in the village!

375 **Hale.** What victory would the Devil have to win a soul already bad? It is the best the Devil wants, and who is better than the minister?

376 **Giles.** That's deep, Mr. Parris, deep, deep!

377 **Parris** (*with resolution now*). Betty! Answer Mr. Hale! Betty!

378 **Hale.** Does someone afflict you, child? It need not be a woman, mind you, or a man. Perhaps some bird invisible to others comes to you—perhaps a pig, a mouse, or any beast at all. Is there some figure bids you fly? (*The child remains limp in his hands. In silence he lays her back on the pillow. Now, holding out his hands toward her, he intones.*) In nomine Domini Sabaoth sui filiique ite ad infernos.[26] (*She does not stir. He turns to* Abigail, *his eyes narrowing.*) Abigail, what sort of dancing were you doing with her in the forest?

379 **Abigail.** Why—common dancing is all.

380 **Parris.** I think I ought to say that I—I saw a kettle in the grass where they were dancing.

381 **Abigail.** That were only soup.

382 **Hale.** What sort of soup were in this kettle, Abigail?

383 **Abigail.** Why, it were beans—and lentils, I think, and—

384 **Hale.** Mr. Parris, you did not notice, did you, any living thing in the kettle? A mouse, perhaps, a spider, a frog—?

385 **Parris** (*fearfully*). I—do believe there were some movement—in the soup.

386 **Abigail.** That jumped in, we never put it in!

387 **Hale** (*quickly*). What jumped in?

388 **Abigail.** Why, a very little frog jumped—

389 **Parris.** A frog, Abby!

390 **Hale** (*grasping* Abigail). Abigail, it may be your cousin is dying. Did you call the Devil last night?

391 **Abigail.** I never called him! Tituba, Tituba . . .

392 **Parris** (*blanched*). She called the Devil?

[26] **In nomine . . . infernos** ***Latin:*** "In the name of the Father and Son, get thee back to Hell."

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark the person who Abigail says called the devil.

Infer: Why does Abigail raise this person's name in her admission? Cite text evidence in your response.

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393 **Hale.** I should like to speak with Tituba.

394 **Parris.** Goody Ann, will you bring her up? (Mrs. Putnam *exits.*)

395 **Hale.** How did she call him?

396 **Abigail.** I know not—she spoke Barbados.

397 **Hale.** Did you feel any strangeness when she called him? A sudden cold wind, perhaps? A trembling below the ground?

398 **Abigail.** I didn't see no Devil! (*shaking* Betty) Betty, wake up. Betty! Betty!

399 **Hale.** You cannot evade me, Abigail. Did your cousin drink any of the brew in that kettle?

400 **Abigail.** She never drank it!

401 **Hale.** Did you drink it?

402 **Abigail.** No, sir!

403 **Hale.** Did Tituba ask you to drink it?

404 **Abigail.** She tried, but I refused.

405 **Hale.** Why are you concealing? Have you sold yourself to Lucifer?

406 **Abigail.** I never sold myself! I'm a good girl! I'm a proper girl!

407 (Mrs. Putnam *enters with Tituba, and instantly* Abigail *points at Tituba.*)

408 **Abigail.** She made me do it! She made Betty do it!

409 **Tituba** (*shocked and angry*). Abby!

410 **Abigail.** She makes me drink blood!

411 **Parris.** Blood!!

412 **Mrs. Putnam.** My baby's blood?

413 **Tituba.** No, no, chicken blood. I give she chicken blood!

414 **Hale.** Woman, have you enlisted these children for the Devil?

415 **Tituba.** No, no, sir, I don't truck with no Devil!

416 **Hale.** Why can she not wake? Are you silencing this child?

417 **Tituba.** I love me Betty!

418 **Hale.** You have sent your spirit out upon this child, have you not? Are you gathering souls for the Devil?

419 **Abigail.** She sends her spirit on me in church; she makes me laugh at prayer!

420 **Parris.** She have often laughed at prayer!

421 **Abigail.** She comes to me every night to go and drink blood!

422 **Tituba.** You beg *me* to conjure! She beg *me* make charm—

423 **Abigail.** Don't lie! (*to* Hale) She comes to me while I sleep; she's always making me dream corruptions!

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NOTICE & NOTE

Tituba. Why you say that, Abby?

Abigail. Sometimes I wake and find myself standing in the open doorway and not a stitch on my body! I always hear her laughing in my sleep. I hear her singing her Barbados songs and tempting me with—

Tituba. Mister Reverend, I never—

Hale (*resolved now*). Tituba, I want you to wake this child.

Tituba. I have no power on this child, sir.

Hale. You most certainly do, and you will free her from it now! When did you compact with the Devil?

Tituba. I don't compact with no Devil!

Parris. You will confess yourself or I will take you out and whip you to your death, Tituba!

Putnam. This woman must be hanged! She must be taken and hanged!

Tituba (*terrified, falls to her knees*). No, no, don't hang Tituba! I tell him I don't desire to work for him, sir.

Parris. The Devil?

Hale. Then you saw him! (*Tituba weeps.*) Now Tituba, I know that when we bind ourselves to Hell it is very hard to break with it. We are going to help you tear yourself free—

Tituba (*frightened by the coming process*). Mister Reverend, I do believe somebody else be witchin' these children.

Hale. Who?

Tituba. I don't know, sir, but the Devil got him numerous witches.

Hale. Does he! (*It is a clue.*) Tituba, look into my eyes. Come, look into me. (*She raises her eyes to his fearfully.*) You would be a good Christian woman, would you not, Tituba?

Tituba. Aye, sir, a good Christian woman.

Hale. And you love these little children?

Tituba. Oh, yes, sir, I don't desire to hurt little children.

Hale. And you love God, Tituba?

Tituba. I love God with all my bein'.

Hale. Now, in God's holy name—

Tituba. Bless Him. Bless Him. (*She is rocking on her knees, sobbing in terror.*)

Hale. And to His glory—

Tituba. Eternal glory. Bless Him—bless God . . .

Hale. Open yourself, Tituba—open yourself and let God's holy light shine on you.

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450 **Tituba.** Oh, bless the Lord.

451 **Hale.** When the Devil comes to you does he ever come—with another person? (*She stares up into his face.*) Perhaps another person in the village? Someone you know.

452 **Parris.** Who came with him?

453 **Putnam.** Sarah Good? Did you ever see Sarah Good with him? Or Osburn?

454 **Parris.** Was it man or woman came with him?

455 **Tituba.** Man or woman. Was—was woman.

456 **Parris.** What woman? A woman, you said. What woman?

457 **Tituba.** It was black dark, and I—

458 **Parris.** You could see him, why could you not see her?

459 **Tituba.** Well, they was always talking; they was always runnin' round and carryin' on—

460 **Parris.** You mean out of Salem? Salem witches?

461 **Tituba.** I believe so, yes, sir.

462 (*Now* Hale *takes her hand. She is surprised.*)

463 **Hale.** Tituba. You must have no fear to tell us who they are, do you understand? We will protect you. The Devil can never overcome a minister. You know that, do you not?

464 **Tituba** (*kisses* Hale's *hand*). Aye, sir, oh, I do.

465 **Hale.** You have confessed yourself to witchcraft, and that speaks a wish to come to Heaven's side. And we will bless you, Tituba.

466 **Tituba** (*deeply relieved*). Oh, God bless you, Mr. Hale!

467 **Hale** (*with rising exaltation*). You are God's instrument put in our hands to discover the Devil's agents among us. You are selected, Tituba, you are chosen to help us cleanse our village. So speak utterly, Tituba, turn your back on him and face God—face God, Tituba, and God will protect you.

468 **Tituba** (*joining with him*). Oh, God, protect Tituba!

469 **Hale** (*kindly*). Who came to you with the Devil? Two? Three? Four? How many?

470 (*Tituba pants, and begins rocking back and forth again, staring ahead.*)

471 **Tituba.** There was four. There was four.

472 **Parris** (*pressing in on her*). Who? Who? Their names, their names!

473 **Tituba** (*suddenly bursting out*). Oh, how many times he bid me kill you, Mr. Parris!

474 **Parris.** Kill me!

475 **Tituba** (*in a fury*). He say Mr. Parris must be kill! Mr. Parris no goodly man, Mr. Parris mean man and no gentle man, and he bid me

ANALYZE LITERARY DEVICES

Annotate: Dramatic irony occurs when the audience of a drama knows something that some or all of the characters do not know or expect. Find an example of dramatic irony in paragraphs 465–468.

Analyze: Why is this an example of dramatic irony? How does it affect the play?

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rise out of my bed and cut your throat! (*They gasp.*) But I tell him "No! I don't hate that man. I don't want kill that man." But he say, "You work for me, Tituba, and I make you free! I give you pretty dress to wear, and put you way high up in the air, and you gone fly back to Barbados!" And I say, "You lie, Devil, you lie!" And then he come one stormy night to me, and he say, "Look! I have *white* people belong to me." And I look—and there was Goody Good.

476 **Parris.** Sarah Good!

477 **Tituba** (*rocking and weeping*). Aye, sir, and Goody Osburn.

478 **Mrs. Putnam.** I knew it! Goody Osburn were midwife to me three times. I begged you, Thomas, did I not? I begged him not to call Osburn because I feared her. My babies always shriveled in her hands!

479 **Hale.** Take courage, you must give us all their names. How can you bear to see this child suffering? Look at her, Tituba. (*He is indicating* Betty *on the bed.*) Look at her God-given innocence; her soul is so tender; we must protect her, Tituba; the Devil is out and preying on her like a beast upon the flesh of the pure lamb. God will bless you for your help.

480 (Abigail *rises, staring as though inspired, and cries out.*)

481 **Abigail.** I want to open myself! (*They turn to her, startled. She is enraptured, as though in a pearly light.*) I want the light of God, I want the sweet love of Jesus! I danced for the Devil; I saw him; I wrote in his book; I go back to Jesus; I kiss His hand. I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil! I saw Bridget Bishop with the Devil!

482 (*As she is speaking,* Betty *is rising from the bed, a fever in her eyes, and picks up the chant.*)

483 **Betty** (*staring too*). I saw George Jacobs with the Devil! I saw Goody Howe with the Devil!

484 **Parris.** She speaks! (*He rushes to embrace* Betty.) She speaks!

485 **Hale.** Glory to God! It is broken, they are free!

486 **Betty** (*calling out hysterically and with great relief*). I saw Martha Bellows with the Devil!

487 **Abigail.** I saw Goody Sibber with the Devil! (*It is rising to a great glee.*)

488 **Putnam.** The marshal, I'll call the marshal!

489 (Parris *is shouting a prayer of thanksgiving.*)

490 **Betty.** I saw Alice Barrow with the Devil!

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491 (*The curtain begins to fall.*)

492 **Hale** (*as* Putnam *goes out*). Let the marshal bring irons!

493 **Abigail.** I saw Goody Hawkins with the Devil!

494 **Betty.** I saw Goody Bibber with the Devil!

495 **Abigail.** I saw Goody Booth with the Devil!

496 (*On their ecstatic cries, the curtain falls.*)

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 What is the source of the main conflict in this act of the play?

- **A** The cause of Betty's strange illness
- **B** Tituba's presence in the woods
- **C** Abigail's intimidation of other girls
- **D** Differences between Parris and Putnam

2 What is Reverend Hale's main qualification for the job of discerning witchcraft?

- **F** He has already identified many witches.
- **G** He is recognized everywhere as an expert on witchcraft.
- **H** He identified a woman as a witch in his own church, and she was shown to be guilty.
- **J** He identified a woman as a witch in his own church, and she was shown to be not guilty.

3 Why is Mrs. Putnam so passionate in her belief that there is witchcraft afoot?

- **A** She is secretly in love with Reverend Hale.
- **B** She witnessed a ritual where witchcraft was done.
- **C** She has lost seven newborns and believes the cause was supernatural.
- **D** She believes her opposition to witchcraft will insulate her from accusations.

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Analyze** What does the exposition in the beginning of Act One tell readers about the way they are to perceive the events that follow? Explain.
2. **Analyze** Reread paragraphs 107–127. This part of the play reveals information to readers that the other characters do not have. This is called **dramatic irony.** How does this dramatic irony enable readers to understand the real reasons behind the girls' symptoms and the events that result?
3. **Cite Evidence** What do the stage directions reveal about the motives for the behavior of Thomas Putnam and Reverend Parris? Cite specific details in your response.
4. **Infer** What is meant by the description of Proctor as a man who "has come to regard himself as a kind of fraud" (paragraph 165)? Explain, based on details in this act.
5. **Notice & Note** Early in the play John Proctor says that he is mistrustful of the way Salem uses religion to control others. Then in paragraph 330 he says he "never spoke on witches one way or the other." What is Proctor's motivation for saying this statement? Explain.

CREATE AND PRESENT

Write and Share an Evaluation The passages of exposition are typically not included in the stage production of a play. Based on your reading of the first act, why do you think Miller decided to include them in the text of the play?

- ❑ Reread the passages in Act One. Write your ideas about what they contribute to the play. Evaluate whether they are necessary and what they add to the play.
- ❑ Present your insights to a small group.
- ❑ Summarize the important conclusions that the group reaches. Contribute them to a whole-class discussion.

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ACT TWO

(*The common room of* Proctor's *house, eight days later.*

At the right is a door opening on the fields outside. A fireplace is at the left, and behind it a stairway leading upstairs. It is the low, dark, and rather long living room of the time. As the curtain rises, the room is empty. From above, Elizabeth *is heard softly singing to the children. Presently the door opens and* John Proctor *enters, carrying his gun. He glances about the room as he comes toward the fireplace, then halts for an instant as he hears her singing. He continues on to the fireplace, leans the gun against the wall as he swings a pot out of the fire and smells it. Then he lifts out the ladle and tastes. He is not quite pleased. He reaches to a cupboard, takes a pinch of salt, and drops it into the pot. As he is tasting again, her footsteps are heard on the stair. He swings the pot into the fireplace and goes to a basin and washes his hands and face.* Elizabeth *enters.*)

Elizabeth. What keeps you so late? It's almost dark.

Proctor. I were planting far out to the forest edge.

Elizabeth. Oh, you're done then.

Proctor. Aye, the farm is seeded. The boys asleep?

Elizabeth. They will be soon. (*And she goes to the fireplace, proceeds to ladle up stew in a dish.*)

Proctor. Pray now for a fair summer.

Elizabeth. Aye.

Proctor. Are you well today?

Elizabeth. I am. (*She brings the plate to the table, and, indicating the food.*) It is a rabbit.

Proctor (*going to the table*). Oh, is it! In Jonathan's trap?

Elizabeth. No, she walked into the house this afternoon; I found her sittin' in the corner like she come to visit.

Proctor. Oh, that's a good sign walkin' in.

Elizabeth. Pray God. It hurt my heart to strip her, poor rabbit. (*She sits and watches him taste it.*)

Proctor. It's well seasoned.

Elizabeth (*blushing with pleasure*). I took great care. She's tender?

Proctor. Aye. (*He eats. She watches him.*) I think we'll see green fields soon. It's warm as blood beneath the clods.

Elizabeth. That's well.

(Proctor *eats, then looks up.*)

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21 **Proctor.** If the crop is good I'll buy George Jacob's heifer. How would that please you?

22 **Elizabeth.** Aye, it would.

23 **Proctor** (*with a grin*). I mean to please you, Elizabeth.

24 **Elizabeth** (*It is hard to say*). I know it, John.

25 (*He gets up, goes to her, kisses her. She receives it. With a certain disappointment, he returns to the table.*)

26 **Proctor** (*as gently as he can*). Cider?

27 **Elizabeth** (*with a sense of reprimanding herself for having forgot*). Aye! (*She gets up and goes and pours a glass for him. He now arches his back.*)

28 **Proctor.** This farm's a continent when you go foot by foot droppin' seeds in it.

29 **Elizabeth** (*coming with the cider*). It must be.

30 **Proctor** (*drinks a long draught, then, putting the glass down*). You ought to bring some flowers in the house.

31 **Elizabeth.** Oh! I forgot! I will tomorrow.

32 **Proctor.** It's winter in here yet. On Sunday let you come with me, and we'll walk the farm together; I never see such a load of flowers on the earth. (*With good feeling he goes and looks up at the sky through the open doorway.*) Lilacs have a purple smell. Lilac is the smell of nightfall, I think. Massachusetts is a beauty in the spring!

33 **Elizabeth.** Aye, it is.

34 (*There is a pause. She is watching him from the table as he stands there absorbing the night. It is as though she would speak but cannot. Instead, now, she takes up his plate and glass and fork and goes with them to the basin. Her back is turned to him. He turns to her and watches her. A sense of their separation rises.*)

35 **Proctor.** I think you're sad again. Are you?

36 **Elizabeth** (*She doesn't want friction, and yet she must*). You come so late I thought you'd gone to Salem this afternoon.

37 **Proctor.** Why? I have no business in Salem.

38 **Elizabeth.** You did speak of going, earlier this week.

39 **Proctor** (*He knows what she means*). I thought better of it since.

40 **Elizabeth.** Mary Warren's there today.

41 **Proctor.** Why'd you let her? You heard me forbid her go to Salem any more!

42 **Elizabeth.** I couldn't stop her.

43 **Proctor** (*holding back a full condemnation of her*). It is a fault, it is a fault, Elizabeth—you're the mistress here, not Mary Warren.

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44 **Elizabeth.** She frightened all my strength away.

45 **Proctor.** How may that mouse frighten you, Elizabeth? You—

46 **Elizabeth.** It is a mouse no more. I forbid her go, and she raises up her chin like the daughter of a prince and says to me, "I must go to Salem, Goody Proctor; I am an official of the court!"

47 **Proctor.** Court! What court?

48 **Elizabeth.** Aye, it is a proper court they have now. They've sent four judges out of Boston, she says, weighty magistrates of the General Court, and at the head sits the Deputy Governor of the Province.

49 **Proctor** (*astonished*). Why, she's mad.

50 **Elizabeth.** I would to God she were. There be fourteen people in the jail now, she says. (Proctor *simply looks at her, unable to grasp it.*) And they'll be tried, and the court have power to hang them too, she says.

51 **Proctor** (*scoffing, but without conviction*). Ah, they'd never hang—

52 **Elizabeth.** The Deputy Governor promise hangin' if they'll not confess, John. The town's gone wild, I think. She speak of Abigail, and I thought she were a saint, to hear her. Abigail brings the other girls into the court, and where she walks the crowd will part like the sea for Israel. And folks are brought before them, and if they scream and howl and fall to the floor—the person's clapped in the jail for bewitchin' them.

53 **Proctor** (*wide-eyed*). Oh, it is a black mischief.

54 **Elizabeth.** I think you must go to Salem, John. (*He turns to her.*) I think so. You must tell them it is a fraud.

55 **Proctor** (*thinking beyond this*). Aye, it is, it is surely.

56 **Elizabeth.** Let you go to Ezekiel Cheever—he knows you well. And tell him what she said to you last week in her uncle's house. She said it had naught to do with witchcraft, did she not?

57 **Proctor** (*in thought*). Aye, she did, she did. (*now, a pause*)

58 **Elizabeth** (*quietly, fearing to anger him by prodding*). God forbid you keep that from the court, John. I think they must be told.

59 **Proctor** (*quietly, struggling with his thought*). Aye, they must, they must. It is a wonder they do believe her.

60 **Elizabeth.** I would go to Salem now, John—let you go tonight.

61 **Proctor.** I'll think on it.

62 **Elizabeth** (*with her courage now*). You cannot keep it, John.

63 **Proctor** (*angering*). I know I cannot keep it. I say I will think on it!

64 **Elizabeth** (*hurt, and very coldly*). Good, then, let you think on it. (*She stands and starts to walk out of the room.*)

65 **Proctor.** I am only wondering how I may prove what she told me, Elizabeth. If the girl's a saint now, I think it is not easy to prove she's

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark in paragraph 46 the surprising news Mary Warren shared with Elizabeth.

Analyze: How does this news function as a plot complication? What effect does it have on the play?

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark a repeated word in the stage directions in paragraphs 58–59.

Analyze: What do the stage directions tell you about the different motivations of the characters?

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NOTICE & NOTE

fraud, and the town gone so silly. She told it to me in a room alone—I have no proof for it.

66 **Elizabeth.** You were alone with her?

67 **Proctor** (*stubbornly*). For a moment alone, aye.

68 **Elizabeth.** Why, then, it is not as you told me.

69 **Proctor** (*his anger rising*). For a moment, I say. The others come in soon after.

70 **Elizabeth** (*quietly—she has suddenly lost all faith in him*). Do as you wish, then. (*She starts to turn.*)

71 **Proctor.** Woman. (*She turns to him.*) I'll not have your suspicion any more.

72 **Elizabeth** (*a little loftily*). I have no—

73 **Proctor.** I'll not have it!

74 **Elizabeth.** Then let you not earn it.

75 **Proctor** (*with a violent undertone*). You doubt me yet?

76 **Elizabeth** (*with a smile, to keep her dignity*). John, if it were not Abigail that you must go to hurt, would you falter now? I think not.

77 **Proctor.** Now look you—

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78 **Elizabeth.** I see what I see, John.

79 **Proctor** (*with solemn warning*). You will not judge me more, Elizabeth. I have good reason to think before I charge fraud on Abigail, and I will think on it. Let you look to your own improvement before you go to judge your husband any more. I have forgot Abigail, and—

80 **Elizabeth.** And I.

81 **Proctor.** Spare me! You forget nothin' and forgive nothin'. Learn charity, woman. I have gone tiptoe in this house all seven month since she is gone. I have not moved from there to there without I think to please you, and still an everlasting funeral marches round your heart. I cannot speak but I am doubted, every moment judged for lies, as though I come into a court when I come into this house!

82 **Elizabeth.** John, you are not open with me. You saw her with a crowd, you said. Now you—

83 **Proctor.** I'll plead my honesty no more, Elizabeth.

84 **Elizabeth** (*now she would justify herself*). John, I am only—

85 **Proctor.** No more! I should have roared you down when first you told me your suspicion. But I wilted, and, like a Christian, I confessed. Confessed! Some dream I had must have mistaken you for God that day. But you're not, you're not, and let you remember it! Let you look sometimes for the goodness in me, and judge me not.

86 **Elizabeth.** I do not judge you. The magistrate sits in your heart that judges you. I never thought you but a good man, John—(*with a smile*)—only somewhat bewildered.

87 **Proctor** (*laughing bitterly*). Oh, Elizabeth, your justice would freeze beer![1] (*He turns suddenly toward a sound outside. He starts for the door as* Mary Warren *enters. As soon as he sees her, he goes directly to her and grabs her by her cloak, furious.*) How do you go to Salem when I forbid it? Do you mock me? (*shaking her*) I'll whip you if you dare leave this house again! (*Strangely, she doesn't resist him, but hangs limply by his grip.*)

88 **Mary Warren.** I am sick, I am sick, Mr. Proctor. Pray, pray, hurt me not. (*Her strangeness throws him off, and her evident pallor and weakness. He frees her.*) My insides are all shuddery; I am in the proceedings all day, sir.

89 **Proctor** (*with draining anger—his curiosity is draining it*). And what of these proceedings here? When will you proceed to keep this house, as you are paid nine pound a year to do—and my wife not wholly well?

90 (*As though to compensate,* Mary Warren *goes to* Elizabeth *with a small rag doll.*)

[1] **your justice . . . beer:** Alcoholic beverages freeze at very low temperatures, so Proctor is sarcastically calling his wife cold-hearted.

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NOTICE & NOTE

91 **Mary Warren.** I made a gift for you today, Goody Proctor. I had to sit long hours in a chair, and passed the time with sewing.

92 **Elizabeth** (*perplexed, looking at the doll*). Why, thank you, it's a fair poppet.[2]

93 **Mary Warren** (*with a trembling, decayed voice*). We must all love each other now, Goody Proctor.

94 **Elizabeth** (*amazed at her strangeness*). Aye, indeed we must.

95 **Mary Warren** (*glancing at the room*). I'll get up early in the morning and clean the house. I must sleep now. (*She turns and starts off.*)

96 **Proctor.** Mary. (*She halts.*) Is it true? There be fourteen women arrested?

97 **Mary Warren.** No, sir. There be thirty-nine now—(*She suddenly breaks off and sobs and sits down, exhausted.*)

98 **Elizabeth.** Why, she's weepin'! What ails you, child?

99 **Mary Warren.** Goody Osburn—will hang!

100 (*There is a shocked pause, while she sobs.*)

101 **Proctor.** Hang! (*He calls into her face.*) Hang, y'say?

102 **Mary Warren** (*through her weeping*). Aye.

103 **Proctor.** The Deputy Governor will permit it?

104 **Mary Warren.** He sentenced her. He must. (*to ameliorate it*) But not Sarah Good. For Sarah Good confessed, y'see.

105 **Proctor.** Confessed! To what?

106 **Mary Warren.** That she—(*in horror at the memory*)—she sometimes made a compact with Lucifer, and wrote her name in his black book—with her blood—and bound herself to torment Christians till God's thrown down—and we all must worship Hell forevermore.

107 (*pause*)

108 **Proctor.** But—surely you know what a jabberer she is. Did you tell them that?

109 **Mary Warren.** Mr. Proctor, in open court she near to choked us all to death.

110 **Proctor.** How, choked you?

111 **Mary Warren.** She sent her spirit out.

112 **Elizabeth.** Oh, Mary, Mary, surely you—

113 **Mary Warren** (*with an indignant edge*). She tried to kill me many times, Goody Proctor!

114 **Elizabeth.** Why, I never heard you mention that before.

[2] **fair poppet:** pretty doll.

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115 **Mary Warren.** I never knew it before. I never knew anything before. When she come into the court I say to myself, I must not accuse this woman, for she sleep in ditches, and so very old and poor. But then—then she sit there, denying and denying, and I feel a misty coldness climbin' up my back, and the skin on my skull begin to creep, and I feel a clamp around my neck and I cannot breathe air; and then (*entranced*) I hear a voice, a screamin' voice, and it were my voice—and all at once I remembered everything she done to me!

116 **Proctor.** Why? What did she do to you?

117 **Mary Warren** (*like one awakened to a marvelous secret insight*). So many time, Mr. Proctor, she come to this very door, beggin' bread and a cup of cider—and mark this: whenever I turned her away empty, she *mumbled.*

118 **Elizabeth.** Mumbled! She may mumble if she's hungry.

119 **Mary Warren.** But *what* does she mumble? You must remember, Goody Proctor. Last month—a Monday, I think—she walked away, and I thought my guts would burst for two days after. Do you remember it?

120 **Elizabeth.** Why—I do, I think, but—

121 **Mary Warren.** And so I told that to Judge Hathorne, and he asks her so. "Sarah Good," says he, "what curse do you mumble that this girl must fall sick after turning you away?" And then she replies (*mimicking an old crone*) "Why, your excellence, no curse at all. I only say my commandments;[3] I hope I may say my commandments," says she!

122 **Elizabeth.** And that's an upright answer.

123 **Mary Warren.** Aye, but then Judge Hathorne say, "Recite for us your commandments!" (*leaning avidly toward them*) and of all the ten she could not say a single one. She never knew no commandments, and they had her in a flat lie!

124 **Proctor.** And so condemned her?

125 **Mary Warren** (*now a little strained, seeing his stubborn doubt*). Why, they must when she condemned herself.

126 **Proctor.** But the proof, the proof!

127 **Mary Warren** (*with greater impatience with him*). I told you the proof. It's hard proof, hard as rock, the judges said.

128 **Proctor** (*pauses an instant, then*). You will not go to court again, Mary Warren.

129 **Mary Warren.** I must tell you, sir, I will be gone every day now. I am amazed you do not see what weighty work we do.

[3] **commandments:** the Ten Commandments in the Bible.

NOTICE & NOTE

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark phrases in paragraphs 115–117 that express Mary's belief in the witch hunt.

Interpret: What does Mary's dialogue tell you about her character?

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NOTICE & NOTE

130 **Proctor.** What work you do! It's strange work for a Christian girl to hang old women!

131 **Mary Warren.** But, Mr. Proctor, they will not hang them if they confess. Sarah Good will only sit in jail some time (*recalling*) and here's a wonder for you; think on this. Goody Good is pregnant!

132 **Elizabeth.** Pregnant! Are they mad? The woman's near to sixty!

133 **Mary Warren.** They had Doctor Griggs examine her, and she's full to the brim. And smokin' a pipe all these years, and no husband either! But she's safe, thank God, for they'll not hurt the innocent child. But be that not a marvel? You must see it, sir, it's God's work we do. So I'll be gone every day for some time. I'm—I am an official of the court, they say, and I—(*She has been edging toward offstage.*)

134 **Proctor.** I'll official you! (*He strides to the mantel, takes down the whip hanging there.*)

135 **Mary Warren** (*terrified, but coming erect, striving for her authority*). I'll not stand whipping any more!

136 **Elizabeth** (*hurriedly, as Proctor approaches*). Mary, promise now you'll stay at home—

137 **Mary Warren** (*backing from him, but keeping her erect posture, striving, striving for her way*). The Devil's loose in Salem, Mr. Proctor; we must discover where he's hiding!

138 **Proctor.** I'll whip the Devil out of you! (*With whip raised he reaches out for her, and she streaks away and yells.*)

139 **Mary Warren** (*pointing at* Elizabeth). I saved her life today!

140 (*Silence. His whip comes down.*)

141 **Elizabeth** (*softly*). I am accused?

142 **Mary Warren** (*quaking*). Somewhat mentioned. But I said I never see no sign you ever sent your spirit out to hurt no one, and seeing I do live so closely with you, they dismissed it.

143 **Elizabeth.** Who accused me?

144 **Mary Warren.** I am bound by law, I cannot tell it. (*to* Proctor) I only hope you'll not be so sarcastical no more. Four judges and the King's deputy sat to dinner with us but an hour ago. I—I would have you speak civilly to me, from this out.

145 **Proctor** (*in horror, muttering in disgust at her*). Go to bed.

146 **Mary Warren** (*with a stamp of her foot*). I'll not be ordered to bed no more, Mr. Proctor! I am eighteen and a woman, however single!

147 **Proctor.** Do you wish to sit up? Then sit up.

148 **Mary Warren.** I wish to go to bed!

149 **Proctor** (*in anger*). Good night, then!

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150 **Mary Warren.** Good night. (*Dissatisfied, uncertain of herself, she goes out. Wide-eyed, both,* Proctor *and* Elizabeth *stand staring.*)

151 **Elizabeth** (*quietly*). Oh, the noose, the noose is up!

152 **Proctor.** There'll be no noose.

153 **Elizabeth.** She wants me dead. I knew all week it would come to this!

154 **Proctor** (*without conviction*). They dismissed it. You heard her say—

155 **Elizabeth.** And what of tomorrow? She will cry me out until they take me!

156 **Proctor.** Sit you down.

157 **Elizabeth.** She wants me dead, John, you know it!

158 **Proctor.** I say sit down! (*She sits, trembling. He speaks quietly, trying to keep his wits.*) Now we must be wise, Elizabeth.

159 **Elizabeth** (*with sarcasm, and a sense of being lost*). Oh, indeed, indeed!

160 **Proctor.** Fear nothing. I'll find Ezekiel Cheever. I'll tell him she said it were all sport.

161 **Elizabeth.** John, with so many in the jail, more than Cheever's help is needed now, I think. Would you favor me with this? Go to Abigail.

162 **Proctor** (*his soul hardening as he senses . . .*). What have I to say to Abigail?

163 **Elizabeth** (*delicately*). John—grant me this. You have a faulty understanding of young girls. There is a promise made in any bed—

164 **Proctor** (*striving against his anger*). What promise!

165 **Elizabeth.** Spoke or silent, a promise is surely made. And she may dote on it now—I am sure she does—and thinks to kill me, then to take my place.

166 (Proctor's *anger is rising; he cannot speak.*)

167 **Elizabeth.** It is her dearest hope, John, I know it. There be a thousand names; why does she call mine? There be a certain danger in calling such a name—I am no Goody Good that sleeps in ditches, nor Osburn, drunk and half-witted. She'd dare not call out such a farmer's wife but there be monstrous profit in it. She thinks to take my place, John.

168 **Proctor.** She cannot think it! (*He knows it is true.*)

169 **Elizabeth** ("*reasonably*"). John, have you ever shown her somewhat of contempt? She cannot pass you in the church but you will blush—

170 **Proctor.** I may blush for my sin.

171 **Elizabeth.** I think she sees another meaning in that blush.

172 **Proctor.** And what see you? What see you, Elizabeth?

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark stage directions in paragraphs 169–173 that explain the way Elizabeth delivers her statements.

Interpret: Why does Miller set these stage directions in quotation marks? What is revealed about the character of Elizabeth in these moments?

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173 **Elizabeth** (*"conceding"*). I think you be somewhat ashamed, for I am there, and she so close.

174 **Proctor.** When will you know me, woman? Were I stone I would have cracked for shame this seven month!

175 **Elizabeth.** Then go and tell her she's a whore. Whatever promise she may sense—break it, John, break it.

176 **Proctor** (*between his teeth*). Good, then. I'll go. (*He starts for his rifle.*)

177 **Elizabeth** (*trembling, fearfully*). Oh, how unwillingly!

178 **Proctor** (*turning on her, rifle in hand*). I will curse her hotter than the oldest cinder in hell. But pray, begrudge me not my anger!

179 **Elizabeth.** Your anger! I only ask you—

180 **Proctor.** Woman, am I so base? Do you truly think me base?

181 **Elizabeth.** I never called you base.

182 **Proctor.** Then how do you charge me with such a promise? The promise that a stallion gives a mare I gave that girl!

183 **Elizabeth.** Then why do you anger with me when I bid you break it?

184 **Proctor.** Because it speaks deceit, and I am honest! But I'll plead no more! I see now your spirit twists around the single error of my life, and I will never tear it free!

185 **Elizabeth** (*crying out*). You'll tear it free—when you come to know that I will be your only wife, or no wife at all! She has an arrow in you yet, John Proctor, and you know it well!

186 (*Quite suddenly, as though from the air, a figure appears in the doorway. They start slightly. It is* Mr. Hale. *He is different now—drawn a little, and there is a quality of deference, even of guilt, about his manner now.*)

187 **Hale.** Good evening.

188 **Proctor** (*still in his shock*). Why, Mr. Hale! Good evening to you, sir. Come in, come in.

189 **Hale** (*to* Elizabeth). I hope I do not startle you.

190 **Elizabeth.** No, no, it's only that I heard no horse—

191 **Hale.** You are Goodwife Proctor.

192 **Proctor.** Aye; Elizabeth.

193 **Hale** (*nods, then*). I hope you're not off to bed yet.

194 **Proctor** (*setting down his gun*). No, no. (Hale *comes further into the room. And* Proctor, *to explain his nervousness.*) We are not used to visitors after dark, but you're welcome here. Will you sit you down, sir?

195 **Hale.** I will. (*He sits.*) Let you sit, Goodwife Proctor.

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196 (*She does, never letting him out of her sight. There is a pause as* Hale *looks about the room.*)

197 **Proctor** (*to break the silence*). Will you drink cider, Mr. Hale?

198 **Hale.** No, it rebels[4] my stomach; I have some further traveling yet tonight. Sit you down, sir. (Proctor *sits.*) I will not keep you long, but I have some business with you.

199 **Proctor.** Business of the court?

200 **Hale.** No—no, I come of my own, without the court's authority. Hear me. (*He wets his lips.*) I know not if you are aware, but your wife's name is—mentioned in the court.

201 **Proctor.** We know it, sir. Our Mary Warren told us. We are entirely amazed.

202 **Hale.** I am a stranger here, as you know. And in my ignorance I find it hard to draw a clear opinion of them that come accused before the court. And so this afternoon, and now tonight, I go from house to house—I come now from Rebecca Nurse's house and—

203 **Elizabeth** (*shocked*). Rebecca's charged!

204 **Hale.** God forbid such a one be charged. She is, however—mentioned somewhat.

205 **Elizabeth** (*with an attempt at a laugh*). You will never believe, I hope, that Rebecca trafficked with the Devil.

206 **Hale.** Woman, it is possible.

207 **Proctor** (*taken aback*). Surely you cannot think so.

208 **Hale.** This is a strange time, Mister.
No man may longer doubt the powers of the dark are gathered in monstrous attack upon this village. There is too much evidence now to deny it. You will agree, sir?

209 **Proctor** (*evading*). I—have no knowledge in that line. But it's hard to think so pious a woman be secretly a Devil's bitch after seventy year of such good prayer.

210 **Hale.** Aye. But the Devil is a wily one, you cannot deny it. However, she is far from accused, and I know she will not be. (*pause*) I thought, sir, to put some questions as to the Christian character of this house, if you'll permit me.

211 **Proctor** (*coldly, resentful*). Why, we—have no fear of questions, sir.

212 **Hale.** Good, then. (*He makes himself more comfortable.*) In the book of record that Mr. Parris keeps, I note that you are rarely in the church on Sabbath Day.

213 **Proctor.** No, sir, you are mistaken.

[4] **rebels:** upsets.

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark the stage direction in paragraph 200 that suggests Hale's feelings.

Infer: What does this stage direction suggest about Hale's emotional state at the moment?

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214 **Hale.** Twenty-six time in seventeen month, sir. I must call that rare. Will you tell me why you are so absent?

215 **Proctor.** Mr. Hale, I never knew I must account to that man for I come to church or stay at home. My wife were sick this winter.

216 **Hale.** So I am told. But you, Mister, why could you not come alone?

217 **Proctor.** I surely did come when I could, and when I could not I prayed in this house.

218 **Hale.** Mr. Proctor, your house is not a church; your theology must tell you that.

219 **Proctor.** It does, sir, it does; and it tells me that a minister may pray to God without he have golden candlesticks upon the altar.

220 **Hale.** What golden candlesticks?

221 **Proctor.** Since we built the church there were pewter candlesticks upon the altar; Francis Nurse made them, y'know, and a sweeter hand never touched the metal. But Parris came, and for twenty week he preach nothin' but golden candlesticks until he had them. I labor the earth from dawn of day to blink of night, and I tell you true, when I look to heaven and see my money glaring at his elbows—it hurt my prayer, sir, it hurt my prayer. I think, sometimes, the man dreams cathedrals, not clapboard meetin' houses.

222 **Hale** (*thinks, then*). And yet, Mister, a Christian on Sabbath Day must be in church. (*pause*) Tell me—you have three children?

223 **Proctor.** Aye. Boys.

224 **Hale.** How comes it that only two are baptized?

225 **Proctor** (*starts to speak, then stops, then, as though unable to restrain this*). I like it not that Mr. Parris should lay his hand upon my baby. I see no light of God in that man. I'll not conceal it.

226 **Hale.** I must say it, Mr. Proctor; that is not for you to decide. The man's ordained, therefore the light of God is in him.

227 **Proctor** (*flushed with resentment but trying to smile*). What's your suspicion, Mr. Hale?

228 **Hale.** No, no, I have no—

229 **Proctor.** I nailed the roof upon the church, I hung the door—

230 **Hale.** Oh, did you! That's a good sign, then.

231 **Proctor.** It may be I have been too quick to bring the man to book,[5] but you cannot think we ever desired the destruction of religion. I think that's in your mind, is it not?

232 **Hale** (*not altogether giving way*). I—have—there is a softness in your record, sir, a softness.

[5] **bring the man to book:** judge the man.

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233 **Elizabeth.** I think, maybe, we have been too hard with Mr. Parris. I think so. But sure we never loved the Devil here.

234 **Hale** (*nods, deliberating this. Then, with the voice of one administering a secret test*). Do you know your Commandments, Elizabeth?

235 **Elizabeth** (*without hesitation, even eagerly*). I surely do. There be no mark of blame upon my life, Mr. Hale. I am a convenanted Christian woman.

236 **Hale.** And you, Mister?

237 **Proctor** (*a trifle unsteadily*). I—am sure I do, sir.

238 **Hale** (*glances at her open face, then at* John, *then*). Let you repeat them, if you will.

239 **Proctor.** The Commandments.

240 **Hale.** Aye.

241 **Proctor** (*looking off, beginning to sweat*). Thou shalt not kill.

242 **Hale.** Aye.

243 **Proctor** (*counting on his fingers*). Thou shalt not steal. Thou shalt not covet thy neighbor's goods, nor make unto thee any graven image. Thou shalt not take the name of the Lord in vain; thou shalt have no other gods before me. (*with some hesitation*) Thou shalt remember the Sabbath Day and keep it holy. (*Pause. Then.*) Thou shalt honor thy father and mother. Thou shalt not bear false witness. (*He is stuck. He counts back on his fingers, knowing one is missing.*) Thou shalt not make unto thee any graven image.

244 **Hale.** You have said that twice, sir.

245 **Proctor** (*lost*). Aye. (*He is flailing for it.*)

246 **Elizabeth** (*delicately*). Adultery, John.

247 **Proctor** (*as though a secret arrow had pained his heart*). Aye. (*trying to grin it away—to* Hale) You see, sir, between the two of us we do know them all. (Hale *only looks at* Proctor, *deep in his attempt to define this man.* Proctor *grows more uneasy.*) I think it be a small fault.

248 **Hale.** Theology, sir, is a fortress; no crack in a fortress may be accounted small. (*He rises; he seems worried now. He paces a little, in deep thought.*)

249 **Proctor.** There be no love for Satan in this house, Mister.

250 **Hale.** I pray it, I pray it dearly. (*He looks to both of them, an attempt at a smile on his face, but his misgivings are clear.*) Well, then—I'll bid you good night.

251 **Elizabeth** (*unable to restrain herself*). Mr. Hale. (*He turns.*) I do think you are suspecting me somewhat? Are you not?

252 **Hale** (*obviously disturbed—and evasive*). Goody Proctor, I do not judge you. My duty is to add what I may to the godly wisdom of the

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark stage directions in paragraphs 247–252 that describe how Proctor feels.

Evaluate: Is Proctor's weakness in this scene believable? Why or why not?

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court. I pray you both good health and good fortune. (*to* John) Good night, sir. (*He starts out.*)

Elizabeth (*with a note of desperation*). I think you must tell him, John.

Hale. What's that?

Elizabeth (*restraining a call*). Will you tell him?

(*Slight pause.* Hale *looks questioningly at* John.)

Proctor (*with difficulty*). I—I have no witness and cannot prove it, except my word be taken. But I know the children's sickness had naught to do with witchcraft.

Hale (*stopped, struck*). Naught to do—?

Proctor. Mr. Parris discovered them sportin' in the woods. They were startled and took sick.

(*pause*)

Hale. Who told you this?

Proctor (*hesitates, then*). Abigail Williams.

Hale. Abigail!

Proctor. Aye.

Hale (*his eyes wide*). Abigail Williams told you it had naught to do with witchcraft!

Proctor. She told me the day you came, sir.

Hale (*suspiciously*). Why—why did you keep this?

Proctor. I never knew until tonight that the world is gone daft with this nonsense.

Hale. Nonsense! Mister, I have myself examined Tituba, Sarah Good, and numerous others that have confessed to dealing with the Devil. They have *confessed* it.

Proctor. And why not, if they must hang for denyin' it? There are them that will swear to anything before they'll hang; have you never thought of that?

Hale. I have. I—I have indeed. (*It is his own suspicion, but he resists it. He glances at* Elizabeth, *then at* John.) And you—would you testify to this in court?

Proctor. I—had not reckoned with goin' into court. But if I must I will.

Hale. Do you falter here?

Proctor. I falter nothing, but I may wonder if my story will be credited in such a court. I do wonder on it, when such a steady-minded minister as you will suspicion such a woman that never lied,

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and cannot, and the world knows she cannot! I may falter somewhat, Mister; I am no fool.

274 **Hale** (*quietly—it has impressed him*). Proctor, let you open with me now, for I have a rumor that troubles me. It's said you hold no belief that there may even be witches in the world. Is that true, sir?

275 **Proctor** (*He knows this is critical, and is striving against his disgust with* Hale *and with himself for even answering*). I know not what I have said, I may have said it. I have wondered if there be witches in the world—although I cannot believe they come among us now.

276 **Hale.** Then you do not believe—

277 **Proctor.** I have no knowledge of it; the Bible speaks of witches, and I will not deny them.

278 **Hale.** And you, woman?

279 **Elizabeth.** I—I cannot believe it.

280 **Hale** (*shocked*). You cannot!

281 **Proctor.** Elizabeth, you bewilder him!

282 **Elizabeth** (*to* Hale). I cannot think the Devil may own a woman's soul, Mr. Hale, when she keeps an upright way, as I have. I am a good woman, I know it; and if you believe I may do only good work in the world, and yet be secretly bound to Satan, then I must tell you, sir, I do not believe it.

283 **Hale.** But, woman, you do believe there are witches in—

284 **Elizabeth.** If you think that I am one, then I say there are none.

285 **Hale.** You surely do not fly against the Gospel, the Gospel—

286 **Proctor.** She believe in the Gospel, every word!

287 **Elizabeth.** Question Abigail Williams about the Gospel, not myself!

(Hale *stares at her.*)

288 **Proctor.** She do not mean to doubt the Gospel, sir, you cannot think it. This be a Christian house, sir, a Christian house.

289 **Hale.** God keep you both; let the third child be quickly baptized, and go you without fail each Sunday in to Sabbath prayer; and keep a solemn, quiet way among you. I think—

290 (Giles Corey *appears in doorway.*)

291 **Giles.** John!

292 **Proctor.** Giles! What's the matter?

293 **Giles.** They take my wife.

294 (Francis Nurse *enters.*)

295 **Giles.** And his Rebecca!

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark dialogue in paragraphs 293–303 that tells what happened to the wives of Francis and Giles.

Interpret: Explain whether this event is a plot complication that makes the main conflict more difficult to resolve.

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NOTICE & NOTE

296 **Proctor** (*to* Francis). Rebecca's in the *jail!*

297 **Francis.** Aye, Cheever come and take her in his wagon. We've only now come from the jail, and they'll not even let us in to see them.

298 **Elizabeth.** They've surely gone wild now, Mr. Hale!

299 **Francis** (*going to* Hale). Reverend Hale! Can you not speak to the Deputy Governor? I'm sure he mistakes these people—

300 **Hale.** Pray calm yourself, Mr. Nurse.

301 **Francis.** My wife is the very brick and mortar of the church, Mr. Hale (*indicating* Giles) and Martha Corey, there cannot be a woman closer yet to God than Martha.

302 **Hale.** How is Rebecca charged, Mr. Nurse?

303 **Francis** (*with a mocking, half-hearted laugh*). For murder, she's charged! (*mockingly quoting the warrant*) "For the marvelous and supernatural murder of Goody Putnam's babies." What am I to do, Mr. Hale?

304 **Hale** (*turns from* Francis, *deeply troubled, then*). Believe me, Mr. Nurse, if Rebecca Nurse be tainted, then nothing's left to stop the whole green world from burning. Let you rest upon the justice of the court; the court will send her home, I know it.

305 **Francis.** You cannot mean she will be tried in court!

306 **Hale** (*pleading*). Nurse, though our hearts break, we cannot flinch; these are new times, sir. There is a misty plot afoot so subtle we should be criminal to cling to old respects and ancient friendships. I have seen too many frightful proofs in court—the Devil is alive in Salem, and we dare not quail to follow wherever the accusing finger points!

307 **Proctor** (*angered*). How may such a woman murder children?

308 **Hale** (*in great pain*). Man, remember, until an hour before the Devil fell, God thought him beautiful in Heaven.

309 **Giles.** I never said my wife were a witch, Mr. Hale; I only said she were reading books!

310 **Hale.** Mr. Corey, exactly what complaint were made on your wife?

311 **Giles.** That bloody mongrel Walcott charge her. Y'see, he buy a pig of my wife four or five year ago, and the pig died soon after. So he come dancin' in for his money back. So my Martha, she says to him, "Walcott, if you haven't the wit to feed a pig properly, you'll not live to own many," she says. Now he goes to court and claims that from that day to this he cannot keep a pig alive for more than four weeks because my Martha bewitch them with her books!

312 (*Enter* Ezekiel Cheever. *A shocked silence.*)

313 **Cheever.** Good evening to you, Proctor.

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314 **Proctor.** Why, Mr. Cheever. Good evening.

315 **Cheever.** Good evening, all. Good evening, Mr. Hale.

316 **Proctor.** I hope you come not on business of the court.

317 **Cheever.** I do, Proctor, aye. I am clerk of the court now, y'know.

318 (*Enter* Marshal Herrick, *a man in his early thirties, who is somewhat shamefaced at the moment.*)

319 **Giles.** It's a pity, Ezekiel, that an honest tailor might have gone to Heaven must burn in Hell. You'll burn for this, do you know it?

320 **Cheever.** You know yourself I must do as I'm told. You surely know that, Giles. And I'd as lief[6] you'd not be sending me to Hell. I like not the sound of it, I tell you; I like not the sound of it. (*He fears* Proctor, *but starts to reach inside his coat.*) Now believe me, Proctor, how heavy be the law, all its tonnage I do carry on my back tonight. (*He takes out a warrant.*) I have a warrant for your wife.

321 **Proctor** (*to* Hale). You said she were not charged!

322 **Hale.** I know nothin' of it. (*to* Cheever) When were she charged?

323 **Cheever.** I am given sixteen warrant tonight, sir, and she is one.

324 **Proctor.** Who charged her?

325 **Cheever.** Why, Abigail Williams charge her.

326 **Proctor.** On what proof, what proof?

327 **Cheever** (*looking about the room*). Mr. Proctor, I have little time. The court bid me search your house, but I like not to search a house. So will you hand me any poppets that your wife may keep here?

328 **Proctor.** Poppets?

329 **Elizabeth.** I never kept no poppets, not since I were a girl.

330 **Cheever** (*embarrassed, glancing toward the mantel where sits Mary Warren's poppet*). I spy a poppet, Goody Proctor.

331 **Elizabeth.** Oh! (*going for it*) Why, this is Mary's.

332 **Cheever** (*shyly*). Would you please to give it to me?

333 **Elizabeth** (*handing it to him, asks* Hale). Has the court discovered a text in poppets now?

334 **Cheever** (*carefully holding the poppet*). Do you keep any others in this house?

335 **Proctor.** No, nor this one either till tonight. What signifies a poppet?

336 **Cheever.** Why, a poppet—(*He gingerly turns the poppet over.*) a poppet may signify—Now, woman, will you please to come with me?

337 **Proctor.** She will not! (*to* Elizabeth) Fetch Mary here.

[6] **as lief** (lēf): rather.

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338 **Cheever** (*ineptly reaching toward* Elizabeth). No, no, I am forbid to leave her from my sight.

339 **Proctor** (*pushing his arm away*). You'll leave her out of sight and out of mind, Mister. Fetch Mary, Elizabeth. (Elizabeth *goes upstairs.*)

340 **Hale.** What signifies a poppet, Mr. Cheever?

341 **Cheever** (*turning the poppet over in his hands*). Why, they say it may signify that she—(*He has lifted the poppet's skirt, and his eyes widen in astonished fear.*) Why, this, this—

342 **Proctor** (*reaching for the poppet*). What's there?

343 **Cheever.** Why (*He draws out a long needle from the poppet.*) it is a needle! Herrick, Herrick, it is a needle!

344 (Herrick *comes toward him.*)

345 **Proctor** (*angrily, bewildered*). And what signifies a needle!

346 **Cheever** (*his hands shaking*). Why, this go hard with her, Proctor, this—I had my doubts, Proctor, I had my doubts, but here's calamity. (*to* Hale, *showing the needle*) You see it, sir, it is a needle!

347 **Hale.** Why? What meanin' has it?

348 **Cheever** (*wide-eyed, trembling*). The girl, the Williams girl, Abigail Williams, sir. She sat to dinner in Reverend Parris's house tonight, and without word nor warnin' she falls to the floor. Like a struck beast, he says, and screamed a scream that a bull would weep to hear. And he goes to save her, and, stuck two inches in the flesh of her belly, he draw a needle out. And demandin' of her how she come to be so stabbed, she (*to* Proctor *now*) testify it were your wife's familiar spirit[7] pushed it in.

349 **Proctor.** Why, she done it herself! (*to* Hale) I hope you're not takin' this for proof, Mister!

350 (Hale, *struck by the proof, is silent.*)

351 **Cheever.** 'Tis hard proof! (*to* Hale) I find here a poppet Goody Proctor keeps. I have found it, sir. And in the belly of the poppet a needle's stuck. I tell you true, Proctor, I never warranted to see such proof of Hell, and I bid you obstruct me not, for I—

352 (*Enter* Elizabeth *with Mary Warren.* Proctor, *seeing* Mary Warren, *draws her by the arm to* Hale.)

353 **Proctor.** Here now! Mary, how did this poppet come into my house?

354 **Mary Warren** (*frightened for herself, her voice very small*). What poppet's that, sir?

355 **Proctor** (*impatiently, pointing at the doll in* Cheever's *hand*). This poppet, this poppet.

[7] **familiar spirit:** the spirit or demon, most usually in the form of an animal such as a black cat, that was a companion and helper to a witch.

ANALYZE LITERARY DEVICES

Annotate: Remember that **dramatic irony** is a contrast between what a character knows and what the reader or audience knows. Mark an example of dramatic irony in the section about the poppet.

Analyze: Why is this an example of dramatic irony?

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356 **Mary Warren** (*evasively, looking at it*). Why, I—I think it is mine.

357 **Proctor.** It is your poppet, is it not?

358 **Mary Warren** (*not understanding the direction of this*). It—is, sir.

359 **Proctor.** And how did it come into this house?

360 **Mary Warren** (*glancing about at the avid faces*). Why—I made it in the court, sir, and—give it to Goody Proctor tonight.

361 **Proctor** (*to* Hale). Now, sir—do you have it?

362 **Hale.** Mary Warren, a needle have been found inside this poppet.

363 **Mary Warren** (*bewildered*). Why, I meant no harm by it, sir.

364 **Proctor** (*quickly*). You stuck that needle in yourself?

365 **Mary Warren.** I—I believe I did, sir, I—

366 **Proctor** (*to* Hale). What say you now?

367 **Hale** (*watching Mary Warren closely*). Child, you are certain this be your natural memory? May it be, perhaps, that someone conjures you even now to say this?

368 **Mary Warren.** Conjures me? Why, no, sir, I am entirely myself, I think. Let you ask Susanna Walcott—she saw me sewin' it in court. (*or better still*) Ask Abby, Abby sat beside me when I made it.

369 **Proctor** (*to* Hale, *of* Cheever). Bid him begone. Your mind is surely settled now. Bid him out, Mr. Hale.

370 **Elizabeth.** What signifies a needle?

371 **Hale.** Mary—you charge a cold and cruel murder on Abigail.

372 **Mary Warren.** Murder! I charge no—

373 **Hale.** Abigail were stabbed tonight; a needle were found stuck into her belly—

374 **Elizabeth.** And she charges me?

375 **Hale.** Aye.

376 **Elizabeth** (*her breath knocked out*). Why—! The girl is murder! She must be ripped out of the world!

377 **Cheever** (*pointing at* Elizabeth). You've heard that, sir! Ripped out of the world! Herrick, you heard it!

378 **Proctor** (*suddenly snatching the warrant out of* Cheever's *hands*). Out with you.

379 **Cheever.** Proctor, you dare not touch the warrant.

380 **Proctor** (*ripping the warrant*). Out with you!

381 **Cheever.** You've ripped the Deputy Governor's warrant, man!

382 **Proctor.** Damn the Deputy Governor! Out of my house!

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383 **Hale.** Now, Proctor, Proctor!

384 **Proctor.** Get y'gone with them! You are a broken minister.

385 **Hale.** Proctor, if she is innocent, the court—

386 **Proctor.** If *she* is innocent! Why do you never wonder if Parris be innocent, or Abigail? Is the accuser always holy now? Were they born this morning as clean as God's fingers? I'll tell you what's walking Salem—vengeance is walking Salem. We are what we always were in Salem, but now the little crazy children are jangling the keys of the kingdom, and common vengeance writes the law! This warrant's vengeance! I'll not give my wife to vengeance!

387 **Elizabeth.** I'll go, John—

388 **Proctor.** You will not go!

389 **Herrick.** I have nine men outside. You cannot keep her. The law binds me, John, I cannot budge.

390 **Proctor** (*to* Hale, *ready to break him*). Will you see her taken?

391 **Hale.** Proctor, the court is just—

392 **Proctor.** Pontius Pilate! God will not let you wash your hands of this![8]

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark the stage direction in paragraph 393 that describes Proctor's behavior.

Interpret: What is the motivation for this behavior? Cite evidence in your response.

393 **Elizabeth.** John—I think I must go with them. (*He cannot bear to look at her.*) Mary, there is bread enough for the morning; you will bake, in the afternoon. Help Mr. Proctor as you were his daughter—you owe me that, and much more. (*She is fighting her weeping. To* Proctor.) When the children wake, speak nothing of witchcraft—it will frighten them. (*She cannot go on.*)

394 **Proctor.** I will bring you home. I will bring you soon.

395 **Elizabeth.** Oh, John, bring me soon!

396 **Proctor.** I will fall like an ocean on that court! Fear nothing, Elizabeth.

397 **Elizabeth** (*with great fear*). I will fear nothing. (*She looks about the room, as though to fix it in her mind.*) Tell the children I have gone to visit someone sick.

398 (*She walks out the door,* Herrick *and* Cheever *behind her. For a moment,* Proctor *watches from the doorway. The clank of chain is heard.*)

399 **Proctor.** Herrick! Herrick, don't chain her! (*He rushes out the door. From outside.*) Damn you, man, you will not chain her! Off with them! I'll not have it! I will not have her chained!

400 (*There are other men's voices against his.* Hale, *in a fever of guilt and uncertainty, turns from the door to avoid the sight; Mary Warren bursts into tears and sits weeping.* Giles Corey *calls to* Hale.)

[8] **Pontius Pilate** (pŏn´chəs pī´lət) **. . . hands of this:** the Roman official who presided over the trial and sentencing of Christ. Pilate publicly washed his hands to absolve himself of responsibility for Christ's death.

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401 **Giles.** And yet silent, minister? It is fraud, you know it is fraud! What keeps you, man?

402 (Proctor *is half braced, half pushed into the room by two deputies and* Herrick.)

403 **Proctor.** I'll pay you, Herrick, I will surely pay you!

404 **Herrick** (*panting*). In God's name, John, I cannot help myself. I must chain them all. Now let you keep inside this house till I am gone! (*He goes out with his deputies.*)

405 (Proctor *stands there, gulping air. Horses and a wagon creaking are heard.*)

406 **Hale** (*in great uncertainty*). Mr. Proctor—

407 **Proctor.** Out of my sight!

408 **Hale.** Charity, Proctor, charity. What I have heard in her favor, I will not fear to testify in court. God help me, I cannot judge her guilty or innocent—I know not. Only this consider: the world goes mad, and it profit nothing you should lay the cause to the vengeance of a little girl.

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409 **Proctor.** You are a coward! Though you be ordained in God's own tears, you are a coward now!

410 **Hale.** Proctor, I cannot think God be provoked so grandly by such a petty cause. The jails are packed— our greatest judges sit in Salem now—and hangin's promised. Man, we must look to cause proportionate. Were there murder done, perhaps, and never brought to light? Abomination? Some secret blasphemy that stinks to Heaven? Think on cause, man, and let you help me to discover it. For there's your way, believe it, there is your only way, when such confusion strikes upon the world. (*He goes to* Giles *and* Francis.) Let you counsel among yourselves; think on your village and what may have drawn from heaven such thundering wrath upon you all. I shall pray God open up our eyes.

411 (Hale *goes out.*)

412 **Francis** (*struck by* Hale's *mood*). I never heard no murder done in Salem.

413 **Proctor** (*He has been reached by* Hale's *words*). Leave me, Francis, leave me.

414 **Giles** (*shaken*). John—tell me, are we lost?

415 **Proctor.** Go home now, Giles. We'll speak on it tomorrow.

416 **Giles.** Let you think on it. We'll come early, eh?

417 **Proctor.** Aye. Go now, Giles.

418 **Giles.** Good night, then.

419 (Giles Corey *goes out. After a moment.*)

420 **Mary Warren** (*in a fearful squeak of a voice*). Mr. Proctor, very likely they'll let her come home once they're given proper evidence.

421 **Proctor.** You're coming to the court with me, Mary. You will tell it in the court.

422 **Mary Warren.** I cannot charge murder on Abigail.

423 **Proctor** (*moving menacingly toward her*). You will tell the court how that poppet come here and who stuck the needle in.

424 **Mary Warren.** She'll kill me for sayin' that! (Proctor *continues toward her.*) Abby'll charge lechery on you, Mr. Proctor!

425 **Proctor** (*halting*). She's told you!

426 **Mary Warren.** I have known it, sir. She'll ruin you with it, I know she will.

427 **Proctor** (*hesitating, and with deep hatred of himself*). Good. Then her saintliness is done with. (Mary *backs from him.*) We will slide together into our pit; you will tell the court what you know.

428 **Mary Warren** (*in terror*). I cannot, they'll turn on me—

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429 (Proctor *strides and catches her, and she is repeating, "I cannot, I cannot!"*)

430 **Proctor.** My wife will never die for me! I will bring your guts into your mouth but that goodness will not die for me!

431 **Mary Warren** (*struggling to escape him*). I cannot do it, I cannot!

432 **Proctor** (*grasping her by the throat as though he would strangle her*). Make your peace with it! Now Hell and Heaven grapple on our backs, and all our old pretense is ripped away—make your peace! (*He throws her to the floor, where she sobs, "I cannot, I cannot . . ." And now, half to himself, staring, and turning to the open door.*) Peace. It is a providence, and no great change; we are only what we always were, but naked now. (*He walks as though toward a great horror, facing the open sky.*) Aye, naked! And the wind, God's icy wind, will blow!

433 (*And she is over and over again sobbing, "I cannot, I cannot, I cannot," as the curtain falls.*)

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark striking details in Proctor's speech.

Interpret: What is the meaning of this speech? How does it relate to the central conflict of the play?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 Why is Proctor reluctant to testify that Abigail said the dancing was not part of a witches' spell?

A He wants to protect Abigail.

B He wants to protect Elizabeth.

C He wants to hide the fact he was alone with Abigail.

D He wants to make sure people accused of witchcraft are punished.

2 Why does Mary Warren become more demanding of the Proctors?

F Her need for their help has become greater.

G She is being victimized by Abigail and her friends.

H She knows more than they do about how witchcraft works.

J She has more power over them due to her position in the court.

3 Who is the source of conflict between Abigail and Elizabeth?

A Hale

B Parris

C Proctor

D Rebecca

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Cite Evidence** How do the events in this act affect readers' perception of the moral dilemma in which Proctor and the others find themselves? Cite specific details.
2. **Draw Conclusions** Reread paragraphs 70–87. What do these lines reveal about the character of, and the relationship between, John and Elizabeth Proctor?
3. **Analyze** Why is Proctor struck by Hale's declaration that "some secret blasphemy" has caused all of the confusion? How does Hale's statement relate to Proctor's later words to Mary Warren that he and Abigail will "slide together into our pit; you will tell the court what you know"?
4. **Analyze** What does Mary Warren's behavior in Act Two foreshadow about her testimony in court? Explain.
5. **Draw Conclusions** Often, characters in a drama act as foils for other characters. These characters—often minor ones—contrast strikingly with a main character, clarifying characteristics of the main character. Reread paragraphs 112–123. How could Mary be seen as a foil for Elizabeth?

CREATE AND PRESENT

Give a Presentation With a partner, prepare and share a multimedia presentation on the McCarthy era trials.

- ❑ Research information using reliable sources that are useful and relevant to the topic. Take notes to document your findings. Identify copyright-free images you might include.
- ❑ Choose a format to organize the ideas or argument that you want to convey, such as charts, outlines, or slides with facts and illustrations.
- ❑ Make your presentation to the class and conduct a follow-up discussion about parallels between the McCarthy trials and those depicted in the play.
- ❑ Speak clearly and use appropriate eye contact and volume.

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ACT THREE

(*The vestry room of the* Salem *meeting house, now serving as the anteroom*[1] *of the General Court.*

As the curtain rises, the room is empty, but for sunlight pouring through two high windows in the back wall. The room is solemn, even forbidding. Heavy beams jut out, boards of random widths make up the walls. At the right are two doors leading into the meeting house proper, where the court is being held. At the left another door leads outside.

There is a plain bench at the left, and another at the right. In the center a rather long meeting table, with stools and a considerable armchair snugged up to it.

Through the partitioning wall at the right we hear a prosecutor's voice, Judge Hathorne's, *asking a question; then a woman's voice,* Martha Corey's, *replying.*)

Hathorne's Voice. Now, Martha Corey, there is abundant evidence in our hands to show that you have given yourself to the reading of fortunes. Do you deny it?

Martha Corey's Voice. I am innocent to a witch. I know not what a witch is.

Hathorne's Voice. How do you know, then, that you are not a witch?

Martha Corey's Voice. If I were, I would know it.

Hathorne's Voice. Why do you hurt these children?

Martha Corey's Voice. I do not hurt them. I scorn it!

Giles' Voice (*roaring*). I have evidence for the court!

(*Voices of townspeople rise in excitement.*)

Danforth's Voice. You will keep your seat!

Giles' Voice. Thomas Putnam is reaching out for land!

Danforth's Voice. Remove that man, Marshal!

Giles' Voice. You're hearing lies, lies!

(*A roaring goes up from the people.*)

Hathorne's Voice. Arrest him, excellency!

Giles' Voice. I have evidence. Why will you not hear my evidence?

(*The door opens and* Giles *is half carried into the vestry room by* Herrick.)

Giles. Hands off, damn you, let me go!

Herrick. Giles, Giles!

[1] **vestry room . . . anteroom:** A vestry room is a room in a church used for nonreligious meetings or church business. An anteroom is a waiting room or a room that leads into another.

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark dialogue that explains what Giles thinks is behind the witch hunt.

Interpret: How does this dialogue suggest a motivation for Putnam's behavior?

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NOTICE & NOTE

Giles. Out of my way, Herrick! I bring evidence—

Herrick. You cannot go in there, Giles; it's a court!

(*Enter* Hale *from the court.*)

Hale. Pray be calm a moment.

Giles. You, Mr. Hale, go in there and demand I speak.

Hale. A moment, sir, a moment.

Giles. They'll be hangin' my wife!

(Judge Hathorne *enters. He is in his sixties, a bitter, remorseless Salem judge.*)

Hathorne. How do you dare come roarin' into this court! Are you gone daft, Corey?

Giles. You're not a Boston judge yet, Hathorne. You'll not call me daft!

(*Enter* Deputy Governor Danforth *and, behind him,* Ezekiel Cheever *and* Parris. *On his appearance, silence falls.* Danforth *is a grave man in his sixties, of some humor and sophistication that does not, however, interfere with an exact loyalty to his position and his cause. He comes down to* Giles, *who awaits his wrath.*)

Danforth (*looking directly at* Giles). Who is this man?

Parris. Giles Corey, sir, and a more contentious—

Giles (*to* Parris). I am asked the question, and I am old enough to answer it! (*to* Danforth, *who impresses him and to whom he smiles through his strain*) My name is Corey, sir, Giles Corey. I have six hundred acres, and timber in addition. It is my wife you be condemning now. (*He indicates the courtroom.*)

Danforth. And how do you imagine to help her cause with such contemptuous riot?[2] Now be gone. Your old age alone keeps you out of jail for this.

Giles (*beginning to plead*). They be tellin' lies about my wife, sir, I—

Danforth. Do you take it upon yourself to determine what this court shall believe and what it shall set aside?

Giles. Your Excellency, we mean no disrespect for—

Danforth. Disrespect indeed! It is disruption, Mister. This is the highest court of the supreme government of this province, do you know it?

Giles (*beginning to weep*). Your Excellency, I only said she were readin' books, sir, and they come and take her out of my house for—

Danforth (*mystified*). Books! What books?

Giles (*through helpless sobs*). It is my third wife, sir; I never had no wife that be so taken with books, and I thought to find the cause of it,

[2] **contemptuous** (kən-tĕmp´choō-əs) **riot:** disrespectful, outrageous behavior.

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d'y'see, but it were no witch I blamed her for. (*He is openly weeping.*) I have broke charity with the woman, I have broke charity with her. (*He covers his face, ashamed.* Danforth *is respectfully silent.*)

45 **Hale.** Excellency, he claims hard evidence for his wife's defense. I think that in all justice you must—

46 **Danforth.** Then let him submit his evidence in proper affidavit. You are certainly aware of our procedure here, Mr. Hale. (*to* Herrick) Clear this room.

47 **Herrick.** Come now, Giles. (*He gently pushes* Corey *out.*)

48 **Francis.** We are desperate, sir; we come here three days now and cannot be heard.

49 **Danforth.** Who is this man?

50 **Francis.** Francis Nurse, Your Excellency.

51 **Hale.** His wife's Rebecca that were condemned this morning.

52 **Danforth.** Indeed! I am amazed to find you in such uproar. I have only good report of your character, Mr. Nurse.

53 **Hathorne.** I think they must both be arrested in contempt, sir.

54 **Danforth** (*to* Francis). Let you write your plea, and in due time I will—

55 **Francis.** Excellency, we have proof for your eyes; God forbid you shut them to it. The girls, sir, the girls are frauds.

56 **Danforth.** What's that?

57 **Francis.** We have proof of it, sir. They are all deceiving you.

58 (Danforth *is shocked, but studying* Francis.)

59 **Hathorne.** This is contempt, sir, contempt!

60 **Danforth.** Peace, Judge Hathorne. Do you know who I am, Mr. Nurse?

61 **Francis.** I surely do, sir, and I think you must be a wise judge to be what you are.

62 **Danforth.** And do you know that near to four hundred are in the jails from Marblehead to Lynn,[3] and upon my signature?

63 **Francis.** I—

64 **Danforth.** And seventy-two condemned to hang by that signature?

65 **Francis.** Excellency, I never thought to say it to such a weighty judge, but you are deceived.

66 (*Enter* Giles Corey *from left. All turn to see as he beckons in* Mary Warren *with* Proctor. Mary *is keeping her eyes to the ground;* Proctor *has her elbow as though she were near collapse.*)

[3] **Marblehead . . . Lynn:** two coastal towns in Massachusetts, near Salem.

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NOTICE & NOTE

67 **Parris** (*on seeing her, in shock*). Mary Warren! (*He goes directly to bend close to her face.*) What are you about here?

68 **Proctor** (*pressing* Parris *away from her with a gentle but firm motion of protectiveness*). She would speak with the Deputy Governor.

69 **Danforth** (*shocked by this, turns to* Herrick). Did you not tell me Mary Warren were sick in bed?

70 **Herrick.** She were, Your Honor. When I go to fetch her to the court last week, she said she were sick.

71 **Giles.** She has been strivin' with her soul all week, Your Honor; she comes now to tell the truth of this to you.

72 **Danforth.** Who is this?

73 **Proctor.** John Proctor, sir. Elizabeth Proctor is my wife.

74 **Parris.** Beware this man, Your Excellency, this man is mischief.

75 **Hale** (*excitedly*). I think you must hear the girl, sir, she—

76 **Danforth** (*who has become very interested in* Mary Warren *and only raises a hand toward* Hale). Peace. What would you tell us, Mary Warren?

77 (Proctor *looks at her, but she cannot speak.*)

78 **Proctor.** She never saw no spirits, sir.

79 **Danforth** (*with great alarm and surprise, to* Mary). Never saw no spirits!

80 **Giles** (*eagerly*). Never.

81 **Proctor** (*reaching into his jacket*). She has signed a deposition, sir—

82 **Danforth** (*instantly*). No, no, I accept no depositions. (*He is rapidly calculating this; he turns from her to* Proctor.) Tell me, Mr. Proctor, have you given out this story in the village?

83 **Proctor.** We have not.

84 **Parris.** They've come to overthrow the court, sir! This man is—

85 **Danforth.** I pray you, Mr. Parris. Do you know, Mr. Proctor, that the entire contention of the state in these trials is that the voice of Heaven is speaking through the children?

86 **Proctor.** I know that, sir.

87 **Danforth** (*thinks, staring at* Proctor, *then turns to* Mary Warren). And you, Mary Warren, how came you to cry out people for sending their spirits against you?

88 **Mary Warren.** It were pretense, sir.

89 **Danforth.** I cannot hear you.

90 **Proctor.** It were pretense, she says.

91 **Danforth.** Ah? And the other girls? Susanna Walcott, and—the others? They are also pretending?

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark phrases in paragraphs 74–84 that show Parris attempting to undermine Proctor.

Analyze: How do these lines help you determine who is the protagonist and who is the antagonist in the play?

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92 **Mary Warren.** Aye, sir.

93 **Danforth** (*wide-eyed*). Indeed. (*Pause. He is baffled by this. He turns to study* Proctor's *face.*)

94 **Parris** (*in a sweat*). Excellency, you surely cannot think to let so vile a lie be spread in open court!

95 **Danforth.** Indeed not, but it strike hard upon me that she will dare come here with such a tale. Now, Mr. Proctor, before I decide whether I shall hear you or not, it is my duty to tell you this. We burn a hot fire here; it melts down all concealment.

96 **Proctor.** I know that, sir.

97 **Danforth.** Let me continue. I understand well, a husband's tenderness may drive him to extravagance in defense of a wife. Are you certain in your conscience, Mister, that your evidence is the truth?

98 **Proctor.** It is. And you will surely know it.

99 **Danforth.** And you thought to declare this revelation in the open court before the public?

100 **Proctor.** I thought I would, aye—with your permission.

101 **Danforth** (*his eyes narrowing*). Now, sir, what is your purpose in so doing?

102 **Proctor.** Why, I—I would free my wife, sir.

103 **Danforth.** There lurks nowhere in your heart, nor hidden in your spirit, any desire to undermine this court?

104 **Proctor** (*with the faintest faltering*). Why, no, sir.

105 **Cheever** (*clears his throat, awakening*). I—Your Excellency.

106 **Danforth.** Mr. Cheever.

107 **Cheever.** I think it be my duty, sir—(*kindly, to* Proctor) You'll not deny it, John. (*to* Danforth) When we come to take his wife, he damned the court and ripped your warrant.

108 **Parris.** Now you have it!

109 **Danforth.** He did that, Mr. Hale?

110 **Hale** (*takes a breath*). Aye, he did.

111 **Proctor.** It were a temper, sir. I knew not what I did.

112 **Danforth** (*studying him*). Mr. Proctor.

113 **Proctor.** Aye, sir.

114 **Danforth** (*straight into his eyes*). Have you ever seen the Devil?

115 **Proctor.** No, sir.

116 **Danforth.** You are in all respects a Gospel Christian?

117 **Proctor.** I am, sir.

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118 **Parris.** Such a Christian that will not come to church but once in a month!

119 **Danforth** (*restrained—he is curious*). Not come to church?

120 **Proctor.** I—I have no love for Mr. Parris. It is no secret. But God I surely love.

121 **Cheever.** He plow on Sunday, sir.

122 **Danforth.** Plow on Sunday!

123 **Cheever** (*apologetically*). I think it be evidence, John. I am an official of the court, I cannot keep it.

124 **Proctor.** I—I have once or twice plowed on Sunday. I have three children, sir, and until last year my land give little.

125 **Giles.** You'll find other Christians that do plow on Sunday if the truth be known.

126 **Hale.** Your Honor, I cannot think you may judge the man on such evidence.

127 **Danforth.** I judge nothing. (*Pause. He keeps watching* Proctor, *who tries to meet his gaze.*) I tell you straight, Mister—I have seen marvels in this court. I have seen people choked before my eyes by spirits; I have seen them stuck by pins and slashed by daggers. I have until this moment not the slightest reason to suspect that the children may be deceiving me. Do you understand my meaning?

128 **Proctor.** Excellency, does it not strike upon you that so many of these women have lived so long with such upright reputation, and—

129 **Parris.** Do you read the Gospel, Mr. Proctor?

130 **Proctor.** I read the Gospel.

131 **Parris.** I think not, or you should surely know that Cain were an upright man, and yet he did kill Abel.[4]

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark Danforth's response to Proctor's claim that Mary will admit to lying to the court.

Infer: What is Danforth's reason for telling Proctor that his wife is pregnant?

132 **Proctor.** Aye, God tells us that. (*to* Danforth) But who tells us Rebecca Nurse murdered seven babies by sending out her spirit on them? It is the children only, and this one will swear she lied to you.

133 (Danforth *considers, then beckons* Hathorne *to him.* Hathorne *leans in, and he speaks in his ear.* Hathorne *nods.*)

134 **Hathorne.** Aye, she's the one.

135 **Danforth.** Mr. Proctor, this morning, your wife send me a claim in which she states that she is pregnant now.

136 **Proctor.** My wife pregnant!

137 **Danforth.** There be no sign of it—we have examined her body.

138 **Proctor.** But if she say she is pregnant, then she must be! That woman will never lie, Mr. Danforth.

[4] **Cain . . . Abel:** According to the book of Genesis in the Bible, Cain and Abel were the sons of Adam and Eve, the first humans.

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139 **Danforth.** She will not?

140 **Proctor.** Never, sir, never.

141 **Danforth.** We have thought it too convenient to be credited. However, if I should tell you now that I will let her be kept another month; and if she begin to show her natural signs, you shall have her living yet another year until she is delivered—what say you to that? (John Proctor *is struck silent.*) Come now. You say your only purpose is to save your wife. Good, then, she is saved at least this year, and a year is long. What say you, sir? It is done now. (*In conflict,* Proctor *glances at* Francis *and* Giles.) Will you drop this charge?

142 **Proctor.** I—I think I cannot.

143 **Danforth** (*now an almost imperceptible hardness in his voice*). Then your purpose is somewhat larger.

144 **Parris.** He's come to overthrow this court, Your Honor!

145 **Proctor.** These are my friends. Their wives are also accused—

146 **Danforth** (*with a sudden briskness of manner*). I judge you not, sir. I am ready to hear your evidence.

147 **Proctor.** I come not to hurt the court; I only—

148 **Danforth** (*cutting him off*). Marshal, go into the court and bid Judge Stoughton and Judge Sewall declare recess for one hour. And let them go to the tavern, if they will. All witnesses and prisoners are to be kept in the building.

149 **Herrick.** Aye, sir. (*very deferentially*) If I may say it, sir, I know this man all my life. It is a good man, sir.

150 **Danforth** (*It is the reflection on himself he resents*). I am sure of it, Marshal. (Herrick *nods, then goes out.*) Now, what deposition do you have for us, Mr. Proctor? And I beg you be clear, open as the sky, and honest.

151 **Proctor** (*as he takes out several papers*). I am no lawyer, so I'll—

152 **Danforth.** The pure in heart need no lawyers. Proceed as you will.

153 **Proctor** (*handing* Danforth *a paper*). Will you read this first, sir? It's a sort of testament. The people signing it declare their good opinion of Rebecca, and my wife, and Martha Corey. (Danforth *looks down at the paper.*)

154 **Parris** (*to enlist* Danforth's *sarcasm*). Their good opinion! (*But* Danforth *goes on reading, and* Proctor *is heartened.*)

155 **Proctor.** These are all landholding farmers, members of the church. (*delicately, trying to point out a paragraph*) If you'll notice, sir—they've known the women many years and never saw no sign they had dealings with the Devil.

156 (Parris *nervously moves over and reads over* Danforth's *shoulder.*)

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NOTICE & NOTE

157 **Danforth** (*glancing down a long list*). How many names are here?

158 **Francis.** Ninety-one, Your Excellency.

159 **Parris** (*sweating*). These people should be summoned. (Danforth *looks up at him questioningly.*) For questioning.

160 **Francis** (*trembling with anger*). Mr. Danforth, I gave them all my word no harm would come to them for signing this.

161 **Parris.** This is a clear attack upon the court!

162 **Hale** (*to* Parris, *trying to contain himself*). Is every defense an attack upon the court? Can no one—?

163 **Parris.** All innocent and Christian people are happy for the courts in Salem! These people are gloomy for it. (*to* Danforth *directly*) And I think you will want to know, from each and every one of them, what discontents them with you!

164 **Hathorne.** I think they ought to be examined, sir.

165 **Danforth.** It is not necessarily an attack, I think. Yet—

166 **Francis.** These are all covenanted Christians, sir.

167 **Danforth.** Then I am sure they may have nothing to fear. (*hands* Cheever *the paper*) Mr. Cheever, have warrants drawn for all of these—arrest for examination. (*to* Proctor) Now, Mister, what other information do you have for us? (Francis *is still standing, horrified.*) You may sit, Mr. Nurse.

168 **Francis.** I have brought trouble on these people; I have—

169 **Danforth.** No, old man, you have not hurt these people if they are of good conscience. But you must understand, sir, that a person is either with this court or he must be counted against it, there be no road between. This is a sharp time, now, a precise time—we live no longer in the dusky afternoon when evil mixed itself with good and befuddled the world. Now, by God's grace, the shining sun is up, and them that fear not light will surely praise it. I hope you will be one of those. (Mary Warren *suddenly sobs.*) She's not hearty,[5] I see.

170 **Proctor.** No, she's not, sir. (*to* Mary, *bending to her, holding her hand, quietly*) Now remember what the angel Raphael said to the boy Tobias.[6] Remember it.

171 **Mary Warren** (*hardly audible*). Aye.

172 **Proctor.** "Do that which is good, and no harm shall come to thee."

173 **Mary Warren.** Aye.

174 **Danforth.** Come, man, we wait you.

175 (Marshal Herrick *returns, and takes his post at the door.*)

176 **Giles.** John, my deposition, give him mine.

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark details that tell you Danforth feels certain he is doing the right thing.

Analyze: Explain whether Danforth is justified in feeling this way.

[5] **hearty:** well.

[6] **what the angel said . . . Tobias:** In the Book of Tobit in the Apocrypha, Tobit's son Tobias cured his father's blindness with the help of the angel Raphael.

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177 **Proctor.** Aye. (*He hands* Danforth *another paper.*) This is Mr. Corey's deposition.

178 **Danforth.** Oh? (*He looks down at it. Now* Hathorne *comes behind him and reads with him.*)

179 **Hathorne** (*suspiciously*). What lawyer drew this, Corey?

180 **Giles.** You know I never hired a lawyer in my life, Hathorne.

181 **Danforth** (*finishing the reading*). It is very well phrased. My compliments. Mr. Parris, if Mr. Putnam is in the court, will you bring him in? (Hathorne *takes the deposition, and walks to the window with it.* Parris *goes into the court.*) You have no legal training, Mr. Corey?

182 **Giles** (*very pleased*). I have the best, sir—I am thirty-three time in court in my life. And always plaintiff, too.

183 **Danforth.** Oh, then you're much put-upon.

184 **Giles.** I am never put-upon; I know my rights, sir, and I will have them. You know, your father tried a case of mine—might be thirty-five year ago, I think.

185 **Danforth.** Indeed.

186 **Giles.** He never spoke to you of it?

187 **Danforth.** No, I cannot recall it.

188 **Giles.** That's strange, he give me nine pound damages. He were a fair judge, your father. Y'see, I had a white mare that time, and this fellow come to borrow the mare—(*Enter* Parris *with* Thomas Putnam. *When he sees* Putnam, Giles' *ease goes; he is hard.*) Aye, there he is.

189 **Danforth.** Mr. Putnam, I have here an accusation by Mr. Corey against you. He states that you coldly prompted your daughter to cry witchery upon George Jacobs that is now in jail.

190 **Putnam.** It is a lie.

191 **Danforth** (*turning to* Giles). Mr. Putnam states your charge is a lie. What say you to that?

192 **Giles** (*furious, his fists clenched*). A fart on Thomas Putnam, that is what I say to that!

193 **Danforth.** What proof do you submit for your charge, sir?

194 **Giles.** My proof is there! (*pointing to the paper*) If Jacobs hangs for a witch he forfeit up his property—that's law! And there is none but Putnam with the coin to buy so great a piece. This man is killing his neighbors for their land!

195 **Danforth.** But proof, sir, proof.

196 **Giles** (*pointing at his deposition*). The proof is there! I have it from an honest man who heard Putnam say it! The day his daughter cried out on Jacobs, he said she'd given him a fair gift of land.

197 **Hathorne.** And the name of this man?

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198 **Giles** (*taken aback*). What name?

199 **Hathorne.** The man that give you this information.

200 **Giles** (*hesitates, then*). Why, I—I cannot give you his name.

201 **Hathorne.** And why not?

202 **Giles** (*hesitates, then bursts out*). You know well why not! He'll lay in jail if I give his name!

203 **Hathorne.** This is contempt of the court, Mr. Danforth!

204 **Danforth** (*to avoid that*). You will surely tell us the name.

205 **Giles.** I will not give you no name. I mentioned my wife's name once and I'll burn in hell long enough for that. I stand mute.

206 **Danforth.** In that case, I have no choice but to arrest you for contempt of this court, do you know that?

207 **Giles.** This is a hearing; you cannot clap me for contempt of a hearing.

208 **Danforth.** Oh, it is a proper lawyer![7] Do you wish me to declare the court in full session here? Or will you give me good reply?

209 **Giles** (*faltering*). I cannot give you no name, sir, I cannot.

210 **Danforth.** You are a foolish old man. Mr. Cheever, begin the record. The court is now in session. I ask you, Mr. Corey—

211 **Proctor** (*breaking in*). Your Honor—he has the story in confidence, sir, and he—

212 **Parris.** The Devil lives on such confidences! (*to* Danforth) Without confidences there could be no conspiracy, Your Honor!

213 **Hathorne.** I think it must be broken, sir.

214 **Danforth** (*to* Giles). Old man, if your informant tells the truth let him come here openly like a decent man. But if he hide in anonymity I must know why. Now sir, the government and central church demand of you the name of him who reported Mr. Thomas Putnam a common murderer.

215 **Hale.** Excellency—

216 **Danforth.** Mr. Hale.

217 **Hale.** We cannot blink it more. There is a prodigious fear of this court in the country—

218 **Danforth.** Then there is a prodigious guilt in the country. Are *you* afraid to be questioned here?

219 **Hale.** I may only fear the Lord, sir, but there is fear in the country nevertheless.

---

[7] **Oh, . . . lawyer:** Oh, he thinks he is a real lawyer.

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220 **Danforth** (*angered now*). Reproach me not with the fear in the country; there is fear in the country because there is a moving[8] plot to topple Christ in the country!

221 **Hale.** But it does not follow that everyone accused is part of it.

222 **Danforth.** No uncorrupted man may fear this court, Mr. Hale! None! (*to* Giles) You are under arrest in contempt of this court. Now sit you down and take counsel with yourself, or you will be set in the jail until you decide to answer all questions.

223 (Giles Corey *makes a rush for* Putnam. Proctor *lunges and holds him.*)

224 **Proctor.** No, Giles!

225 **Giles** (*over* Proctor's *shoulder at* Putnam). I'll cut your throat, Putnam, I'll kill you yet!

226 **Proctor** (*forcing him into a chair*). Peace, Giles, peace. (*releasing him*) We'll prove ourselves. Now we will. (*He starts to turn to* Danforth.)

227 **Giles.** Say nothin' more, John. (*pointing at* Danforth) He's only playin' you! He means to hang us all!

228 (Mary Warren *bursts into sobs.*)

229 **Danforth.** This is a court of law, Mister. I'll have no effrontery here!

230 **Proctor.** Forgive him, sir, for his old age. Peace, Giles, we'll prove it all now. (*He lifts up* Mary's *chin.*) You cannot weep, Mary. Remember the angel, what he say to the boy. Hold to it, now; there is your rock. (Mary *quiets. He takes out a paper, and turns to* Danforth.) This is Mary Warren's deposition. I—I would ask you remember, sir, while you read it, that until two week ago she were no different than the other children are today. (*He is speaking reasonably, restraining all his fears, his anger, his anxiety.*) You saw her scream, she howled, she swore familiar spirits choked her; she even testified that Satan, in the form of women now in jail, tried to win her soul away, and then when she refused—

231 **Danforth.** We know all this.

232 **Proctor.** Aye, sir. She swears now that she never saw Satan; nor any spirit, vague or clear, that Satan may have sent to hurt her. And she declares her friends are lying now.

233 (Proctor *starts to hand* Danforth *the deposition, and* Hale *comes up to* Danforth *in a trembling state.*)

234 **Hale.** Excellency, a moment. I think this goes to the heart of the matter.

235 **Danforth** (*with deep misgivings*). It surely does.

236 **Hale.** I cannot say he is an honest man; I know him little. But in all justice, sir, a claim so weighty cannot be argued by a farmer. In God's

[8] **moving:** active.

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark the stage directions in paragraphs 223–228.

Analyze: What do the stage directions describe? How do they impact your understanding of events?

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name, sir, stop here; send him home and let him come again with a lawyer—

237 **Danforth** (*patiently*). Now look you, Mr. Hale—

238 **Hale.** Excellency, I have signed seventy-two death warrants; I am a minister of the Lord, and I dare not take a life without there be a proof so immaculate no slightest qualm of conscience may doubt it.

239 **Danforth.** Mr. Hale, you surely do not doubt my justice.

240 **Hale.** I have this morning signed away the soul of Rebecca Nurse, Your Honor. I'll not conceal it, my hand shakes yet as with a wound! I pray you, sir, this argument let lawyers present to you.

241 **Danforth.** Mr. Hale, believe me; for a man of such terrible learning you are most bewildered—I hope you will forgive me. I have been thirty-two year at the bar, sir, and I should be confounded were I called upon to defend these people. Let you consider, now—(*to* Proctor *and the others*) And I bid you all do likewise. In an ordinary crime, how does one defend the accused? One calls up witnesses to prove his innocence. But witchcraft is *ipso facto*,[9] on its face and by its nature, an invisible crime, is it not? Therefore, who may possibly be witness to it? The witch and the victim. None other. Now we cannot hope the witch will accuse herself; granted? Therefore, we must rely upon her victims—and they do testify, the children certainly do testify. As for the witches, none will deny that we are most eager for all their confessions. Therefore, what is left for a lawyer to bring out? I think I have made my point. Have I not?

242 **Hale.** But this child claims the girls are not truthful, and if they are not—

243 **Danforth.** That is precisely what I am about to consider, sir. What more may you ask of me? Unless you doubt my probity?[10]

244 **Hale** (*defeated*). I surely do not, sir. Let you consider it, then.

245 **Danforth.** And let you put your heart to rest. Her deposition, Mr. Proctor.

246 (Proctor *hands it to him.* Hathorne *rises, goes beside* Danforth, *and starts reading.* Parris *comes to his other side.* Danforth *looks at* John Proctor, *then proceeds to read.* Hale *gets up, finds position near the judge, reads too.* Proctor *glances at* Giles. Francis *prays silently, hands pressed together.* Cheever *waits placidly, the sublime official, dutiful.* Mary Warren *sobs once.* John Proctor *touches her head reassuringly. Presently* Danforth *lifts his eyes, stands up, takes out a kerchief and blows his nose. The others stand aside as he moves in thought toward the window.*)

247 **Parris** (*hardly able to contain his anger and fear*). I should like to question—

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark the stage directions in paragraphs 246–248.

Analyze: Explain how these stage directions move the plot forward by revealing the feelings and attitudes of the characters. Cite evidence from the text in your response.

[9] ***ipso facto*** (Latin): by that very fact.
[10] **doubt my probity:** question my integrity.

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248 **Danforth** (*his first real outburst, in which his contempt for* Parris *is clear*). Mr. Parris, I bid you be silent! (*He stands in silence, looking out the window. Now, having established that he will set the gait.*) Mr. Cheever, will you go into the court and bring the children here? (Cheever *gets up and goes out upstage.* Danforth *now turns to* Mary.) Mary Warren, how came you to this turnabout? Has Mr. Proctor threatened you for this deposition?

249 **Mary Warren.** No, sir.

250 **Danforth.** Has he ever threatened you?

251 **Mary Warren** (*weaker*). No, sir.

252 **Danforth** (*sensing a weakening*). Has he threatened you?

253 **Mary Warren.** No, sir.

254 **Danforth.** Then you tell me that you sat in my court, callously lying, when you knew that people would hang by your evidence? (*She does not answer.*) Answer me!

255 **Mary Warren** (*almost inaudibly*). I did, sir.

256 **Danforth.** How were you instructed in your life? Do you not know that God damns all liars? (*She cannot speak.*) Or is it now that you lie?

257 **Mary Warren.** No, sir—I am with God now.

258 **Danforth.** You are with God now.

259 **Mary Warren.** Aye, sir.

260 **Danforth** (*containing himself*). I will tell you this—you are either lying now, or you were lying in the court, and in either case you have committed perjury and you will go to jail for it. You cannot lightly say you lied, Mary. Do you know that?

261 **Mary Warren.** I cannot lie no more. I am with God, I am with God.

262 (*But she breaks into sobs at the thought of it, and the right door opens, and enter* Susanna Walcott, Mercy Lewis, Betty Parris, *and finally* Abigail. Cheever *comes to* Danforth.)

263 **Cheever.** Ruth Putnam's not in the court, sir, nor the other children.

264 **Danforth.** These will be sufficient. Sit you down, children. (*Silently they sit.*) Your friend, Mary Warren, has given us a deposition. In which she swears that she never saw familiar spirits, apparitions, nor any manifest of the Devil. She claims as well that none of you have seen these things either. (*slight pause*) Now, children, this is a court of law. The law, based upon the Bible, and the Bible, writ by Almighty God, forbid the practice of witchcraft, and describe death as the penalty thereof. But likewise, children, the law and Bible damn all bearers of false witness. (*slight pause*) Now then. It does not escape me that this deposition may be devised to blind us; it may well be that Mary Warren has been conquered by Satan, who sends her here to distract our sacred purpose. If so, her neck will break for it. But if she

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speak true, I bid you now drop your guile and confess your pretense, for a quick confession will go easier with you. (*pause*) Abigail Williams, rise. (Abigail *slowly rises.*) Is there any truth in this?

265 **Abigail.** No, sir.

266 **Danforth** (*thinks, glances at* Mary, *then back to* Abigail). Children, a very auger bit[11] will now be turned into your souls until your honesty is proved. Will either of you change your positions now, or do you force me to hard questioning?

267 **Abigail.** I have naught to change, sir. She lies.

268 **Danforth** (*to* Mary). You would still go on with this?

269 **Mary Warren** (*faintly*). Aye, sir.

270 **Danforth** (*turning to* Abigail). A poppet were discovered in Mr. Proctor's house, stabbed by a needle. Mary Warren claims that you sat beside her in the court when she made it, and that you saw her make it and witnessed how she herself stuck her needle into it for safe-keeping. What say you to that?

271 **Abigail** (*with a slight note of indignation*). It is a lie, sir.

272 **Danforth** (*after a slight pause*). While you worked for Mr. Proctor, did you see poppets in that house?

273 **Abigail.** Goody Proctor always kept poppets.

274 **Proctor.** Your Honor, my wife never kept no poppets. Mary Warren confesses it was her poppet.

275 **Cheever.** Your Excellency.

276 **Danforth.** Mr. Cheever.

277 **Cheever.** When I spoke with Goody Proctor in that house, she said she never kept no poppets. But she said she did keep poppets when she were a girl.

278 **Proctor.** She has not been a girl these fifteen years, Your Honor.

279 **Hathorne.** But a poppet will keep fifteen years, will it not?

280 **Proctor.** It will keep if it is kept, but Mary Warren swears she never saw no poppets in my house, nor anyone else.

281 **Parris.** Why could there not have been poppets hid where no one ever saw them?

282 **Proctor** (*furious*). There might also be a dragon with five legs in my house, but no one has ever seen it.

283 **Parris.** We are here, Your Honor, precisely to discover what no one has ever seen.

284 **Proctor.** Mr. Danforth, what profit this girl to turn herself about? What may Mary Warren gain but hard questioning and worse?

[11] **auger** (ô´gər) **bit:** drill.

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285 **Danforth.** You are charging Abigail Williams with a marvelous cool plot to murder, do you understand that?

286 **Proctor.** I do, sir. I believe she means to murder.

287 **Danforth** (*pointing at* Abigail, *incredulously*). This child would murder your wife?

288 **Proctor.** It is not a child. Now hear me, sir. In the sight of the congregation she were twice this year put out of this meetin' house for laughter during prayer.

289 **Danforth** (*shocked, turning to* Abigail). What's this? Laughter during—!

290 **Parris.** Excellency, she were under Tituba's power at that time, but she is solemn now.

291 **Giles.** Aye, now she is solemn and goes to hang people!

292 **Danforth.** Quiet, man.

293 **Hathorne.** Surely it have no bearing on the question, sir. He charges contemplation of murder.

294 **Danforth.** Aye. (*He studies* Abigail *for a moment, then.*) Continue, Mr. Proctor.

295 **Proctor.** Mary. Now tell the Governor how you danced in the woods.

296 **Parris** (*instantly*). Excellency, since I come to Salem this man is blackening my name. He—

297 **Danforth.** In a moment, sir. (*to* Mary Warren, *sternly, and surprised*) What is this dancing?

298 **Mary Warren.** I—(*She glances at* Abigail, *who is staring down at her remorselessly. Then, appealing to* Proctor.) Mr. Proctor—

299 **Proctor** (*taking it right up*). Abigail leads the girls to the woods, Your Honor, and they have danced there naked—

300 **Parris.** Your Honor, this—

301 **Proctor** (*at once*). Mr. Parris discovered them himself in the dead of night! There's the "child" she is!

302 **Danforth** (*It is growing into a nightmare, and he turns, astonished, to* Parris). Mr. Parris—

303 **Parris.** I can only say, sir, that I never found any of them naked, and this man is—

304 **Danforth.** But you discovered them dancing in the woods? (*Eyes on* Parris, *he points at* Abigail.) Abigail?

305 **Hale.** Excellency, when I first arrived from Beverly, Mr. Parris told me that.

306 **Danforth.** Do you deny it, Mr. Parris?

307 **Parris.** I do not, sir, but I never saw any of them naked.

LANGUAGE CONVENTIONS

Annotate: Mark words in the dialogue in paragraphs 295–310 that relate to a central problem of the play—whether there was witchcraft done in the forest.

Interpret: How does this dialogue illustrate a complication in the plot?

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NOTICE & NOTE

308 **Danforth.** But she have *danced*?

309 **Parris** (*unwillingly*). Aye, sir.

310 (Danforth, *as though with new eyes, looks at* Abigail.)

311 **Hathorne.** Excellency, will you permit me? (*He points at* Mary Warren.)

312 **Danforth** (*with great worry*). Pray, proceed.

313 **Hathorne.** You say you never saw no spirits, Mary, were never threatened or afflicted by any manifest of the Devil or the Devil's agents.

314 **Mary Warren** (*very faintly*). No, sir.

315 **Hathorne** (*with a gleam of victory*). And yet, when people accused of witchery confronted you in court, you would faint, saying their spirits came out of their bodies and choked you—

316 **Mary Warren.** That were pretense, sir.

317 **Danforth.** I cannot hear you.

318 **Mary Warren.** Pretense, sir.

319 **Parris.** But you did turn cold, did you not? I myself picked you up many times, and your skin were icy. Mr. Danforth, you—

320 **Danforth.** I saw that many times.

321 **Proctor.** She only pretended to faint, Your Excellency. They're all marvelous pretenders.

322 **Hathorne.** Then can she pretend to faint now?

323 **Proctor.** Now?

324 **Parris.** Why not? Now there are no spirits attacking her, for none in this room is accused of witchcraft. So let her turn herself cold now, let her pretend she is attacked now, let her faint. (*He turns to* Mary Warren.) Faint!

325 **Mary Warren.** Faint?

326 **Parris.** Aye, faint. Prove to us how you pretended in the court so many times.

327 **Mary Warren** (*looking to* Proctor). I—cannot faint now, sir.

328 **Proctor** (*alarmed, quietly*). Can you not pretend it?

329 **Mary Warren.** I—(*She looks about as though searching for the passion to faint.*) I—have no *sense* of it now, I—

330 **Danforth.** Why? What is lacking now?

331 **Mary Warren.** I—cannot tell, sir, I—

332 **Danforth.** Might it be that here we have no afflicting spirit loose, but in the court there were some?

333 **Mary Warren.** I never saw no spirits.

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark what is asked of Mary Warren and how she responds to the request.

Analyze: Consider what you have learned about Mary Warren up to this point. Why is placing great importance upon her testimony an effective way of creating suspense?

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334 **Parris.** Then see no spirits now, and prove to us that you can faint by your own will, as you claim.

335 **Mary Warren** (*stares, searching for the emotion of it, and then shakes her head*). I—cannot do it.

336 **Parris.** Then you will confess, will you not? It were attacking spirits made you faint!

337 **Mary Warren.** No, sir, I—

338 **Parris.** Your Excellency, this is a trick to blind the court!

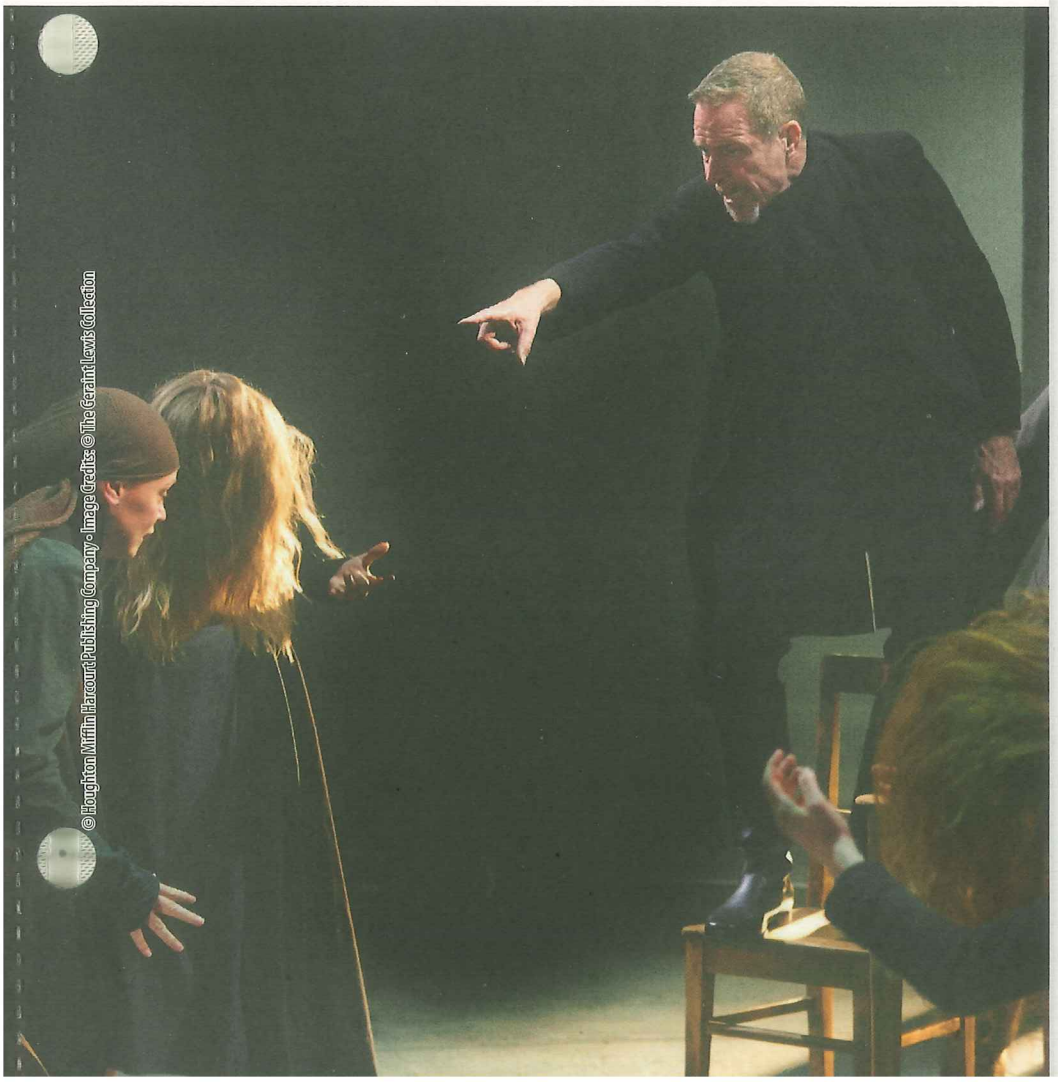
339 **Mary Warren.** It's not a trick! (*She stands.*) I—I used to faint because I—I thought I saw spirits.

340 **Danforth.** *Thought* you saw them!

341 **Mary Warren.** But I did not, Your Honor.

342 **Hathorne.** How could you think you saw them unless you saw them?

343 **Mary Warren.** I—I cannot tell how, but I did. I—I heard the other girls screaming, and you, Your Honor, you seemed to believe them, and I—It were only sport in the beginning, sir, but then the whole world cried spirits, spirits, and I—I promise you, Mr. Danforth, I only thought I saw them but I did not.



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NOTICE & NOTE

(Danforth *peers at her.*)

Parris (*smiling, but nervous because* Danforth *seems to be struck by* Mary Warren*'s story*). Surely Your Excellency is not taken by this simple lie.

Danforth (*turning worriedly to* Abigail). Abigail. I bid you now search your heart and tell me this—and beware of it, child, to God every soul is precious and His vengeance is terrible on them that take life without cause. Is it possible, child, that the spirits you have seen are illusion only, some deception that may cross your mind when—

Abigail. Why, this—this—is a base question, sir.

Danforth. Child, I would have you consider it—

Abigail. I have been hurt, Mr. Danforth; I have seen my blood runnin' out! I have been near to murdered every day because I done my duty pointing out the Devil's people—and this is my reward? To be mistrusted, denied, questioned like a—

Danforth (*weakening*). Child, I do not mistrust you—

Abigail (*in an open threat*). Let *you* beware, Mr. Danforth. Think you to be so mighty that the power of Hell may not turn *your* wits? Beware of it! There is—(*Suddenly, from an accusatory attitude, her face turns, looking into the air above—it is truly frightened.*)

Danforth (*apprehensively*). What is it, child?

Abigail (*looking about in the air, clasping her arms about her as though cold*). I—I know not. A wind, a cold wind, has come. (*Her eyes fall on* Mary Warren.)

Mary Warren (*terrified, pleading*). Abby!

Mercy Lewis (*shivering*). Your Honor, I freeze!

Proctor. They're pretending!

Hathorne (*touching* Abigail*'s hand*). She is cold, Your Honor, touch her!

Mercy Lewis (*through chattering teeth*). Mary, do you send this shadow on me?

Mary Warren. Lord, save me!

Susanna Walcott. I freeze, I freeze!

Abigail (*shivering visibly*). It is a wind, a wind!

Mary Warren. Abby, don't do that!

Danforth (*himself engaged and entered by* Abigail). Mary Warren, do you witch her? I say to you, do you send your spirit out?

(*With a hysterical cry* Mary Warren *starts to run.* Proctor *catches her.*)

Mary Warren (*almost collapsing*). Let me go, Mr. Proctor, I cannot, I cannot—

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366 **Abigail** (*crying to Heaven*). Oh, Heavenly Father, take away this shadow!

367 (*Without warning or hesitation,* Proctor *leaps at* Abigail *and, grabbing her by the hair, pulls her to her feet. She screams in pain.* Danforth, *astonished, cries, "What are you about?" and* Hathorne *and* Parris *call, "Take your hands off her!" and out of it all comes* Proctor*'s roaring voice.*)

368 **Proctor.** How do you call Heaven! Whore! Whore!

369 (Herrick *breaks* Proctor *from her.*)

370 **Herrick.** John!

371 **Danforth.** Man! Man, what do you—

372 **Proctor** (*breathless and in agony*). It is a whore!

373 **Danforth** (*dumbfounded*). You charge—?

374 **Abigail.** Mr. Danforth, he is lying!

375 **Proctor.** Mark her! Now she'll suck a scream to stab me with, but—

376 **Danforth.** You will prove this! This will not pass!

377 **Proctor** (*trembling, his life collapsing about him*). I have known her, sir. I have known her.

378 **Danforth.** You—you are a lecher?

379 **Francis** (*horrified*). John, you cannot say such a—

380 **Proctor.** Oh, Francis, I wish you had some evil in you that you might know me! (*to* Danforth) A man will not cast away his good name. You surely know that.

381 **Danforth** (*dumbfounded*). In—in what time? In what place?

382 **Proctor** (*his voice about to break, and his shame great*). In the proper place—where my beasts are bedded. On the last night of my joy, some eight months past. She used to serve me in my house, sir. (*He has to clamp his jaw to keep from weeping.*) A man may think God sleeps, but God sees everything, I know it now. I beg you, sir, I beg you—see her what she is. My wife, my dear good wife, took this girl soon after, sir, and put her out on the highroad. And being what she is, a lump of vanity, sir—(*He is being overcome.*) Excellency, forgive me, forgive me. (*Angrily against himself, he turns away from the* Governor *for a moment. Then, as though to cry out is his only means of speech left.*) She thinks to dance with me on my wife's grave! And well she might, for I thought of her softly. God help me, I lusted, and there *is* a promise in such sweat. But it is a whore's vengeance, and you must see it; I set myself entirely in your hands. I know you must see it now.

383 **Danforth** (*blanched, in horror, turning to* Abigail). You deny every scrap and tittle[12] of this?

[12] **every scrap and tittle:** every tiny bit.

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark the climax of the play.

Predict: How might Proctor's confession change the outcome of the plot?

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384 **Abigail.** If I must answer that, I will leave and I will not come back again!

385 (Danforth *seems unsteady.*)

386 **Proctor.** I have made a bell of my honor! I have rung the doom of my good name—you will believe me, Mr. Danforth! My wife is innocent, except she knew a whore when she saw one!

387 **Abigail** (*stepping up to* Danforth). What look do you give me? (Danforth *cannot speak.*) I'll not have such looks! (*She turns and starts for the door.*)

388 **Danforth.** You will remain where you are! (Herrick *steps into her path. She comes up short, fire in her eyes.*) Mr. Parris, go into the court and bring Goodwife Proctor out.

389 **Parris** (*objecting*). Your Honor, this is all a—

390 **Danforth** (*sharply to* Parris). Bring her out! And tell her not one word of what's been spoken here. And let you knock before you enter. (Parris *goes out.*) Now we shall touch the bottom of this swamp. (*to* Proctor) Your wife, you say, is an honest woman.

391 **Proctor.** In her life, sir, she have never lied. There are them that cannot sing, and them that cannot weep—my wife cannot lie. I have paid much to learn it, sir.

392 **Danforth.** And when she put this girl out of your house, she put her out for a harlot?[13]

393 **Proctor.** Aye, sir.

394 **Danforth.** And knew her for a harlot?

395 **Proctor.** Aye, sir, she knew her for a harlot.

396 **Danforth.** Good then. (*to* Abigail) And if she tell me, child, it were for harlotry, may God spread His mercy on you! (*There is a knock. He calls to the door.*) Hold! (*to* Abigail) Turn your back. Turn your back. (*to* Proctor) Do likewise. (*Both turn their backs*—Abigail *with indignant slowness.*) Now let neither of you turn to face Goody Proctor. No one in this room is to speak one word, or raise a gesture aye or nay. (*He turns toward the door, calls.*) Enter! (*The door opens.* Elizabeth *enters with* Parris. Parris *leaves her. She stands alone, her eyes looking for* Proctor.) Mr. Cheever, report this testimony in all exactness. Are you ready?

397 **Cheever.** Ready, sir.

398 **Danforth.** Come here, woman. (Elizabeth *comes to him, glancing at* Proctor's *back.*) Look at me only, not at your husband. In my eyes only.

399 **Elizabeth** (*faintly*). Good, sir.

[13] **for a harlot:** as a woman of low morals.

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400 **Danforth.** We are given to understand that at one time you dismissed your servant, Abigail Williams.

401 **Elizabeth.** That is true, sir.

402 **Danforth.** For what cause did you dismiss her? (*Slight pause. Then* Elizabeth *tries to glance at* Proctor.) You will look in my eyes only and not at your husband. The answer is in your memory and you need no help to give it to me. Why did you dismiss Abigail Williams?

403 **Elizabeth** (*not knowing what to say, sensing a situation, wetting her lips to stall for time*). She—dissatisfied me. (*pause*) And my husband.

404 **Danforth.** In what way dissatisfied you?

405 **Elizabeth.** She were—(*She glances at* Proctor *for a cue.*)

406 **Danforth.** Woman, look at me! (Elizabeth *does.*) Were she slovenly? Lazy? What disturbance did she cause?

407 **Elizabeth.** Your Honor, I—in that time I were sick. And I—My husband is a good and righteous man. He is never drunk as some are, nor wastin' his time at the shovelboard, but always at his work. But in my sickness—you see, sir, I were a long time sick after my last baby, and I thought I saw my husband somewhat turning from me. And this girl—(*She turns to* Abigail.)

408 **Danforth.** Look at me.

409 **Elizabeth.** Aye, sir. Abigail Williams—(*She breaks off.*)

410 **Danforth.** What of Abigail Williams?

411 **Elizabeth.** I came to think he fancied her. And so one night I lost my wits, I think, and put her out on the highroad.

412 **Danforth.** Your husband—did he indeed turn from you?

413 **Elizabeth** (*in agony*). My husband—is a goodly man, sir.

414 **Danforth.** Then he did not turn from you.

415 **Elizabeth** (*starting to glance at* Proctor). He—

416 **Danforth** (*reaches out and holds her face, then*). Look at me! To your own knowledge, has John Proctor ever committed the crime of lechery? (*In a crisis of indecision she cannot speak.*) Answer my question! Is your husband a lecher!

417 **Elizabeth** (*faintly*). No, sir.

418 **Danforth.** Remove her, Marshal.

419 **Proctor.** Elizabeth, tell the truth!

420 **Danforth.** She has spoken. Remove her!

421 **Proctor** (*crying out*). Elizabeth, I have confessed it!

422 **Elizabeth.** Oh, God! (*The door closes behind her.*)

423 **Proctor.** She only thought to save my name!

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark dialogue during Elizabeth's interrogation that tells you she is trying to protect Proctor.

Analyze: Explain how the interrogation of Elizabeth presents a plot complication.

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NOTICE & NOTE

Hale. Excellency, it is a natural lie to tell; I beg you, stop now before another is condemned! I may shut my conscience to it no more—private vengeance is working through this testimony! From the beginning this man has struck me true. By my oath to Heaven, I believe him now, and I pray you call back his wife before we—

Danforth. She spoke nothing of lechery, and this man has lied!

Hale. I believe him! (*pointing at* Abigail) This girl has always struck me false! She has—

(Abigail, *with a weird, wild, chilling cry, screams up to the ceiling.*)

Abigail. You will not! Begone! Begone, I say!

Danforth. What is it, child? (*But* Abigail, *pointing with fear, is now raising up her frightened eyes, her awed face, toward the ceiling—the girls are doing the same—and now* Hathorne, Hale, Putnam, Cheever, Herrick, *and* Danforth *do the same.*) What's there? (*He lowers his eyes from the ceiling, and now he is frightened; there is real tension in his voice.*) Child! (*She is transfixed—with all the girls, she is whimpering open-mouthed, agape at the ceiling.*) Girls! Why do you—?

Mercy Lewis (*pointing*). It's on the beam! Behind the rafter!

Danforth (*looking up*). Where!

Abigail. Why—? (*She gulps.*) Why do you come, yellow bird?

Proctor. Where's a bird? I see no bird!

Abigail (*to the ceiling*). My face? My face?

Proctor. Mr. Hale—

Danforth. Be quiet!

Proctor (*to* Hale). Do you see a bird?

Danforth. Be quiet!!

Abigail (*to the ceiling, in a genuine conversation with the "bird," as though trying to talk it out of attacking her*). But God made my face; you cannot want to tear my face. Envy is a deadly sin, Mary.

Mary Warren (*on her feet with a spring, and horrified, pleading*). Abby!

Abigail (*unperturbed, continuing to the "bird"*). Oh, Mary, this is a black art[14] to change your shape. No, I cannot, I cannot stop my mouth; it's God's work I do.

Mary Warren. Abby, I'm *here!*

Proctor (*frantically*). They're pretending, Mr. Danforth!

Abigail (*Now she takes a backward step, as though in fear the bird will swoop down momentarily*). Oh, please, Mary! Don't come down.

Susanna Walcott. Her claws, she's stretching her claws!

[14] **a black art:** sorcery.

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446 **Proctor.** Lies, lies.

447 **Abigail** (*backing further, eyes still fixed above*). Mary, please don't hurt me!

448 **Mary Warren** (*to* Danforth). I'm not hurting her!

449 **Danforth** (*to* Mary Warren). Why does she see this vision?

450 **Mary Warren.** She sees nothin'!

451 **Abigail** (*now staring full front as though hypnotized, and mimicking the exact tone of* Mary Warren's *cry*). She sees nothin'!

452 **Mary Warren** (*pleading*). Abby, you mustn't!

453 **Abigail and All the Girls** (*all transfixed*). Abby, you mustn't!

454 **Mary Warren** (*to all the* Girls). I'm here, I'm here!

455 **Girls.** I'm here, I'm here!

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ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark examples of repetition in paragraphs 450–471.

Analyze: Why do the other girls mimic Mary's dialogue?

456 **Danforth** (*horrified*). Mary Warren! Draw back your spirit out of them!

457 **Mary Warren.** Mr. Danforth!

458 **Girls** (*cutting her off*). Mr. Danforth!

459 **Danforth.** Have you compacted with the Devil? Have you?

460 **Mary Warren.** Never, never!

461 **Girls.** Never, never!

462 **Danforth** (*growing hysterical*). Why can they only repeat you?

463 **Proctor.** Give me a whip—I'll stop it!

464 **Mary Warren.** They're sporting.[15] They—!

465 **Girls.** They're sporting!

466 **Mary Warren** (*turning on them all hysterically and stamping her feet*). Abby, stop it!

467 **Girls** (*stamping their feet*). Abby, stop it!

468 **Mary Warren.** Stop it!

469 **Girls.** Stop it!

470 **Mary Warren** (*screaming it out at the top of her lungs, and raising her fists*). Stop it!!

471 **Girls** (*raising their fists*). Stop it!!

472 (Mary Warren, *utterly confounded, and becoming overwhelmed by* Abigail's*—and the girls'—utter conviction, starts to whimper, hands half raised, powerless, and all the girls begin whimpering exactly as she does.*)

473 **Danforth.** A little while ago you were afflicted. Now it seems you afflict others; where did you find this power?

474 **Mary Warren** (*staring at* Abigail). I—have no power.

475 **Girls.** I have no power.

476 **Proctor.** They're gulling you,[16] Mister!

477 **Danforth.** Why did you turn about this past two weeks? You have seen the Devil, have you not?

478 **Hale** (*indicating* Abigail *and the girls*). You cannot believe them!

479 **Mary Warren.** I—

480 **Proctor** (*sensing her weakening*). Mary, God damns all liars!

481 **Danforth** (*pounding it into her*). You have seen the Devil, you have made compact with Lucifer, have you not?

482 **Proctor.** God damns liars, Mary!

---

[15] **sporting:** playing a game.
[16] **gulling you:** deceiving you.

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483 (Mary *utters something unintelligible, staring at* Abigail, *who keeps watching the "bird" above.*)

484 **Danforth.** I cannot hear you. What do you say? (Mary *utters again unintelligibly.*) You will confess yourself or you will hang! (*He turns her roughly to face him.*) Do you know who I am? I say you will hang if you do not open with me!

485 **Proctor.** Mary, remember the angel Raphael—do that which is good and—

486 **Abigail** (*pointing upward*). The wings! Her wings are spreading! Mary, please, don't, don't—!

487 **Hale.** I see nothing, Your Honor!

488 **Danforth.** Do you confess this power! (*He is an inch from her face.*) Speak!

489 **Abigail.** She's going to come down! She's walking the beam!

490 **Danforth.** Will you speak!

491 **Mary Warren** (*staring in horror*). I cannot!

492 **Girls.** I cannot!

493 **Parris.** Cast the Devil out! Look him in the face! Trample him! We'll save you, Mary, only stand fast against him and—

494 **Abigail** (*looking up*). Look out! She's coming down!

495 (*She and all the girls run to one wall, shielding their eyes. And now, as though cornered, they let out a gigantic scream, and* Mary, *as though infected, opens her mouth and screams with them. Gradually* Abigail *and the girls leave off, until only* Mary *is left there, staring up at the "bird," screaming madly. All watch her, horrified by this evident fit.* Proctor *strides to her.*)

496 **Proctor.** Mary, tell the Governor what they—(*He has hardly got a word out, when, seeing him coming for her, she rushes out of his reach, screaming in horror.*)

497 **Mary Warren.** Don't touch me—don't touch me! (*At which the girls halt at the door.*)

498 **Proctor** (*astonished*). Mary!

499 **Mary Warren** (*pointing at* Proctor). You're the Devil's man! (*He is stopped in his tracks.*)

500 **Parris.** Praise God!

501 **Girls.** Praise God!

502 **Proctor** (*numbed*). Mary, how—?

503 **Mary Warren.** I'll not hang with you! I love God, I love God.

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NOTICE & NOTE

504 **Danforth** (*to* Mary). He bid you do the Devil's work?

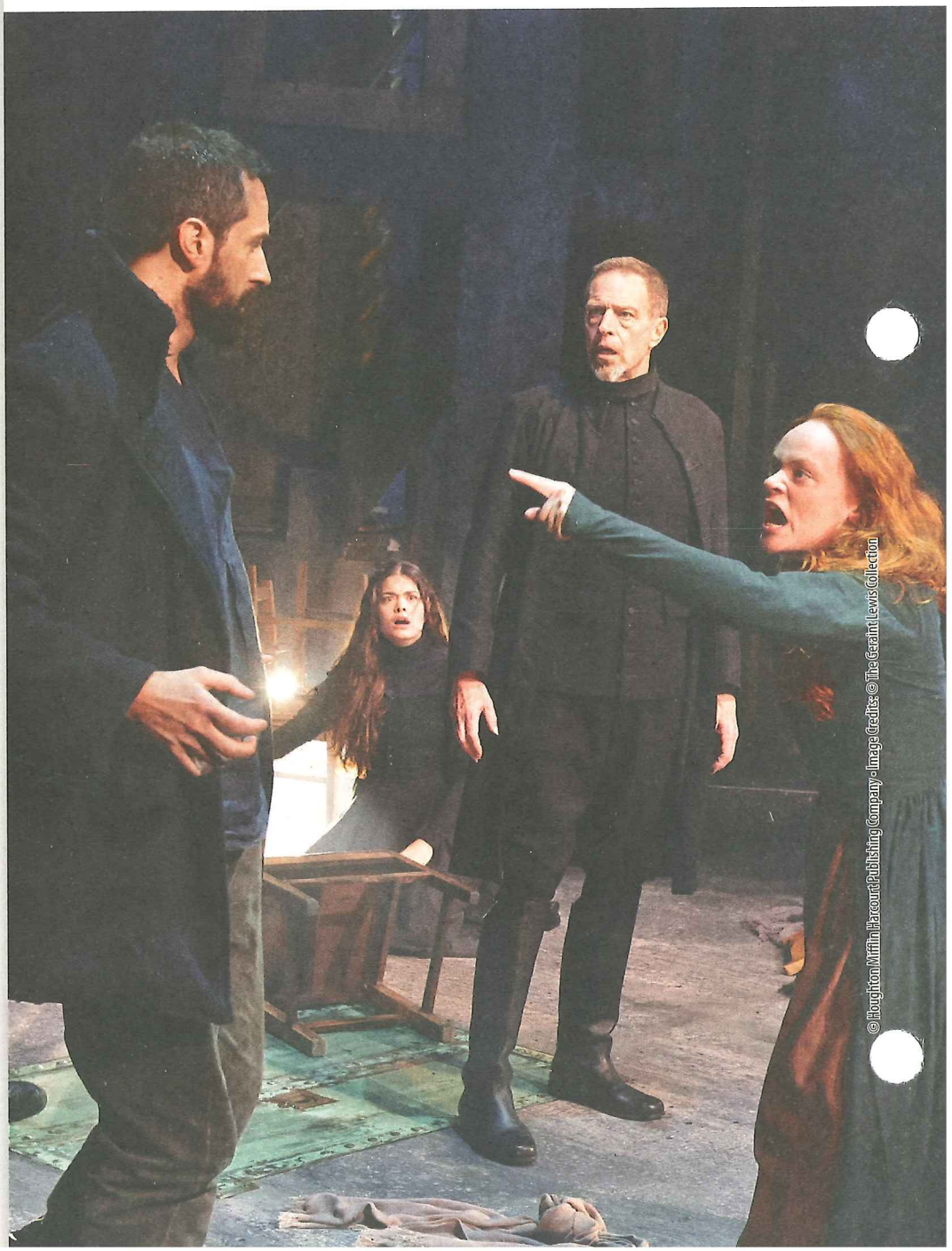
505 **Mary Warren** (*hysterically, indicating* Proctor). He come at me by night and every day to sign, to sign, to—

506 **Danforth.** Sign what?

507 **Parris.** The Devil's book? He come with a book?

508 **Mary Warren** (*hysterically, pointing at* Proctor, *fearful of him*). My name, he want my name. "I'll murder you," he says, "if my wife hangs! We must go and overthrow the court," he says!

509 (Danforth's *head jerks toward* Proctor, *shock and horror in his face.*)



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510 **Proctor** (*turning, appealing to* Hale). Mr. Hale!

511 **Mary Warren** (*her sobs beginning*). He wake me every night, his eyes were like coals and his fingers claw my neck, and I sign, I sign . . .

512 **Hale.** Excellency, this child's gone wild!

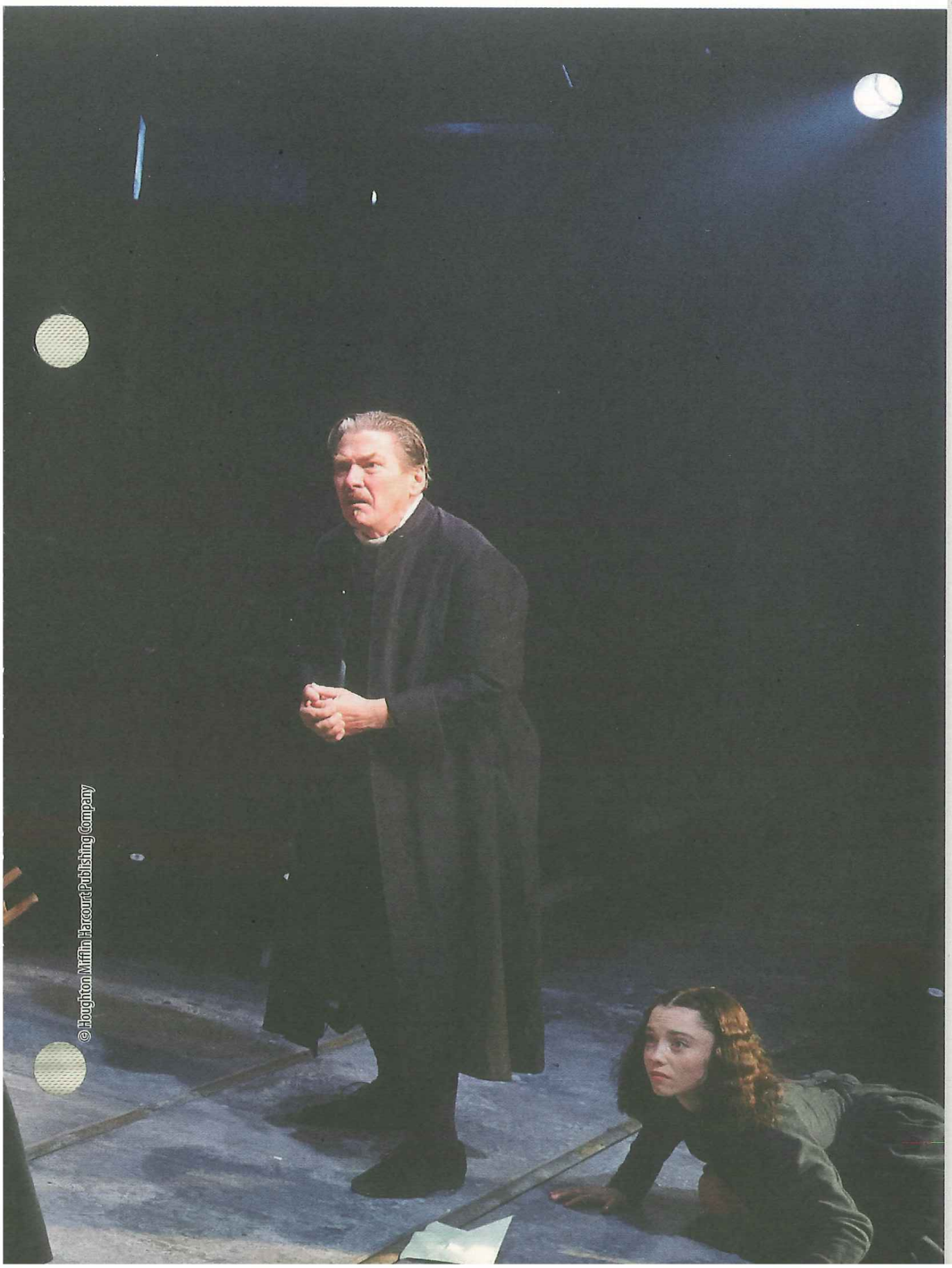
513 **Proctor** (*as* Danforth*'s wide eyes pour on him*). Mary, Mary!

514 **Mary Warren** (*screaming at him*). No, I love God; I go your way no more. I love God, I bless God. (*Sobbing, she rushes to* Abigail.) Abby, Abby, I'll never hurt you more! (*They all watch, as* Abigail, *out of her infinite charity, reaches out and draws the sobbing* Mary *to her, and then looks up to* Danforth.)

CONTRASTS AND CONTRADICTIONS

Notice & Note: Mark a surprising detail in paragraph 514 about Abigail's response to Mary Warren's screaming.

Analyze: Explain whether this detail is intended to convey a genuine change in Abigail's behavior.



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NOTICE & NOTE

515 **Danforth** (*to* Proctor). What are you? (Proctor *is beyond speech in his anger.*) You are combined with anti-Christ,[17] are you not? I have seen your power; you will not deny it! What say you, Mister?

516 **Hale.** Excellency—

517 **Danforth.** I will have nothing from you, Mr. Hale! (*to* Proctor) Will you confess yourself befouled with Hell, or do you keep that black allegiance yet? What say you?

518 **Proctor** (*his mind wild, breathless*). I say—I say—God is dead!

519 **Parris.** Hear it, hear it!

520 **Proctor** (*laughs insanely, then*). A fire, a fire is burning! I hear the boot of Lucifer, I see his filthy face! And it is my face, and yours, Danforth! For them that quail to bring men out of ignorance, as I

[17] **anti-Christ:** in the New Testament Christ's great enemy, expected to spread evil before Christ conquers him and the world ends (1 John 2:18).

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have quailed, and as you quail now when you know in all your black hearts that this be fraud—God damns our kind especially, and we will burn, we will burn together!

521 **Danforth.** Marshal! Take him and Corey with him to the jail!

522 **Hale** (*starting across to the door*). I denounce these proceedings!

523 **Proctor.** You are pulling Heaven down and raising up a whore!

524 **Hale.** I denounce these proceedings, I quit this court! (*He slams the door to the outside behind him.*)

525 **Danforth** (*calling to him in a fury*). Mr. Hale! Mr. Hale!

526 (*The curtain falls.*)

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 What is the setting for this act of the play?

A A jail

B A schoolhouse

C A room in Proctor's home

D A room in the meeting house

2 What proof does the judge require to show Mary is telling the truth?

F Mary must faint convincingly.

G Mary must produce an eyewitness.

H Mary must give testimony against Abigail.

J Mary must admit that she herself is a witch.

3 Why does Proctor confess to adultery?

A To protect himself

B To protect his wife

C To protect Abigail

D To protect his reputation

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Analyze** Mary Warren might be seen as the foil for Abigail. Explain how she is used to emphasize some of Abigail's traits.
2. **Analyze** What does Danforth's reaction to Giles's outburst at the beginning of the act suggest about his character?
3. **Analyze** Elizabeth faces a moral dilemma regarding her husband's relationship with Abigail. What motivates her decision to lie to Danforth?
4. **Interpret** Why does the court debate whether Proctor plows on Sunday? What is the significance of this debate?
5. **Draw Conclusions** How has Proctor changed from the beginning of the play? What do his actions in this act reveal about his character?

CREATE AND DISCUSS

Write an Analysis The real Abigail Williams was eleven years old in 1692 and had not had an illicit relationship with John Proctor. How would the play be different if Miller had not presented a different version of history? What would be lost? Write an analysis in which you state your response and support it with text evidence.

- ❑ Identify the ways in which the relationship between Proctor and Abigail affects the development of plot and supports Miller's view about the witch hunts.
- ❑ Cite details from the play in support of your views.
- ❑ Write an analysis in which you logically present your ideas based on explicit statements from the text or inferences based on evidence from the text.

Have a Group Discussion In a small group, use *The Crucible* as the basis of a discussion on whether writers must be historically accurate in literary works or ought to be permitted to change details when writing about true events in fictional works.

- ❑ Conduct research to find examples of historical inaccuracies in *The Crucible* in addition to what you learned about the real Abigail Williams.
- ❑ Think about the impact these departures from history have on your understanding of the play. Consider why Miller chose to change particular details.
- ❑ State whether you agree with Miller's decision to change details in the play. Cite evidence to support your ideas.

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ACT FOUR

(*A cell in* Salem *jail, that fall.*

At the back is a high barred window; near it, a great, heavy door. Along the walls are two benches.

The place is in darkness but for the moonlight seeping through the bars. It appears empty. Presently footsteps are heard coming down a corridor beyond the wall, keys rattle, and the door swings open. Marshal Herrick *enters with a lantern.*

He is nearly drunk, and heavy-footed. He goes to a bench and nudges a bundle of rags lying on it.)

Herrick. Sarah, wake up! Sarah Good! (*He then crosses to the other bench.*)

Sarah Good (*rising in her rags*). Oh, Majesty! Comin', comin'! Tituba, he's here, His Majesty's come!

Herrick. Go to the north cell; this place is wanted now.

(*He hangs his lantern on the wall.* Tituba *sits up.*)

Tituba. That don't look to me like His Majesty; look to me like the marshal.

Herrick (*taking out a flask*). Get along with you now, clear this place. (*He drinks, and* Sarah Good *comes and peers up into his face.*)

Sarah Good. Oh, is it you, Marshal! I thought sure you be the Devil comin' for us. Could I have a sip of cider for me goin'-away?

Herrick (*handing her the flask*). And where are you off to, Sarah?

Tituba (*as* Sarah *drinks*). We goin' to Barbados, soon the Devil gits here with the feathers and the wings.

Herrick. Oh? A happy voyage to you.

Sarah Good. A pair of bluebirds wingin' southerly, the two of us! Oh, it be a grand transformation, Marshal! (*She raises the flask to drink again.*)

Herrick (*taking the flask from her lips*). You'd best give me that or you'll never rise off the ground. Come along now.

Tituba. I'll speak to him for you, if you desires to come along, Marshal.

Herrick. I'd not refuse it, Tituba; it's the proper morning to fly into Hell.

Tituba. Oh, it be no Hell in Barbados. Devil, him be pleasure-man in Barbados, him be singin' and dancin' in Barbados. It's you folks—you riles him up 'round here; it be too cold 'round here for that Old Boy. He freeze his soul in Massachusetts, but in Barbados he just as sweet and—(*A bellowing cow is heard, and* Tituba *leaps up and calls to the window.*) Aye, sir! That's him, Sarah!

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark details in Miller's stage directions about the setting that affect the mood of the scene.

Analyze: How does the mood reflect recent plot events?

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20 **Sarah Good.** I'm here, Majesty! (*They hurriedly pick up their rags as* Hopkins, *a guard, enters.*)

21 **Hopkins.** The Deputy Governor's arrived.

22 **Herrick** (*grabbing* Tituba). Come along, come along.

23 **Tituba** (*resisting him*). No, he comin' for me. I goin' home!

24 **Herrick** (*pulling her to the door*). That's not Satan, just a poor old cow with a hatful of milk. Come along now, out with you!

25 **Tituba** (*calling to the window*). Take me home, Devil! Take me home!

26 **Sarah Good** (*following the shouting* Tituba *out*). Tell him I'm goin', Tituba! Now you tell him Sarah Good is goin' too!

27 (*In the corridor outside* Tituba *calls on—"Take me home, Devil; Devil take me home!" and* Hopkins' *voice orders her to move on.* Herrick *returns and begins to push old rags and straw into a corner. Hearing footsteps, he turns, and enter* Danforth *and* Judge Hathorne. *They are in greatcoats and wear hats against the bitter cold. They are followed in by* Cheever, *who carries a dispatch case*[1] *and a flat wooden box containing his writing materials.*)

28 **Herrick.** Good morning, Excellency.

29 **Danforth.** Where is Mr. Parris?

30 **Herrick.** I'll fetch him. (*He starts for the door.*)

31 **Danforth.** Marshal. (Herrick *stops.*) When did Reverend Hale arrive?

32 **Herrick.** It were toward midnight, I think.

33 **Danforth** (*suspiciously*). What is he about here?

34 **Herrick.** He goes among them that will hang, sir. And he prays with them. He sits with Goody Nurse now. And Mr. Parris with him.

35 **Danforth.** Indeed. That man have no authority to enter here, Marshal. Why have you let him in?

36 **Herrick.** Why, Mr. Parris command me, sir. I cannot deny him.

37 **Danforth.** Are you drunk, Marshal?

38 **Herrick.** No, sir; it is a bitter night, and I have no fire here.

39 **Danforth** (*containing his anger*). Fetch Mr. Parris.

40 **Herrick.** Aye, sir.

41 **Danforth.** There is a prodigious stench in this place.

42 **Herrick.** I have only now cleared the people out for you.

43 **Danforth.** Beware hard drink, Marshal.

44 **Herrick.** Aye, sir. (*He waits an instant for further orders. But* Danforth, *in dissatisfaction, turns his back on him, and* Herrick *goes out. There is a pause.* Danforth *stands in thought.*)

[1] **dispatch case:** a case for carrying documents.

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45 **Hathorne.** Let you question Hale, Excellency; I should not be surprised he have been preaching in Andover[2] lately.

46 **Danforth.** We'll come to that; speak nothing of Andover. Parris prays with him. That's strange. (*He blows on his hands, moves toward the window, and looks out.*)

47 **Hathorne.** Excellency, I wonder if it be wise to let Mr. Parris so continuously with the prisoners. (Danforth *turns to him, interested.*) I think, sometimes, the man has a mad look these days.

48 **Danforth.** Mad?

49 **Hathorne.** I met him yesterday coming out of his house, and I bid him good morning—and he wept and went his way. I think it is not well the village sees him so unsteady.

50 **Danforth.** Perhaps he have some sorrow.

51 **Cheever** (*stamping his feet against the cold*). I think it be the cows, sir.

52 **Danforth.** Cows?

53 **Cheever.** There be so many cows wanderin' the highroads, now their masters are in the jails, and much disagreement who they will belong to now. I know Mr. Parris be arguin' with farmers all yesterday—there is great contention, sir, about the cows. Contention make him weep, sir; it were always a man that weep for contention. (*He turns, as do* Hathorne *and* Danforth, *hearing someone coming up the corridor.* Danforth *raises his head as* Parris *enters. He is gaunt, frightened, and sweating in his greatcoat.*)

54 **Parris** (*to* Danforth, *instantly*). Oh, good morning, sir, thank you for coming, I beg your pardon wakin' you so early. Good morning, Judge Hathorne.

55 **Danforth.** Reverend Hale have no right to enter this—

56 **Parris.** Excellency, a moment. (*He hurries back and shuts the door.*)

57 **Hathorne.** Do you leave him alone with the prisoners?

58 **Danforth.** What's his business here?

59 **Parris** (*prayerfully holding up his hands*). Excellency, hear me. It is a providence. Reverend Hale has returned to bring Rebecca Nurse to God.

60 **Danforth** (*surprised*). He bids her confess?

61 **Parris** (*sitting*). Hear me. Rebecca have not given me a word this three month since she came. Now she sits with him, and her sister and Martha Corey and two or three others, and he pleads with them, confess their crimes and save their lives.

62 **Danforth.** Why—this is indeed a providence. And they soften, they soften?

[2] **Andover:** a town in Massachusetts, northwest of Salem.

NOTICE & NOTE

ANALYZE CHARACTERS AND MOTIVATIONS

Annotate: Mark words in paragraphs 46–50 that describe Parris.

Analyze: What change in Parris is suggested by these details?

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63 **Parris.** Not yet, not yet. But I thought to summon you, sir, that we might think on whether it be not wise, to—(*He dares not say it.*) I had thought to put a question, sir, and I hope you will not—

64 **Danforth.** Mr. Parris, be plain, what troubles you?

65 **Parris.** There is news, sir, that the court—the court must reckon with. My niece, sir, my niece—I believe she has vanished.

66 **Danforth.** Vanished!

67 **Parris.** I had thought to advise you of it earlier in the week, but—

68 **Danforth.** Why? How long is she gone?

69 **Parris.** This be the third night. You see, sir, she told me she would stay a night with Mercy Lewis. And next day, when she does not return, I send to Mr. Lewis to inquire. Mercy told him she would sleep in *my* house for a night.

70 **Danforth.** They are both gone?!

71 **Parris** (*in fear of him*). They are, sir.

72 **Danforth** (*alarmed*). I will send a party for them. Where may they be?

73 **Parris.** Excellency, I think they be aboard a ship. (Danforth *stands agape.*) My daughter tells me how she heard them speaking of ships last week, and tonight I discover my—my strongbox is broke into. (*He presses his fingers against his eyes to keep back tears.*)

74 **Hathorne** (*astonished*). She have robbed you?

75 **Parris.** Thirty-one pound is gone. I am penniless. (*He covers his face and sobs.*)

76 **Danforth.** Mr. Parris, you are a brainless man! (*He walks in thought, deeply worried.*)

77 **Parris.** Excellency, it profit nothing you should blame me. I cannot think they would run off except they fear to keep in Salem any more. (*He is pleading.*) Mark it, sir, Abigail had close knowledge of the town, and since the news of Andover has broken here—

78 **Danforth.** Andover is remedied.[3] The court returns there on Friday, and will resume examinations.

79 **Parris.** I am sure of it, sir. But the rumor here speaks rebellion in Andover, and it—

80 **Danforth.** There is no rebellion in Andover!

81 **Parris.** I tell you what is said here, sir. Andover have thrown out the court, they say, and will have no part of witchcraft. There be a faction here, feeding on that news, and I tell you true, sir, I fear there will be riot here.

[3] **remedied:** no longer a problem.

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark details that tell what is happening in Andover.

Interpret: Why might what is happening in Andover be considered a plot complication?

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82 **Hathorne.** Riot! Why at every execution I have seen naught but high satisfaction in the town.

83 **Parris.** Judge Hathorne—it were another sort that hanged till now. Rebecca Nurse is no Bridget that lived three year with Bishop before she married him. John Proctor is not Isaac Ward that drank his family to ruin. (*to* Danforth) I would to God it were not so, Excellency, but these people have great weight yet in the town. Let Rebecca stand upon the gibbet[4] and send up some righteous prayer, and I fear she'll wake a vengeance on you.

84 **Hathorne.** Excellency, she is condemned a witch. The court have—

85 **Danforth** (*in deep concern, raising a hand to* Hathorne). Pray you. (*to* Parris) How do you propose, then?

86 **Parris.** Excellency, I would postpone these hangin's for a time.

87 **Danforth.** There will be no postponement.

88 **Parris.** Now Mr. Hale's returned, there is hope, I think—for if he bring even one of these to God, that confession surely damns the others in the public eye, and none may doubt more that they are all linked to Hell. This way, unconfessed and claiming innocence, doubts are multiplied, many honest people will weep for them, and our good purpose is lost in their tears.

89 **Danforth** (*after thinking a moment, then going to* Cheever). Give me the list.

90 (Cheever *opens the dispatch case, searches.*)

91 **Parris.** It cannot be forgot, sir, that when I summoned the congregation for John Proctor's excommunication[5] there were hardly thirty people come to hear it. That speak a discontent, I think, and—

92 **Danforth** (*studying the list*). There will be no postponement.

93 **Parris.** Excellency—

94 **Danforth.** Now, sir—which of these in your opinion may be brought to God? I will myself strive with him[6] till dawn. (*He hands the list to* Parris, *who merely glances at it.*)

95 **Parris.** There is not sufficient time till dawn.

96 **Danforth.** I shall do my utmost. Which of them do you have hope for?

97 **Parris** (*not even glancing at the list now, and in a quavering voice, quietly*). Excellency—a dagger— (*He chokes up.*)

98 **Danforth.** What do you say?

---

[4] **gibbet** (jĭb´ĭt): gallows.

[5] **excommunication:** banishment from a church. For the Puritans in New England, this punishment resulted in the loss of church privileges.

[6] **strive with him:** struggle with him through prayer.

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99 **Parris.** Tonight, when I open my door to leave my house—a dagger clattered to the ground. (*Silence.* Danforth *absorbs this. Now* Parris *cries out.*) You cannot hang this sort. There is danger for me. I dare not step outside at night!

100 (Reverend Hale *enters. They look at him for an instant in silence. He is steeped in sorrow, exhausted, and more direct than he ever was.*)

101 **Danforth.** Accept my congratulations, Reverend Hale; we are gladdened to see you returned to your good work.

102 **Hale** (*coming to* Danforth *now*). You must pardon them. They will not budge.

103 (Herrick *enters, waits.*)

104 **Danforth** (*conciliatory*). You misunderstand, sir; I cannot pardon these when twelve are already hanged for the same crime. It is not just.

105 **Parris** (*with failing heart*). Rebecca will not confess?

106 **Hale.** The sun will rise in a few minutes. Excellency, I must have more time.

107 **Danforth.** Now hear me, and beguile yourselves no more. I will not receive a single plea for pardon or postponement. Them that will not confess will hang. Twelve are already executed; the names of these seven are given out, and the village expects to see them die this morning. Postponement now speaks a floundering on my part; reprieve or pardon must cast doubt upon the guilt of them that died till now. While I speak God's law, I will not crack its voice with whimpering. If retaliation is your fear, know this—I should hang ten thousand that dared to rise against the law, and an ocean of salt tears could not melt the resolution of the statutes. Now draw yourselves up like men and help me, as you are bound by Heaven to do. Have you spoken with them all, Mr. Hale?

108 **Hale.** All but Proctor. He is in the dungeon.

109 **Danforth** (*to* Herrick). What's Proctor's way now?

110 **Herrick.** He sits like some great bird; you'd not know he lived except he will take food from time to time.

111 **Danforth** (*after thinking a moment*). His wife—his wife must be well on with child now.

112 **Herrick.** She is, sir.

113 **Danforth.** What think you, Mr. Parris? You have closer knowledge of this man; might her presence soften him?

114 **Parris.** It is possible, sir. He have not laid eyes on her these three months. I should summon her.

115 **Danforth** (*to* Herrick). Is he yet adamant? Has he struck at you again?

116 **Herrick.** He cannot, sir, he is chained to the wall now.

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117 **Danforth** (*after thinking on it*). Fetch Goody Proctor to me. Then let you bring him up.

118 **Herrick.** Aye, sir. (Herrick *goes. There is silence.*)

119 **Hale.** Excellency, if you postpone a week and publish to the town that you are striving for their confessions, that speak mercy on your part, not faltering.

120 **Danforth.** Mr. Hale, as God have not empowered me like Joshua to stop this sun from rising,[7] so I cannot withhold from them the perfection of their punishment.

121 **Hale** (*harder now*). If you think God wills you to raise rebellion, Mr. Danforth, you are mistaken!

122 **Danforth** (*instantly*). You have heard rebellion spoken in the town?

123 **Hale.** Excellency, there are orphans wandering from house to house; abandoned cattle bellow on the highroads, the stink of rotting crops hangs everywhere, and no man knows when the harlots' cry will end his life—and you wonder yet if rebellion's spoke? Better you should marvel how they do not burn your province!

124 **Danforth.** Mr. Hale, have you preached in Andover this month?

125 **Hale.** Thank God they have no need of me in Andover.

126 **Danforth.** You baffle me, sir. Why have you returned here?

127 **Hale.** Why, it is all simple. I come to do the Devil's work. I come to counsel Christians they should belie themselves. (*His sarcasm collapses.*) There is blood on my head! Can you not see the blood on my head!!

128 **Parris.** Hush! (*For he has heard footsteps. They all face the door.* Herrick *enters with* Elizabeth. *Her wrists are linked by heavy chain, which* Herrick *now removes. Her clothes are dirty; her face is pale and gaunt.* Herrick *goes out.*)

129 **Danforth** (*very politely*). Goody Proctor. (*She is silent.*) I hope you are hearty?

130 **Elizabeth** (*as a warning reminder*). I am yet six month before my time.

131 **Danforth.** Pray be at your ease, we come not for your life. We— (*uncertain how to plead, for he is not accustomed to it.*) Mr. Hale, will you speak with the woman?

132 **Hale.** Goody Proctor, your husband is marked to hang this morning.

(*pause*)

133 **Elizabeth** (*quietly*). I have heard it.

[7] **like Joshua . . . rising:** According to the Bible, Joshua became leader of the Israelites after Moses died. He led the people to the Promised Land while the sun stood still.

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark stage directions that show what life has been like for Elizabeth Proctor since she was last seen in Act Three.

Analyze: How does this description help the reader understand her situation?

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134 **Hale.** You know, do you not, that I have no connection with the court? (*She seems to doubt it.*) I come of my own, Goody Proctor. I would save your husband's life, for if he is taken I count myself his murderer. Do you understand me?

135 **Elizabeth.** What do you want of me?

136 **Hale.** Goody Proctor, I have gone this three month like our Lord into the wilderness.[8] I have sought a Christian way, for damnation's doubled on a minister who counsels men to lie.

137 **Hathorne.** It is no lie, you cannot speak of lies.

138 **Hale.** It is a lie! They are innocent!

139 **Danforth.** I'll hear no more of that!

140 **Hale** (*continuing to* Elizabeth). Let you not mistake your duty as I mistook my own. I came into this village like a bridegroom to his beloved, bearing gifts of high religion; the very crowns of holy law I brought, and what I touched with my bright confidence, it died; and where I turned the eye of my great faith, blood flowed up. Beware, Goody Proctor—cleave to no faith when faith brings blood. It is mistaken law that leads you to sacrifice. Life, woman, life is God's most precious gift; no principle, however glorious, may justify the taking of it. I beg you, woman, prevail upon your husband to confess. Let him give his lie. Quail not before God's judgment in this, for it may well be God damns a liar less than he that throws his life away for pride. Will you plead with him? I cannot think he will listen to another.

141 **Elizabeth** (*quietly*). I think that be the Devil's argument.

142 **Hale** (*with a climactic desperation*). Woman, before the laws of God we are as swine! We cannot read His will!

143 **Elizabeth.** I cannot dispute with you, sir; I lack learning for it.

144 **Danforth** (*going to her*). Goody Proctor, you are not summoned here for disputation. Be there no wifely tenderness within you? He will die with the sunrise. Your husband. Do you understand it? (*She only looks at him.*) What say you? Will you contend with him? (*She is silent.*) Are you stone? I tell you true, woman, had I no other proof of your unnatural life, your dry eyes now would be sufficient evidence that you delivered up your soul to Hell! A very ape would weep at such calamity! Have the Devil dried up any tear of pity in you? (*She is silent.*) Take her out. It profit nothing she should speak to him!

145 **Elizabeth** (*quietly*). Let me speak with him, Excellency.

146 **Parris** (*with hope*). You'll strive with him? (*She hesitates.*)

147 **Danforth.** Will you plead for his confession or will you not?

148 **Elizabeth.** I promise nothing. Let me speak with him.

[8] **like our Lord . . . wilderness:** According to the New Testament, Jesus spent 40 days wandering in the desert while fasting.

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149 *(A sound—the sibilance of dragging feet on stone. They turn. A pause. Herrick enters with John Proctor. His wrists are chained. He is another man, bearded, filthy, his eyes misty as though webs had overgrown them. He halts inside the doorway, his eye caught by the sight of Elizabeth. The emotion flowing between them prevents anyone from speaking for an instant. Now Hale, visibly affected, goes to Danforth and speaks quietly.)*

150 **Hale.** Pray, leave them, Excellency.

151 **Danforth** (*pressing* Hale *impatiently aside*). Mr. Proctor, you have been notified, have you not? (Proctor *is silent, staring at* Elizabeth.) I see light in the sky, Mister; let you counsel with your wife, and may God help you turn your back on Hell. (Proctor *is silent, staring at* Elizabeth.)

152 **Hale** (*quietly*). Excellency, let—

153 (Danforth *brushes past* Hale *and walks out.* Hale *follows.* Cheever *stands and follows,* Hathorne *behind.* Herrick *goes.* Parris, *from a safe distance, offers.*)

154 **Parris.** If you desire a cup of cider, Mr. Proctor, I am sure I—(Proctor *turns an icy stare at him, and he breaks off.* Parris *raises his palms toward* Proctor.) God lead you now. (Parris *goes out.*)

155 (*Alone.* Proctor *walks to her, halts. It is as though they stood in a spinning world. It is beyond sorrow, above it. He reaches out his hand as though toward an embodiment not quite real, and as he touches her, a strange soft sound, half laughter, half amazement, comes from his throat. He pats her hand. She covers his hand with hers. And then, weak, he sits. Then she sits, facing him.*)

156 **Proctor.** The child?

157 **Elizabeth.** It grows.

158 **Proctor.** There is no word of the boys?

159 **Elizabeth.** They're well. Rebecca's Samuel keeps them.

160 **Proctor.** You have not seen them?

161 **Elizabeth.** I have not. (*She catches a weakening in herself and downs it.*)

162 **Proctor.** You are a—marvel, Elizabeth.

163 **Elizabeth.** You—have been tortured?

164 **Proctor.** Aye. (*Pause. She will not let herself be drowned in the sea that threatens her.*) They come for my life now.

165 **Elizabeth.** I know it.

166 (*pause*)

167 **Proctor.** None—have yet confessed?

168 **Elizabeth.** There be many confessed.

169 **Proctor.** Who are they?

ANALYZE LITERARY DEVICES

Annotate: Mark the figurative language in paragraphs 154 and 164.

Evaluate: How do these figures of speech reveal Proctor and Elizabeth's emotional states?

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170 **Elizabeth.** There be a hundred or more, they say. Goody Ballard is one; Isaiah Goodkind is one. There be many.

171 **Proctor.** Rebecca?

172 **Elizabeth.** Not Rebecca. She is one foot in Heaven now; naught may hurt her more.

173 **Proctor.** And Giles?

174 **Elizabeth.** You have not heard of it?

175 **Proctor.** I hear nothin', where I am kept.

176 **Elizabeth.** Giles is dead.

177 (*He looks at her incredulously.*)

178 **Proctor.** When were he hanged?

179 **Elizabeth** (*quietly, factually*). He were not hanged. He would not answer aye or nay to his indictment; for if he denied the charge they'd hang him surely, and auction out his property. So he stand mute, and died Christian under the law. And so his sons will have his farm. It is the law, for he could not be condemned a wizard without he answer the indictment, aye or nay.

180 **Proctor.** Then how does he die?

181 **Elizabeth** (*gently*). They press him, John.

182 **Proctor.** Press?

183 **Elizabeth.** Great stones they lay upon his chest until he plead aye or nay. (*with a tender smile for the old man*) They say he give them but two words. "More weight," he says. And died.

184 **Proctor** (*numbed—a thread to weave into his agony*). "More weight."

185 **Elizabeth.** Aye. It were a fearsome[9] man, Giles Corey.

186 (*pause*)

187 **Proctor** (*with great force of will, but not quite looking at her*). I have been thinking I would confess to them, Elizabeth. (*She shows nothing.*) What say you? If I give them that?

188 **Elizabeth.** I cannot judge you, John.

189 (*pause*)

190 **Proctor** (*simply—a pure question*). What would you have me do?

191 **Elizabeth.** As you will, I would have it. (*slight pause*) I want you living, John. That's sure.

192 **Proctor** (*pauses, then with a flailing of hope*). Giles' wife? Have she confessed?

193 **Elizabeth.** She will not.

194 (*pause*)

[9] **fearsome:** courageous.

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195 **Proctor.** It is a pretense, Elizabeth.

196 **Elizabeth.** What is?

197 **Proctor.** I cannot mount the gibbet like a saint. It is a fraud. I am not that man. (*She is silent.*) My honesty is broke, Elizabeth; I am no good man. Nothing's spoiled by giving them this lie that were not rotten long before.

198 **Elizabeth.** And yet you've not confessed till now. That speak goodness in you.

199 **Proctor.** Spite only keeps me silent. It is hard to give a lie to dogs. (*Pause. For the first time he turns directly to her.*) I would have your forgiveness, Elizabeth.

200 **Elizabeth.** It is not for me to give, John, I am—

201 **Proctor.** I'd have you see some honesty in it. Let them that never lied die now to keep their souls. It is pretense for me, a vanity that will not blind God nor keep my children out of the wind. (pause) What say you?

202 **Elizabeth** (*upon a heaving sob that always threatens*). John, it come to naught that I should forgive you, if you'll not forgive yourself. (*Now he turns away a little, in great agony.*) It is not my soul, John, it is yours. (*He stands, as though in physical pain, slowly rising to his feet with a great immortal longing to find his answer. It is difficult to say, and she is on the verge of tears.*) Only be sure of this, for I know it now: Whatever you will do, it is a good man does it. (*He turns his doubting, searching gaze upon her.*) I have read my heart this three month, John. (*pause*) I have sins of my own to count. It needs a cold wife to prompt lechery.

203 **Proctor** (*in great pain*). Enough, enough—

204 **Elizabeth** (*now pouring out her heart*). Better you should know me!

205 **Proctor.** I will not hear it! I know you!

206 **Elizabeth.** You take my sins upon you, John—

207 **Proctor** (*in agony*). No, I take my own, my own!

208 **Elizabeth.** John, I counted myself so plain, so poorly made, no honest love could come to me! Suspicion kissed you when I did; I never knew how I should say my love. It were a cold house I kept! (*In fright, she swerves, as* Hathorne *enters.*)

209 **Hathorne.** What say you, Proctor? The sun is soon up.

210 (Proctor, *his chest heaving, stares, turns to* Elizabeth. *She comes to him as though to plead, her voice quaking.*)

211 **Elizabeth.** Do what you will. But let none be your judge. There be no higher judge under Heaven than Proctor is! Forgive me, forgive me, John—I never knew such goodness in the world! (*She covers her face, weeping.*)

ANALYZE CHARCACTERS AND MOTIVATIONS

Annotate: Mark what Proctor says about his honesty.

Analyze: Why does he feel this way about his honesty?

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212 (Proctor *turns from her to* Hathorne; *he is off the earth, his voice hollow.*)

213 **Proctor.** I want my life.

214 **Hathorne** (*electrified, surprised*). You'll confess yourself?

215 **Proctor.** I will have my life.

216 **Hathorne** (*with a mystical tone*). God be praised! It is a providence! (*He rushes out the door, and his voice is heard calling down the corridor.*) He will confess! Proctor will confess!

ANALYZE DRAMATIC ELEMENTS

Annotate: Mark words in paragraphs 217–222 that show Proctor's inner conflict.

Analyze: How do Proctor's thoughts and actions reflect the moral dilemma he faces? How do they affect your understanding of his character?

217 **Proctor** (*with a cry, as he strides to the door*). Why do you cry it? (*In great pain he turns back to her.*) It is evil, is it not? It is evil.

218 **Elizabeth** (*in terror, weeping*). I cannot judge you, John, I cannot!

219 **Proctor.** Then who will judge me? (*suddenly clasping his hands*) God in Heaven, what is John Proctor, what is John Proctor? (*He moves as an animal, and a fury is riding in him, a tantalized search.*) I think it is honest, I think so; I am no saint. (*As though she had denied this he calls angrily at her.*) Let Rebecca go like a saint; for me it is fraud!

220 (*Voices are heard in the hall, speaking together in suppressed excitement.*)

221 **Elizabeth.** I am not your judge, I cannot be. (*as though giving him release*) Do as you will, do as you will!

222 **Proctor.** Would you give them such a lie? Say it. Would you ever give them this? (*She cannot answer.*) You would not; if tongs of fire were singeing you you would not! It is evil. Good, then—it is evil, and I do it!

223 (Hathorne *enters with* Danforth, *and, with them,* Cheever, Parris, *and* Hale. *It is a businesslike, rapid entrance, as though the ice had been broken.*)

224 **Danforth** (*with great relief and gratitude*). Praise to God, man, praise to God; you shall be blessed in Heaven for this. (Cheever *has hurried to the bench with pen, ink, and paper.* Proctor *watches him.*) Now then, let us have it. Are you ready, Mr. Cheever?

225 **Proctor** (*with a cold, cold horror at their efficiency*). Why must it be written?

226 **Danforth.** Why, for the good instruction of the village, Mister; this we shall post upon the church door! (*to* Parris, *urgently*) Where is the marshal?

227 **Parris** (*runs to the door and calls down the corridor*). Marshal! Hurry!

228 **Danforth.** Now, then, Mister, will you speak slowly, and directly to the point, for Mr. Cheever's sake. (*He is on record now, and is really dictating to* Cheever, *who writes.*) Mr. Proctor, have you seen the Devil in your life? (Proctor's *jaws lock.*) Come, man, there is light in the sky; the town waits at the scaffold; I would give out this news. Did you see the Devil?

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229 **Proctor.** I did.

230 **Parris.** Praise God!

231 **Danforth.** And when he come to you, what were his demand? (Proctor *is silent.* Danforth *helps.*) Did he bid you to do his work upon the earth?

232 **Proctor.** He did.

233 **Danforth.** And you bound yourself to his service? (Danforth *turns, as* Rebecca Nurse *enters, with* Herrick *helping to support her. She is barely able to walk.*) Come in, come in, woman!

234 **Rebecca** (*brightening as she sees* Proctor). Ah, John! You are well, then, eh?

235 (Proctor *turns his face to the wall.*)

236 **Danforth.** Courage, man, courage—let her witness your good example that she may come to God herself. Now hear it, Goody Nurse! Say on, Mr. Proctor. Did you bind yourself to the Devil's service?

237 **Rebecca** (*astonished*). Why, John!

238 **Proctor** (*through his teeth, his face turned from* Rebecca). I did.

239 **Danforth.** Now, woman, you surely see it profit nothin' to keep this conspiracy any further. Will you confess yourself with him?

240 **Rebecca.** Oh, John—God send his mercy on you!

241 **Danforth.** I say, will you confess yourself, Goody Nurse?

242 **Rebecca.** Why, it is a lie, it is a lie; how may I damn myself? I cannot, I cannot.

243 **Danforth.** Mr. Proctor. When the Devil came to you did you see Rebecca Nurse in his company? (Proctor *is silent.*) Come, man, take courage—did you ever see her with the Devil?

244 **Proctor** (*almost inaudibly*). No.

245 (Danforth, *now sensing trouble, glances at* John *and goes to the table, and picks up a sheet—the list of condemned.*)

246 **Danforth.** Did you ever see her sister, Mary Easty, with the Devil?

247 **Proctor.** No, I did not.

248 **Danforth** (*his eyes narrow on* Proctor). Did you ever see Martha Corey with the Devil?

249 **Proctor.** I did not.

250 **Danforth** (*realizing, slowly putting the sheet down*). Did you ever see anyone with the Devil?

251 **Proctor.** I did not.

252 **Danforth.** Proctor, you mistake me. I am not empowered to trade your life for a lie. You have most certainly seen some person with the

CONTRASTS AND CONTRADICTIONS

Notice & Note: Mark words that show a contrast between Rebecca and Proctor.

Analyze: How is Rebecca a foil for Proctor? Which of Proctor's traits are highlighted in comparison to Rebecca?

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Devil. (Proctor *is silent.*) Mr. Proctor, a score of people have already testified they saw this woman with the Devil.

253 **Proctor.** Then it is proved. Why must I say it?

254 **Danforth.** Why "must" you say it! Why, you should rejoice to say it if your soul is truly purged of any love for Hell!

255 **Proctor.** They think to go like saints. I like not to spoil their names.

256 **Danforth** (*inquiring, incredulous*). Mr. Proctor, do you think they go like saints?

257 **Proctor** (*evading*). This woman never thought she done the Devil's work.

258 **Danforth.** Look you, sir. I think you mistake your duty here. It matters nothing what she thought—she is convicted of the unnatural murder of children, and you for sending your spirit out upon Mary Warren. Your soul alone is the issue here, Mister, and you will prove its whiteness or you cannot live in a Christian country. Will you tell me now what persons conspired with you in the Devil's company? (Proctor *is silent.*) To your knowledge was Rebecca Nurse ever—

259 **Proctor.** I speak my own sins; I cannot judge another. (*crying out, with hatred*) I have no tongue for it.

260 **Hale** (*quickly to* Danforth). Excellency, it is enough he confess himself. Let him sign it, let him sign it.

261 **Parris** (*feverishly*). It is a great service, sir. It is a weighty name; it will strike the village that Proctor confess. I beg you, let him sign it. The sun is up, Excellency!

262 **Danforth** (*considers; then with dissatisfaction*). Come, then, sign your testimony. (*to* Cheever) Give it to him. (Cheever *goes to* Proctor, *the confession and a pen in hand.* Proctor *does not look at it.*) Come, man, sign it.

263 **Proctor** (*after glancing at the confession*). You have all witnessed it—it is enough.

264 **Danforth.** You will not sign it?

265 **Proctor.** You have all witnessed it; what more is needed?

266 **Danforth.** Do you sport with me? You will sign your name or it is no confession, Mister! (*His breast heaving with agonized breathing,* Proctor *now lays the paper down and signs his name.*)

267 **Parris.** Praise be to the Lord!

268 (Proctor *has just finished signing when* Danforth *reaches for the paper. But* Proctor *snatches it up, and now a wild terror is rising in him, and a boundless anger.*)

269 **Danforth** (*perplexed, but politely extending his hand*). If you please, sir.

270 **Proctor.** No.

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271 **Danforth** (*as though* Proctor *did not understand*). Mr. Proctor, I must have—

272 **Proctor.** No, no. I have signed it. You have seen me. It is done! You have no need for this.

273 **Parris.** Proctor, the village must have proof that—

274 **Proctor.** Damn the village! I confess to God, and God has seen my name on this! It is enough!

275 **Danforth.** No, sir, it is—

276 **Proctor.** You came to save my soul, did you not? Here! I have confessed myself; it is enough!

277 **Danforth.** You have not con—

278 **Proctor.** I have confessed myself! Is there no good penitence but it be public? God does not need my name nailed upon the church! God sees my name; God knows how black my sins are! It is enough!

279 **Danforth.** Mr. Proctor—

280 **Proctor.** You will not use me! I am no Sarah Good or Tituba, I am John Proctor! You will not use me! It is no part of salvation that you should use me!

281 **Danforth.** I do not wish to—

282 **Proctor.** I have three children—how may I teach them to walk like men in the world, and I sold my friends?

283 **Danforth.** You have not sold your friends—

284 **Proctor.** Beguile me not! I blacken all of them when this is nailed to the church the very day they hang for silence!

285 **Danforth.** Mr. Proctor, I must have good and legal proof that you—

286 **Proctor.** You are the high court, your word is good enough! Tell them I confessed myself; say Proctor broke his knees and wept like a woman; say what you will, but my name cannot—

287 **Danforth** (*with suspicion*). It is the same, is it not? If I report it or you sign to it?

288 **Proctor** (*He knows it is insane*). No, it is not the same! What others say and what I sign to is not the same!

289 **Danforth.** Why? Do you mean to deny this confession when you are free?

290 **Proctor.** I mean to deny nothing!

291 **Danforth.** Then explain to me, Mr. Proctor, why you will not let—

292 **Proctor** (*with a cry of his whole soul*). Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name!

NOTICE & NOTE

ANALYZE LITERARY DEVICES

Annotate: Mark examples of repetition in paragraphs 273–284.

Analyze: What does this repetition tell the audience about Proctor?

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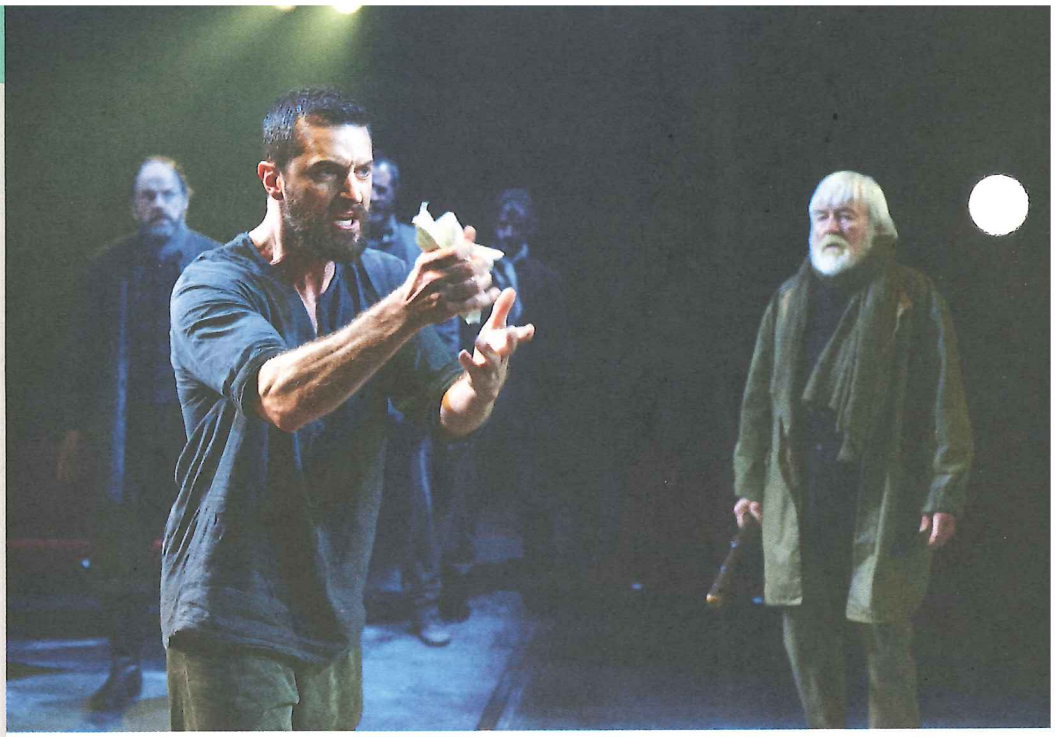
NOTICE & NOTE



ANALYZE LITERARY DEVICES

Annotate: Mark what Danforth says about himself in paragraph 293.

Analyze: What is ironic about Danforth's statements?

293 **Danforth** (*pointing at the confession in* Proctor's *hand*). Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister! (Proctor *is motionless.*) You will give me your honest confession in my hand, or I cannot keep you from the rope. (Proctor *does not reply.*) Which way do you go, Mister?

294 (*His breast heaving, his eyes staring,* Proctor *tears the paper and crumples it, and he is weeping in fury, but erect.*)

295 **Danforth.** Marshal!

296 **Parris** (*hysterically, as though the tearing paper were his life*). Proctor, Proctor!

297 **Hale.** Man, you will hang! You cannot!

298 **Proctor** (*his eyes full of tears*). I can. And there's your first marvel, that I can. You have made your magic now, for now I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs. (Elizabeth, *in a burst of terror, rushes to him and weeps against his hand.*) Give them no tear! Tears pleasure them! Show honor now, show a stony heart and sink them with it! (*He has lifted her, and kisses her now with great passion.*)

299 **Rebecca.** Let you fear nothing! Another judgment waits us all!

300 **Danforth.** Hang them high over the town! Who weeps for these, weeps for corruption! (*He sweeps out past them.* Herrick *starts to lead* Rebecca, *who almost collapses, but* Proctor *catches her, and she glances up at him apologetically.*)

301 **Rebecca.** I've had no breakfast.

302 **Herrick.** Come, man.

303 (Herrick *escorts them out,* Hathorne *and* Cheever *behind them.* Elizabeth *stands staring at the empty doorway.*)

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304 **Parris** (*in deadly fear, to* Elizabeth). Go to him, Goody Proctor! There is yet time!

305 (*From outside a drumroll strikes the air.* Parris *is startled.* Elizabeth *jerks about toward the window.*)

306 **Parris.** Go to him! (*He rushes out the door, as though to hold back his fate.*) Proctor! Proctor! (*again, a short burst of drums*)

307 **Hale.** Woman, plead with him! (*He starts to rush out the door, and then goes back to her.*) Woman! It is pride, it is vanity. (*She avoids his eyes, and moves to the window. He drops to his knees.*) Be his helper!—What profit him to bleed? Shall the dust praise him? Shall the worms declare his truth? Go to him, take his shame away!

308 **Elizabeth** (*supporting herself against collapse, grips the bars of the window, and with a cry*). He have his goodness now. God forbid I take it from him!

309 (*The final drumroll crashes, then heightens violently.* Hale *weeps in frantic prayer, and the new sun is pouring in upon her face, and the drums rattle like bones in the morning air. The curtain falls.*)

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 What is one effect of the witch hunt on people's everyday lives?

A Crops cannot be harvested.

B People are losing their jobs.

C There are more robberies being committed.

D The bank is repossessing many people's homes.

2 About how many people total stand accused of witchcraft?

F About 30

G About 50

H About 80

J About 100

3 How does the play end?

A Abigail is sentenced to death.

B Elizabeth is sentenced to death.

C Rebecca and Proctor are sentenced to death.

D Elizabeth and Proctor are sentenced to death.

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Cite Evidence** Explain why each of the following characters wants Proctor and the other prisoners to confess: Danforth, Parris, and Hale. Cite evidence in support of your response.
2. **Analyze** Explain how Miller conveys a major theme of the play through the resolution of Proctor's moral dilemma about whether to confess.
3. **Interpret** A crucible is a severe test or trial. It is also a vessel in which materials are melted at high temperatures to produce a more refined substance. What does a crucible symbolize in this drama? How does this symbol suggest a theme?
4. **Analyze** Reread the passages identified in the list. What is the central paradox, or contradiction, of the trials? What truth is Miller hoping to reveal about these kinds of witch hunts by discussing this paradox?
   - Act Two, paragraph 386
   - Act Three, paragraph 169
   - Act Three, paragraph 241
5. **Notice & Note** Over the course of the play, characters change in surprising ways. What do these changes suggest about the future of the Salem witch trials?

RESEARCH

Miller's *The Crucible* is a commentary on the human failures that brought about McCarthyism. Who was Joseph McCarthy and what did he believe? Research the period of history, which was known as the Red Scare, and the role of Senator Joseph McCarthy. Look for answers to the questions in the chart and complete it with your answers.

RESEARCH TIP
When researching a controversial figure such as Joseph McCarthy, use reliable sites such as those run by museums, government historical agencies, and educational institutions. Well-known encyclopedias can give you basic biographical information.

QUESTION	ANSWER
What was the House Committee on Un-American Activities?	
What was McCarthy's initial claim about the State Department?	
How and when was McCarthy finally stopped?	

Extend What do McCarthy's actions have in common with the perpetrators of the witch hunt in *The Crucible*? With a group, discuss what you learned about McCarthy and whether it helped you see both a literal and symbolic meaning in the play. Is *The Crucible* an effective allegory?

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CREATE AND DISCUSS

Write an Essay Why does John Proctor change his mind and tear up the confession even though this virtually condemns him to die? In four or five paragraphs, discuss Proctor's perception of a morally righteous person and how that perception affects his decision. Think about Rebecca Nurse's reaction to his confession and Elizabeth's assertion that "there be no higher judge under Heaven than Proctor is!"

- ❑ Explain the choices Proctor must make to arrive at his decision.
- ❑ Clarify how Proctor's idea of morality differs from that of the judges.
- ❑ Use quotations and examples from the play to support key points.

Have a Discussion Share your essay with a small group.

- ❑ Share your essay. Listen as others share.
- ❑ Discuss John Proctor's decision, and tell whether you agree or disagree with it. What other choices could he have made? How would these reflect on his character?
- ❑ Note the most important points of agreement and disagreement among group members. Share these with the class.

Go to the **Writing Studio** for help with writing an informative text.

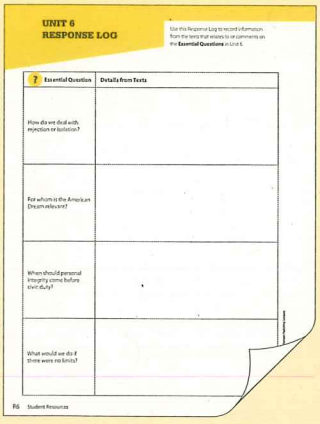
Go to the **Speaking and Listening Studio** for help with having a discussion.

RESPOND TO THE ESSENTIAL QUESTION

? When should personal integrity come before civic duty?

Gather Information Review your annotations and notes on *The Crucible*. Then, add relevant information to your Response Log. As you determine which information to include, think about:

- the inner conflict John Proctor faces
- the motivations behind characters' actions
- whether characters believed they were performing a civic duty


UNIT 6
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 6.

? Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

R6 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from *The Crucible*, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **contemporary**
- ❑ **global**
- ❑ **infinite**
- ❑ **simulated**
- ❑ **virtual**

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Go to the **Vocabulary Studio** for help with idioms.

VOCABULARY STRATEGY: Determine the Meaning of Idioms

An **idiom** is a type of figurative language whose meaning is different from the literal meaning of its words. Idioms are common figures of speech and are often associated with certain time periods and locations.

IDIOM	MEANING
Now I am undone. (Act One, paragraph 111)	This idiom means something similar to "I am ruined!"
I'll pay you, Herrick, I will surely pay you! (Act Two, paragraph 403)	This idiom is similar to the idiom "getting payback." It means something like "I will have revenge!"
Take it to heart, Mr. Parris. (Act One, paragraph 254)	This idiom is related to the heart being central and vital. It means something like "Consider it very important."
I think this goes to the heart of the matter. (Act Three, paragraph 234)	This idiom is also related to the heart being central and vital. It means something like "the most important part of the business."

Practice and Apply Find two idioms in the text. Read the idiom in context and infer its meaning. Then, check their meanings using an online idiom dictionary. Share your idioms, their context clues, and their meanings with the class.

IDIOM	INFERRED MEANING	RESEARCHED MEANING

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LANGUAGE CONVENTIONS: Creating Effective Dialogue

Dialogue is the foundation of drama. It can reveal a variety of character traits and motivations. In addition, it performs other important functions.

Dialogue moves the plot forward. Through characters' speech, readers learn about plot developments and gain a greater understanding of the central conflict and its impact. For example, consider how Danforth's update on the witch trials in Act Four conveys important information about current events:

> **Twelve are already executed; the names of these seven are given out, and the village expects to see them die this morning.**

Dialogue conveys theme. Characters' speeches often state important ideas that help readers recognize the playwright's underlying message. In Act Four, when Proctor refuses to sign his name to a written confession, he cries out,

> **Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies!**

This articulates an important message of the play: One's personal integrity is too high a price to pay for life. One's name—symbolically one's reputation and honor—cannot be sacrificed, not even to preserve life.

Dialogue conveys setting and character. How characters speak can bring authenticity to a historical setting. In *The Crucible*, Miller carefully constructs his dialogue to match the historical time period in which he sets his play. His word choice and use of inverted sentences reflect the speech of 17th-century Salem, adding to the authenticity of his setting and realistic depiction of his characters. Consider these examples from the play:

> **Aye, sir, he have been searchin' his books since he left you, sir. But he bid me tell you, that you might look to unnatural things for the cause of it.** *(Act One, paragraph 30)*

> **Let him look to medicine and put out all thought of unnatural causes here. There be none.** *(Act One, paragraph 31)*

Here, instead of *yes*, Miller uses the word *aye*, a word that was commonplace in the 1600s but is rarely used today. He uses *be* rather than *are*, the verb form we use in this context today.

Practice and Apply Read the following examples of dialogue from Act Four. Complete the chart by identifying whether each example advances the plot, helps create setting, or conveys theme.

DIALOGUE	FUNCTION
Aye. It were a fearsome man, Giles Corey.	
Would you give them such a lie? . . . You would not; . . . It is evil.	
Danforth. They are both gone? **Parris** (*in fear of him*). They are, sir.	

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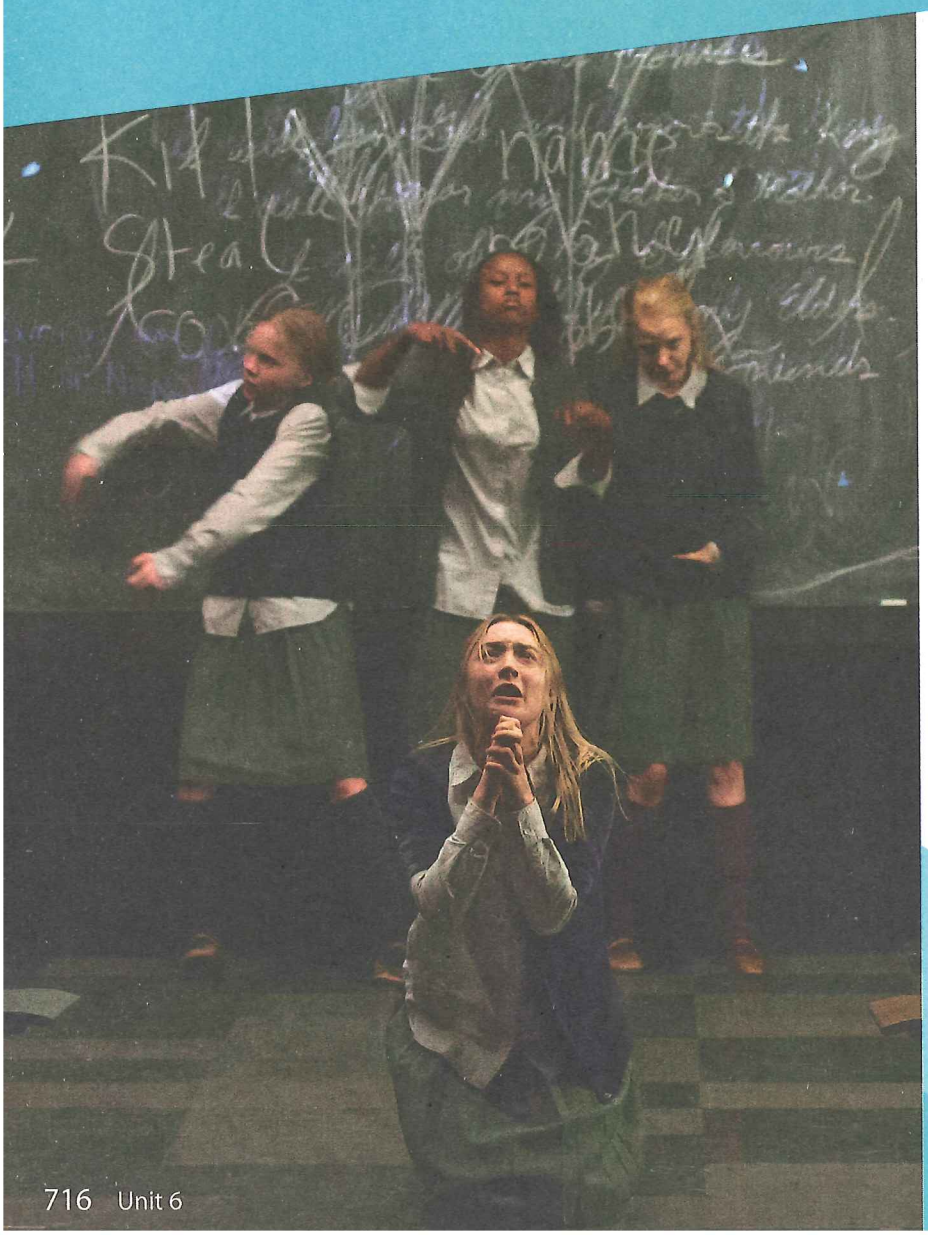
MEDIA

THE CRUCIBLE

Production Images by
Walter Kerr Theatre, New York



? ESSENTIAL QUESTION:

When should personal integrity come before civic duty?

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QUICK START

You have read Arthur Miller's *The Crucible*. Think about the lengthy explanations Miller included in the text. How might some of those ideas be presented in a staged version? Jot down your ideas and then discuss them with a partner.

MAKE CONNECTIONS

When you see a play, your unique experiences will influence your perception of what is happening. If you have read the **script,** or written version of the play, you may already have ideas about its characters and themes. You may have seen other stage or film versions that would inform your evaluation of the performance. In addition, you bring your own memories, personal experiences, and relationships, as well as any prior knowledge about the play's historical and social context. As the drama unfolds, you connect all these elements with what you see and hear from the stage.

As you view the production images, think about the scenes they correspond with in *The Crucible* script. Make notes about your thoughts, experiences with the play, or prior knowledge of the historical context that relate to what you see in the images. Describe the connections you make in the chart.

IMAGE	CONNECTIONS
Act One, Reverend Parris's home.	
Act Three, courtroom.	
Act Four, prison.	
Act Four, prison.	

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GET READY

GENRE ELEMENTS: PRODUCTION IMAGES

- are used to promote a film or performance of a play
- may convey key ideas about the work to an audience
- include captions that describe the scene

ANALYZE EFFECTIVENESS OF MULTIMODAL TEXT

The script of a play can be read and analyzed, but plays are meant to be performed. A stage production involves a director, actors, set designers, lighting designers, a stage manager, and other people who collaborate to bring the story to life. An effective presentation should convey the central message of the play to the audience. Images from a stage production should give the public a general idea of the set and cast, as well as some insight into the director's vision for his or her retelling. As you view the photo stills of this stage production of *The Crucible,* keep in mind the following aspects of a dramatic production:

ASPECTS OF A DRAMATIC PRODUCTION	
Casting	The actors' physical characteristics and acting styles have a significant impact on the audience's perception of characters and plot. Use your knowledge of Miller's stage directions to evaluate how closely the director's choices align with the way Miller saw his characters.
Blocking	Actors' positions, movements, and gestures affect the impact of a scene. Note how the relationships between the characters, as well as their emotions, are revealed through their posture, gestures, and positions relative to other characters.
Lighting	Lighting is used to create mood, emphasize characters' reactions, build suspense, and draw the audience into the action. Consider what the lighting emphasizes in each scene and from where on the set the light originates. How does the lighting help the audience understand what characters are experiencing? How does it create a mood?
Set Design and Costuming	Sets and costumes create a sense of when and where the action takes place. Think about how quickly you form an impression of the play's time and place from the set and the actors' costumes. Notice details of these elements to determine whether the director has closely followed the playwright's vision or has made creative changes to them to achieve his or her own purpose.

In addition to providing a snapshot of how a particular drama is staged, production images are often used to promote a play or film to a wider audience. They are usually accompanied by a caption that provides additional information, including the names of characters and other information about the scene. As you view the photo stills of this stage production of *The Crucible,* evaluate them not only on how well they represent the director's vision, but also on how well they might serve as marketing or promotional items.

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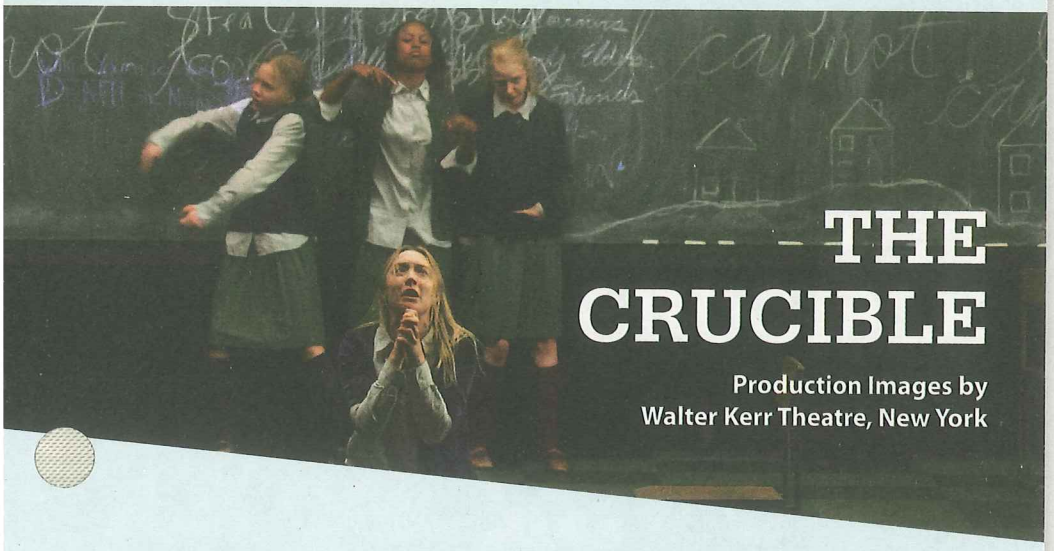
BACKGROUND

There are several written versions of The Crucible, *all of which Arthur Miller authored or co-authored. He wrote the play,* The Crucible, *which premiered in 1953 on Broadway and has been presented countless times since then. Miller's play was later adapted for opera in 1961, and Miller wrote the screenplay for the film in 1996. The photos in this lesson are from the 2016 Broadway production starring Ben Whishaw and Saoirse Ronan. Ivo van Hove is the Belgian director of the Toneelgroep Amsterdam theater company, but is renowned on Broadway for his critically acclaimed avant garde interpretations of well-known plays. This production of* The Crucible *furthered his acclaim.*



THE CRUCIBLE

Production Images by Walter Kerr Theatre, New York

The characters and story follow the script, but these images reveal a fresh approach to set design, costumes, and lighting that do not strictly follow Miller's stage directions. In addition, the cast is a group of international actors. The play's essence, however, remains the same—a tale of mass hysteria and the fears and rationalizations of the people who succumb to it.

CAST OF CHARACTERS

(IN ORDER OF APPEARANCE)

Reverend Samuel Parris
Betty Parris
Tituba
Abigail Williams
John Proctor
Elizabeth Proctor
Susanna Walcott
Mrs. Ann Putnam
Thomas Putnam
Mercy Lewis
Mary Warren
Rebecca Nurse
Giles Corey
Reverend John Hale
Francis Nurse
Ezekiel Cheever
Marshal Herrick
Judge Hathorne
Martha Corey
Deputy Governor Danforth
Girls of Salem
Sarah Good

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SETTING A PURPOSE

As you view the photos, consider how a staged production of a play differs from the written script.

Act One, Reverend Parris's home. Abigail and Betty begin to accuse their neighbors of witchcraft, as Reverend Parris looks on.

MAKE CONNECTIONS

Annotate: How do the set design and lighting in this photo conform to, or break with, the setting Miller describes in the script of Act One?

Connect: How do the lighting and set design affect the audience's perception of the scene?

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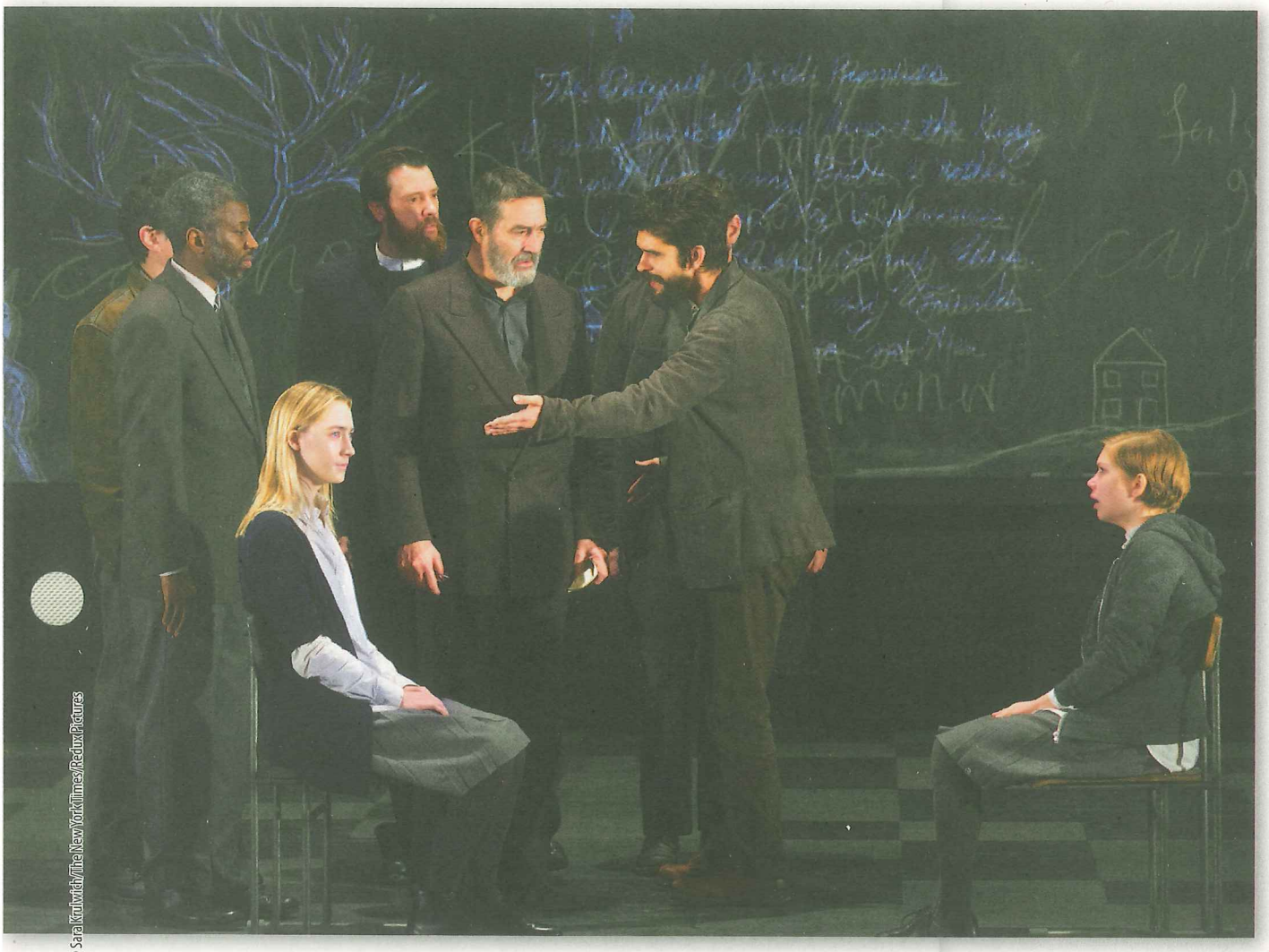

Act Three, courtroom. John Proctor, Deputy Governor Danforth, Reverend Parris, Marshall Herrick, Judge Hathorne, and Ezekiel Cheever listen as Mary Warren testifies against Abigail.

MAKE CONNECTIONS

Annotate: In this image, what observations can you make about the casting, set design, and costumes?

Connect: How are these aspects similar to and different from those in the written play?

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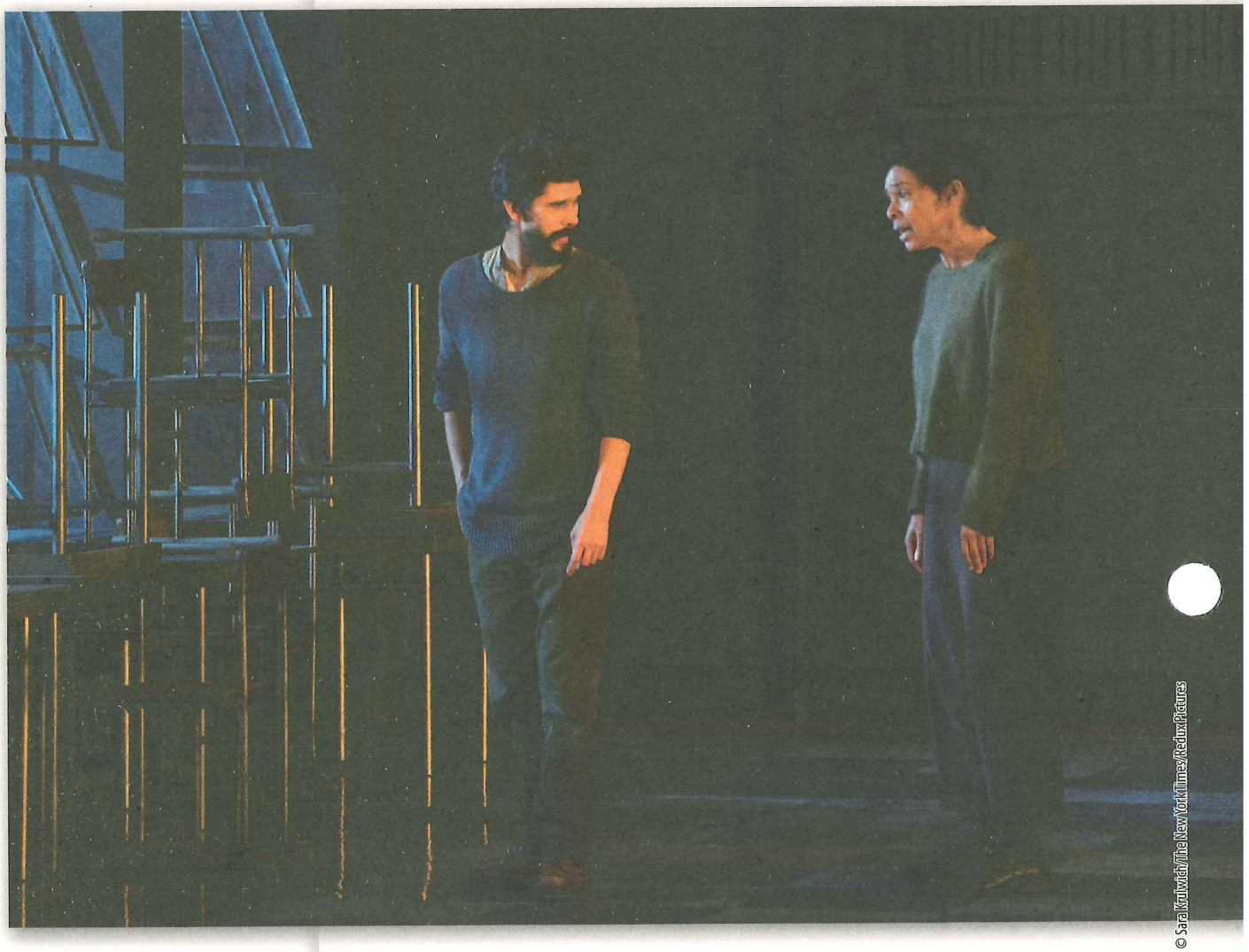

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Act Four, prison. John and Elizabeth Proctor discuss whether John should confess or not.

ANALYZE EFFECTIVENESS OF MULTIMODAL TEXT

Annotate: Mark the most important information in the caption. Describe the set, costumes, and the blocking of this scene.

Analyze: Explain whether the image matches the description in the caption. How effectively do the setting, costumes, and actors communicate the events and characters' emotions in this scene?

Act Four, prison. John Proctor recants his confession.

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ANALYZE EFFECTIVENESS OF MULTIMODAL TEXT

Annotate: Describe the lighting in relation to the actor's gestures and position on stage.

Interpret: What emotions do you think the actor is trying to portray? What does the lighting contribute to the scene?

ANALYZE MEDIA

Support your responses with evidence from the images. NOTEBOOK

1. **Compare** In what ways do the production images depart from the play as it is written? Consider details in the photos related to set, lighting, costuming, and casting in your response.
2. **Analyze** What do the differences between the script and the images reveal about the director's purpose? How effectively do the images convey the play's message about persecution and hysteria?
3. **Analyze** How do the images portray John Proctor's relationship with Abigail and Elizabeth? What aspects of each relationship are missing?
4. **Evaluate** What information do the captions contain? Explain whether the inclusion of captions contributes to the effectiveness of the images.
5. **Synthesize** Production images are often used in advertising campaigns to promote theatrical productions or films. Several of these images appeared in a *New York Times* critical review of the play. How might the message and impact of the photos change when used in a review as opposed to an advertisement?

RESEARCH

Today, *The Crucible* is considered Arthur Miller's masterpiece and is staged all over the globe in theatrical productions large and small. Research information or reviews about a stage or film version of this play. Complete the chart with the information you find.

PRODUCTION DETAILS	SUMMARY OF REVIEW
Who directed the performance and what was his or her vision for the story?	
Who portrayed the main characters and what was noteworthy about their performance?	
How was the overall performance received by the public?	

Extend Find a playbill or a poster that advertises the production you researched. Consider the production elements you learned about in this lesson and the information you gathered in your research. Is the playbill or poster an effective marketing tool for this production? Why or why not?

RESEARCH TIP

When seeking out information on performances, keep in mind that established news outlets, such as the *New York Times*, are considered to be reliable sources. On the other hand, information from social media sites or lesser known sources may lack credibility. These sources are more likely to include faulty reasoning. For example, they may make a false assumption about why a play was well-received that is not based on fact.

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CREATE AND PRESENT

Write a Treatment Create a multimodal version of the story.

- ❑ Choose a scene from the play you find compelling or interesting.
- ❑ Find an excerpt that has an identifiable beginning, middle, and end.
- ❑ Reread the scene and decide which medium you will use to interpret it—such as a comic book, song, or newspaper article.
- ❑ Consider how your interpretation will be similar to and different from the original. Will it have the same setting, characters, and events? Alternately, will you set the story in an unusual setting or create a modern version?
- ❑ Draft a "treatment" of the scene. A treatment is a short prose piece that vividly describes the major elements of the drama. Describe which medium you will use and how you will interpret the characters, setting, and events. What message will you convey? If you are creating an alternate stage or film version, include details about casting, costume and set design, lighting, and blocking.

Present Your Ideas Finish your treatment, and then share it with the class. In a class discussion, evaluate the various interpretations and media.

- ❑ Which medium seemed the most effective for traditional interpretations of the story? Why?
- ❑ Which interpretations were most creative and original?
- ❑ Did any of the interpretations lead you to see *The Crucible* in a new way? If so, explain.

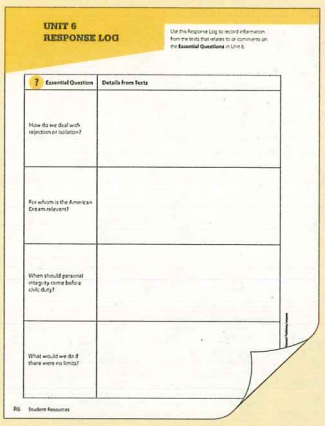
Go to **Using Media in a Presentation** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? When should personal integrity come before civic duty?

Gather Information Review your notes on *The Crucible* production photos. Then, add relevant information to your Response Log. As you determine which information to include, think about:

- the message conveyed by the images
- whether the images added insight into the conflict between personal integrity and society's expectations


UNIT 6
RESPONSE LOG

Use the Response Log to record information from the texts that relates to or comments on the Essential Questions in Unit 6.

? Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

R6 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from the history article, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **contemporary**
- ❑ **global**
- ❑ **infinite**
- ❑ **simulated**
- ❑ **virtual**

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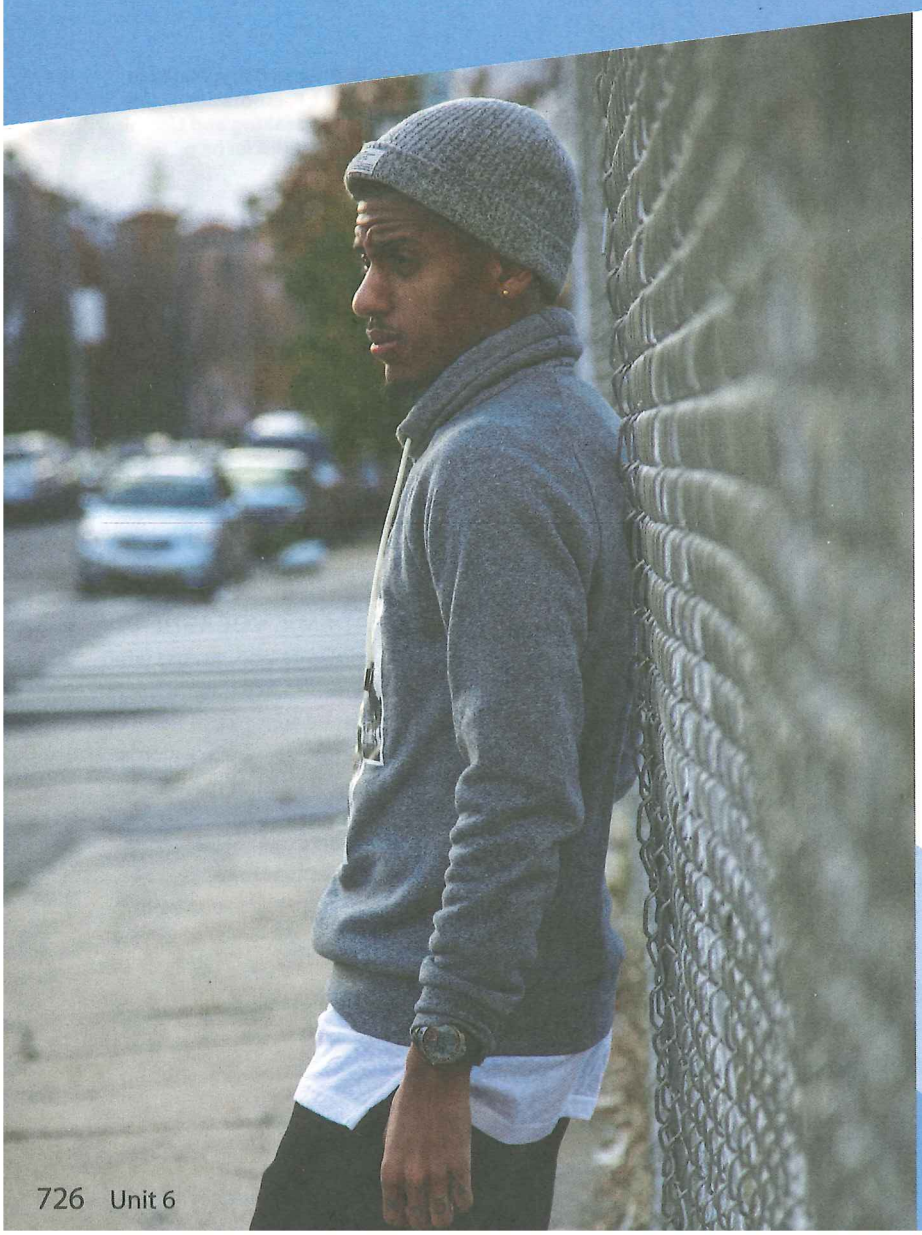
MY DUNGEON SHOOK:

Letter to My Nephew on the One Hundredth Anniversary of the Emancipation

Open Letter by **James Baldwin**



ESSENTIAL QUESTION:

For whom is the American Dream relevant?

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QUICK START

Part of growing up is envisioning who you want to be and making your vision become a reality. What gives you confidence to pursue your vision? What are some things that can get in your way? Discuss your ideas with your group.

ANALYZE RHETORICAL DEVICES

Authors use **rhetorical devices** to convey meaning or achieve a purpose. When used effectively, they capture attention, evoke emotion, or ignite critical thinking on the part of the reader or audience. Below are three types of rhetorical devices you will encounter as you read.

- **Paradox**—a statement that appears contradictory or absurd, but when thought through, can be considered a possible truth. Baldwin uses this device to get his reader to think deeply about familiar ideas.

  It is the innocence that constitutes the crime.

- **Repetition**—the use of the same word, phrase, or sentence more than once for effect. Baldwin uses repetition to express deep emotion.

  You must accept them and accept them with love.

- **Allusion**—an indirect reference to a person, place, event, or literary work that the author believes readers will know and understand.

  . . . your countrymen, have caused you to be born under conditions not very far removed from those described for us by Charles Dickens in the London of more than a hundred years ago.

As you read, notice how the author uses rhetorical devices to craft his message and shape your perceptions.

GENRE ELEMENTS: OPEN LETTER

- addressed to a specific person but published for a wider readership
- generally written to present an idea, protest, or appeal
- conveys a message to its intended audience

ANALYZE AUDIENCE AND MESSAGE

The **audience** for a literary piece is the person or persons the author expects to read his or her work. James Baldwin addressed this letter to his nephew, but also published it in his groundbreaking essay collection, *The Fire Next Time*. As you read, think about the information Baldwin includes. Which details are intended for his nephew? Which are directed to a wider audience?

The author's **message** is the most important idea he or she tries to convey to the audience. Baldwin uses language with specific connotations to convey his message. **Connotation** refers to the emotional response evoked by a particular word. For example, there is a positive connotation when someone is described as "determined." However, describing that person as "stubborn" carries a negative connotation. Notice when Baldwin employs language to elicit an emotional response from the audience. How does his use of language shape your understanding of his message?

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CRITICAL VOCABULARY

truculent **constitute** **impertinent** **unassailable**
strive **inhumanity** **fixed**

See how many Critical Vocabulary words you already know by completing the following sentences.

1. Egged on by their leader's angry, _____ speech, the mob stormed the city square, many chanting rude, _____ slogans.
2. The Holocaust is considered the most extreme act of _____ in modern history.
3. The Constitution of the United States outlines _____ rights and guides citizens to _____ for fairness and equal opportunity.
4. Having unchanging, _____ beliefs gives a person stability, even though it may _____ an attitude of closed-mindedness.

LANGUAGE CONVENTIONS

Sentence Structure In order to make writing appeal to readers, authors use a variety of sentence structures. Some of the techniques authors use include alternating long and short sentences to produce rhythm, using short sentences to emphasize a point, and using a variety of sentence structures to prevent monotony. As you read, notice the different sentence structures that Baldwin employs and the impact it has on your understanding.

ANNOTATION MODEL

NOTICE & NOTE

As you read, notice how Baldwin conveys his message to his audience. Note how he uses rhetorical devices to convey his message. In the model, you can see one reader's notes about the text.

Dear James,

I have begun this letter five times and torn it up five times. I keep seeing your face, which is also the face of your father and my brother. Like him, you are tough, dark, vulnerable, moody—with a very definite tendency to sound truculent because you want no one to think you are soft. You may be like your grandfather in this. I don't know, but certainly both you and your father resemble him very much physically.

repetition; wants message to be clear

complex description of James

The writer's message might relate to how things change or stay the

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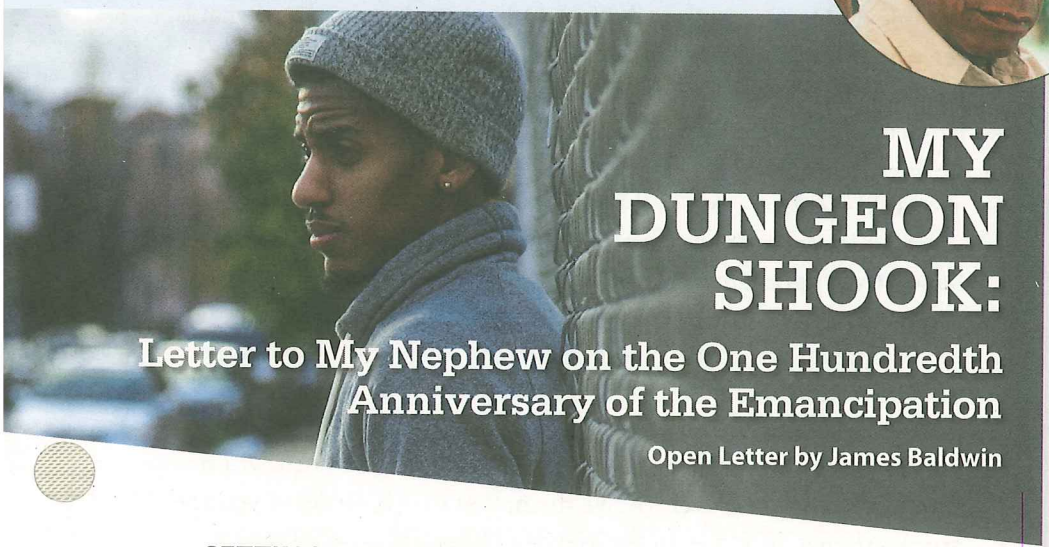
BACKGROUND

James Baldwin *(1924–1987) During the racial and social unrest that characterized the 1950s and 60s, James Baldwin profoundly influenced the ways in which both black and white people perceived the plight of African Americans. He bluntly described the personal torments black people endured, thus compelling blacks to overcome, and white people to acknowledge, the physical and psychological damage racism inflicts on individuals and on society.*



MY DUNGEON SHOOK:

Letter to My Nephew on the One Hundredth Anniversary of the Emancipation

Open Letter by James Baldwin

SETTING A PURPOSE

As you read, see if you can identify the rhetorical devices Baldwin uses to convince his nephew to believe in himself.

1 Dear James:

I have begun this letter five times and torn it up five times. I keep seeing your face, which is also the face of your father and my brother. Like him, you are tough, dark, vulnerable, moody—with a very definite tendency to sound **truculent** because you want no one to think you are soft. You may be like your grandfather in this, I don't know, but certainly both you and your father resemble him very much physically. Well, he is dead, he never saw you, and he had a terrible life; believed what white people said about him. This is one of the reasons that he became so holy.[1] I am sure that your father has told you something about all that. Neither you nor your father exhibit any tendency towards holiness: you really *are* of another era, part of what happened when the Negro left the land and came into what the

[1] **so holy:** Baldwin's stepfather was a minister who raised his children in a strict, conservative, religious environment.

Notice & Note

Use the side margins to notice and note signposts in the text.

truculent
(trŭk´yə-lənt) *adj.* eager for a fight; fierce.

ANALYZE AUDIENCE AND MESSAGE

Annotate: In paragraph 1, mark phrases that make up Baldwin's message to his nephew.

Analyze: How would information about the grandfather be of interest to Baldwin's nephew?

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late E. Franklin Frazier[2] called "the cities of destruction." You can only be destroyed by believing that you really are what the white world calls a *nigger*. I tell you this because I love you, and please don't you ever forget it.

ANALYZE RHETORICAL DEVICES

Annotate: In the last sentence of paragraph 2, mark the two contradictory words that make this sentence a paradox.

Interpret: Based on Baldwin's logic, how can this statement be a possible truth?

2 I have known both of you all your lives, have carried your Daddy in my arms and on my shoulders, kissed and spanked him and watched him learn to walk. I don't know if you've known anybody from that far back; if you've loved anybody that long, first as an infant, then as a child, then as a man, you gain a strange perspective on time and human pain and effort. Other people cannot see what I see whenever I look into your father's face, for behind your father's face as it is today are all those other faces which were his. Let him laugh and I see a cellar your father does not remember and a house he does not remember and I hear in his present laughter his laughter as a child. Let him curse and I remember him falling down the cellar steps, and howling, and I remember, with pain, his tears, which my hand or your grandmother's so easily wiped away. But no one's hand can wipe away those tears he sheds invisibly today, which one hears in his laughter and in his speech and in his songs. I know what the world has done to my brother and how narrowly he has survived it. And I know, which is much worse, and this is the crime of which I accuse my country and my countrymen, and for which neither I nor time nor history will ever forgive them, that they have destroyed and are destroying hundreds of thousands of lives and do not know it and do not want to know it. One can be, indeed one must **strive** to become, tough and philosophical concerning destruction and death, for this is what most of mankind has been best at since we have heard of man. (But remember: *most* of mankind is not all of mankind.) But it is not permissible that the authors of devastation should also be innocent. It is the innocence which **constitutes** the crime.

strive
(strīv) *v.* to struggle or fight forcefully; contend.

constitute
(kŏn´stĭ-tōōt) *v.* to amount to; equal.

EXTREME OR ABSOLUTE LANGUAGE

Notice and Note: In paragraph 3, mark the phrases where Baldwin expresses extreme certainty or an uncompromising position.

Infer: What is Baldwin's purpose for using such language?

3 Now, my dear namesake, these innocent and well-meaning people, your countrymen, have caused you to be born under conditions not very far removed from those described for us by Charles Dickens[3] in the London of more than a hundred years ago. (I hear the chorus of the innocents screaming, "No! This is not true! How *bitter* you are!"—but I am writing this letter to *you*, to try to tell you something about how to handle *them*, for most of them do not yet really know that you exist. I *know* the conditions under which you were born, for I was there. Your countrymen were *not* there, and haven't made it yet. Your grandmother was also there, and no one has ever accused her of being bitter. I suggest that the innocents check

[2] **E. Franklin Frazier:** African American sociologist (1894–1962) who studied the structure of black communities.

[3] **described . . . by Charles Dickens:** Dickens (1812–1870) was a British novelist whose works frequently described the hardships suffered by the poor in London.

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with her. She isn't hard to find. Your countrymen don't know that *she* exists, either, though she has been working for them all their lives.)

4 Well, you were born, here you came, something like fifteen years ago; and though your father and mother and grandmother, looking about the streets through which they were carrying you, staring at the walls into which they brought you, had every reason to be heavyhearted, yet they were not. For here you were, Big James, named for me—you were a big baby, I was not—here you were: to be loved. To be loved, baby, hard, at once, and forever, to strengthen you against the loveless world. Remember that: I know how black it looks today, for you. It looked bad that day, too, yes, we were trembling. We have not stopped trembling yet, but if we had not loved each other none of us would have survived. And now you must survive because we love you, and for the sake of your children and your children's children.

5 This innocent country set you down in a ghetto in which, in fact, it intended that you should perish. Let me spell out precisely what I mean by that, for the heart of the matter is here, and the root of my dispute with my country. You were born where you were born and faced the future that you faced because you were black and *for no other reason*. The limits of your ambition were, thus, expected to be set forever. You were born into a society which spelled out with brutal clarity, and in as many ways as possible, that you were a worthless human being. You were not expected to aspire to excellence: you were expected to make peace with mediocrity. Wherever you have turned, James, in your short time on this earth, you have been told where you could go and what you could do (and *how* you could do it) and where you could live and whom you could marry. I know your countrymen do not agree with me about this, and I hear them saying, "You exaggerate." They do not know Harlem, and I do. So do you. Take no one's word for anything, including mine—but trust your experience.

6 Know whence you came. If you know whence you came, there is really no limit to where you can go. The details and symbols of your life have been deliberately constructed to make you believe what white people say about you. Please try to remember that what they believe, as well as what they do and cause you to endure, does not testify to your inferiority but to their **inhumanity** and fear. Please try to be clear, dear James, through the storm which rages about your youthful head today, about the reality which lies behind the words *acceptance* and *integration*. There is no reason for you to try to become like white people and there is no basis whatever for their **impertinent** assumption that *they* must accept *you*. The really terrible thing, old buddy, is that *you* must accept *them*. And I mean that very seriously. You must accept them and accept them with love. For these innocent people have no other hope. They are, in effect, still trapped in a history which they do not understand; and until they understand

ANALYZE RHETORICAL DEVICES

Annotate: In paragraph 4, mark words that are repeated at least twice.

Analyze: What effect does the use of repeated words have on the message?

LANGUAGE CONVENTIONS

Annotate: Mark the sentences in paragraph 5 that are a different length than the others.

Evaluate: This paragraph is composed of long sentences with dependent clauses that are typical of speech patterns. What effect do the shorter sentences have on Baldwin's message?

inhumanity
(ĭn-hyōō-măn´ĭ-tē) *n.* lack of pity or compassion.

impertinent
(ĭm-pûr´tn-ənt) *adj.* rude; ill-mannered.

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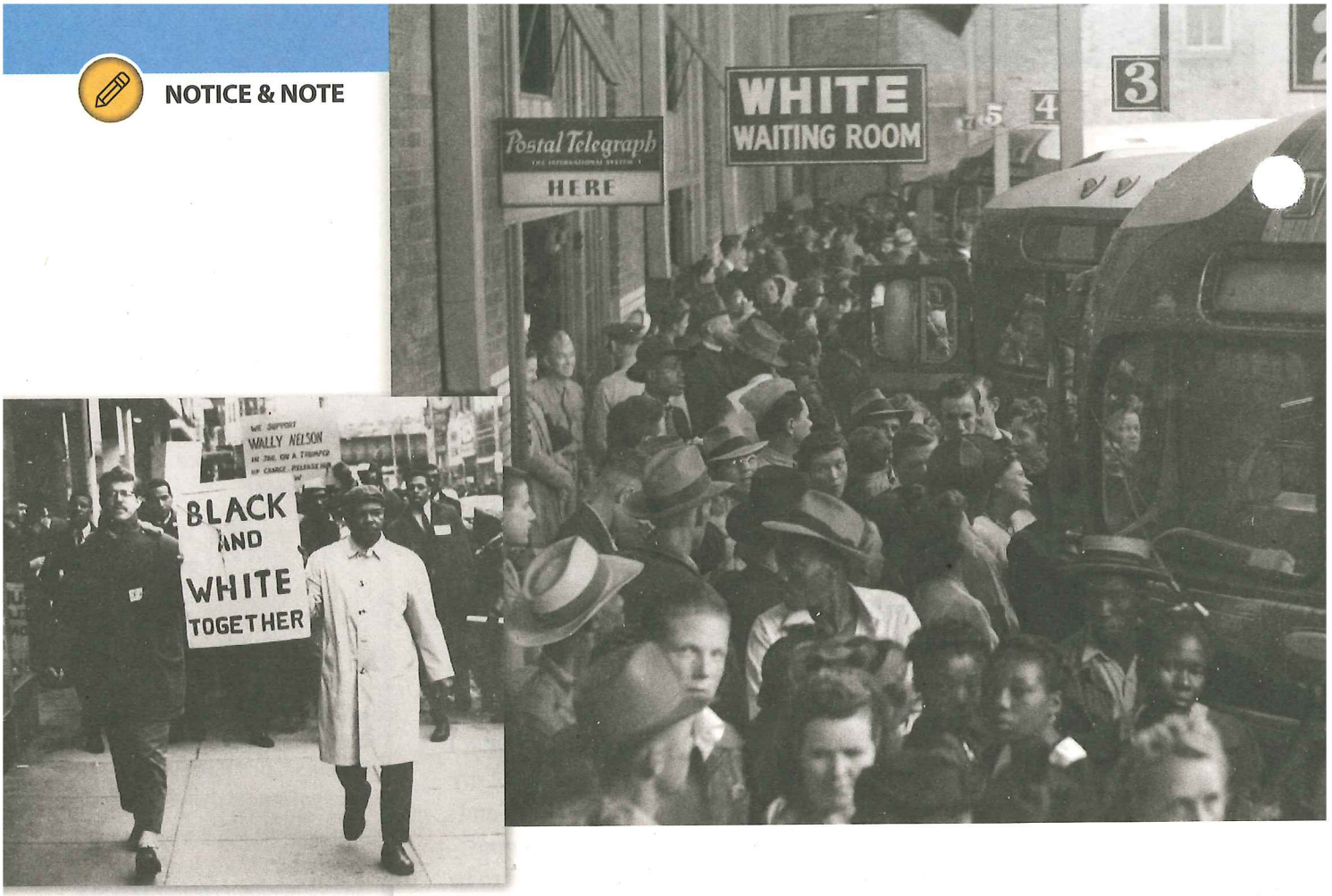

NOTICE & NOTE

ANALYZE AUDIENCE AND MESSAGE

Annotate: Mark two examples of details in paragraph 6 that evoke an emotional response from the audience.

Analyze: What impact do these phrases have on the message the writer conveys?

fixed
(fĭkst) *adj.* firmly in position; stationary.

it, they cannot be released from it. They have had to believe for many years, and for innumerable reasons, that black men are inferior to white men. Many of them, indeed, know better, but, as you will discover, people find it very difficult to act on what they know. To act is to be committed, and to be committed is to be in danger. In this case, the danger, in the minds of most white Americans, is the loss of their identity. Try to imagine how you would feel if you woke up one morning to find the sun shining and all the stars aflame. You would be frightened because it is out of the order of nature. Any upheaval in the universe is terrifying because it so profoundly attacks one's sense of one's own reality. Well, the black man has functioned in the white man's world as a **fixed** star, as an immovable pillar: and as he moves out of his place, heaven and earth are shaken to their foundations. You, don't be afraid. I said that it was intended that you should perish in the ghetto, perish by never being allowed to go behind the white man's definitions, by never being allowed to spell your proper name. You have, and many of us have, defeated this intention; and, by a terrible law, a terrible paradox, those innocents who believed that your imprisonment made them safe are losing their grasp of reality. But these men are your brothers —your lost, younger brothers. And if the word *integration* means anything, this is what it means: that we, with love, shall force our brothers to see themselves as they are, to cease fleeing from reality and begin to change it. For this is your home, my friend, do not be driven from it; great men have done great things here, and will again, and we can make America what America

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must become. It will be hard, James, but you come from sturdy, peasant stock, men who picked cotton and dammed rivers and built railroads, and, in the teeth of[4] the most terrifying odds, achieved an **unassailable** and monumental dignity. You come from a long line of great poets, some of the greatest poets since Homer. One of them said, *The very time I thought I was lost, My dungeon shook and my chains fell off.*[5]

7 You know, and I know, that the country is celebrating one hundred years of freedom one hundred years too soon. We cannot be free until they are free. God bless you, James, and Godspeed.

Your uncle,
James

unassailable
(ŭn-ə-sā′lə-bəl) *adj.* undeniable.

ANALYZE RHETORICAL DEVICES

Annotate: Recall that a **paradox** is a statement that appears contradictory but presents a possible truth. Mark two paradoxes in paragraph 7.

Interpret: How are these statements paradoxical? What insights on race in America do these two statements convey?

[4] **in the teeth of:** in spite of.

[5] ***The very time . . . fell off:*** a quotation from the traditional spiritual "My Dungeon Shook." It alludes to the biblical story of Paul and Silas (Acts 16), who were freed from an unjust imprisonment by the action of an earthquake.

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 According to Baldwin, why did James' grandfather have a terrible life?

A White people in the community ignored him.

B He was unable to complete his education.

C White business owners would not employ him.

D He believed what white people said about him.

2 Baldwin says that James was born into a society that viewed him as —

F a bitter man

G a powerful survivor

H a worthless human being

J an ambitious student

3 What is Baldwin's advice to James about how to treat white people?

A Accept them and accept them with love.

B Feel sorry for them because of their ignorance.

C Teach them that they are enslaved by their beliefs.

D Convince them to accept African Americans.

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Interpret** Baldwin refers to innocence throughout the text. As Baldwin uses the word, does it carry a positive or negative connotation? Cite specific examples in your response.
2. **Analyze** In the letter, which details are directed to his nephew, and which to a wider audience? Look specifically at paragraphs 2, 3, and 6.
3. **Evaluate** What is Baldwin's overall message? Explain whether Baldwin conveys his message effectively to both his nephew and to the wider audience. Cite text evidence in your response.
4. **Analyze** The title of this letter, "My Dungeon Shook," is an allusion to a popular spiritual, which in turn alludes to a biblical story. How does this allusion support Baldwin's claim that his nephew is worthy in his own right? How might it resonate with white Americans reading this letter?
5. **Notice & Note** Baldwin uses uncompromising language to support his message about race in America. How does this kind of language add strength to his argument? What impact does it have on his audience?

RESEARCH

RESEARCH TIP
As you search for reputable sites, be sure you check for credibility, bias, and accuracy. Use more than one source and compare their information. Check for bias by noting opinions and slanted language.

Baldwin wrote this letter during the 1960s, a time of deep racial prejudice and social unrest. Research some of the federal legislation that was passed during that period to address the political, social, and economic problems caused by racism. Then, decide what impact the legislation had on the issues Baldwin discusses.

LEGISLATION	MAIN FOCUS	IMPACT ON ISSUES MENTIONED BY BALDWIN
Civil Rights Act of 1964		
Voting Rights Act of 1965		
Fair Housing Act of 1968		

Extend With a partner, discuss other groups that may face discrimination today, such as people with disabilities. What kinds of legislation would you propose to resolve those difficulties?

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CREATE AND PRESENT

Write an Open Letter Over 60 years have passed since Baldwin wrote his letter to his 15-year-old nephew. Since that time civil rights were granted protection by law and racial equality improved to the point that Americans elected an African American president. However, there are still advances in this area to be made. Write an open letter to a friend or family member with your message about civil rights and racial equality. Remember, this will be an open letter, so your audience will include the public.

- ❑ Review historic or current events to decide on a topic.
- ❑ Determine your message. You may emphasize the progress that has been made or discuss advances that are still to come.
- ❑ Decide on how you will support your message.
- ❑ Write a rough draft of your letter. Confirm that you have a clear thesis statement, adequate support, and compelling word choice.
- ❑ Revise as needed, adding relevant details and rhetorical devices for clarification and emphasis.

Go to the **Writing Studio** for help with the writing process.

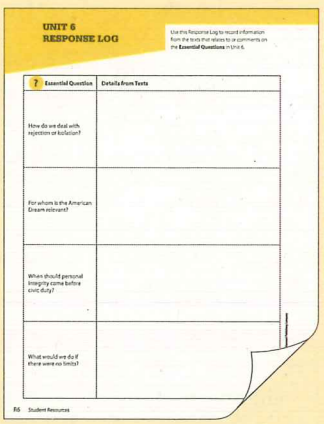
Present Your Letter Read your letter to your group. Remember, you can use verbal and nonverbal techniques as you read to convey your meaning and the importance of your message.

- ❑ Determine where you might raise or lower your voice. Select words and phrases you will emphasize.
- ❑ Note when you will make eye contact with your audience.
- ❑ Vary the speed at which you will read, including where you will pause for effect.

Go to the **Speaking and Listening Studio** for help with giving a presentation.

RESPOND TO THE ESSENTIAL QUESTION

? For whom is the American Dream relevant?


UNIT 6
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the Essential Questions in Unit 6.

? Essential Question	Details from Texts
How do we deal with rejection or exclusion?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

R6 Student Resources

Gather Information Review your annotations and notes on "My Dungeon Shook: Letter to My Nephew." Then, add relevant information to your Response Log. As you determine which information to include, think about:

- what life is like in America according to Baldwin
- whether the concept of the American Dream has changed
- the difference in meaning between *fair* and *equal*

ACADEMIC VOCABULARY

As you write and discuss what you learned from "My Dungeon Shook: Letter to My Nephew," be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **contemporary**
- ❑ **global**
- ❑ **infinite**
- ❑ **simulated**
- ❑ **virtual**

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CRITICAL VOCABULARY

WORD BANK

truculent **impertinent**
strive **fixed**
constitute **unassailable**
inhumanity

Practice and Apply Choose the word that is closest in meaning to the Critical Vocabulary word.

1. impertinent: (a) insolent (b) impossible (c) unfriendly
2. unassailable: (a) unproven (b) indisputable (c) weakened
3. truculent: (a) belligerent (b) rude (c) civilized
4. constitute: (a) restrict (b) measure (c) compose
5. fixed: (a) broken (b) rigid (c) resilient
6. strive: (a) attempt (b) retreat (c) wallow
7. inhumanity: (a) kindness (b) indifference (c) cruelty

VOCABULARY STRATEGY: Analyze Denotation and Connotation

Go to **Denotation and Connotation** in the **Vocabulary Studio** for help.

Words often have nuances of meaning. The literal meaning of a word, or **denotation,** is determined by consulting a dictionary. A word also has a **connotation,** or an emotional response that is evoked when the word is used. Understanding word connotations helps the reader to more effectively identify and analyze the author's message.

In Baldwin's letter, he uses the word *unassailable* to describe "dignity." The denotation of *unassailable* is "impossible to dispute or disprove; undeniable." Baldwin did not use the word *undeniable* because people can attempt to deny or dispute someone's dignity. Instead, Baldwin deliberately chose a more intense word to indicate that dignity cannot successfully be taken away. If you consider the connotation of *unassailable,* you understand that it means "unquestionable, untouchable, cannot be revoked."

Practice and Apply Complete the table by first writing the word's denotation. Then, identify the connotation associated with the word as it is used in the text. Consider the emotion each word makes you feel.

VOCABULARY WORD	DENOTATION	CONNOTATION
unassailable	undeniable	positive, intense
truculent		
strive		
constitute		
inhumanity		
fixed		
impertinent		

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LANGUAGE CONVENTIONS: Varied Sentence Structure

An essential part of a writer's style is **syntax,** or how the writer arranges words to construct phrases, clauses, and sentences. Effective writers employ varied sentence structure and length to create an engaging rhythm that holds the reader's interest.

Go to **Sentence Structure** in the **Grammar Studio** for help.

There are many ways to vary sentence structure.

- Alternate long and short sentences to avoid monotony and produce rhythm.

  I suggest that the innocents check with her. She isn't hard to find.

- Use short sentences to emphasize a point.

  They do not know Harlem, and I do. So do you.

- Alternate subject-verb order with other introductory phrases or clauses.

  Wherever you have turned, James, in your short time on this earth, you have been told where you could go. . . .

- Combine sentences into compound or complex sentences.

  I tell you this because I love you, and please don't you ever forget it.

Practice and Apply Review the letter that you wrote for your Create and Present activity to look for an opportunity to vary sentence structure. Write your revision below. When you have finished, share your sentences with a partner and compare your use of varied sentence structure.

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ANALYZE & APPLY

SPEECH ON THE VIETNAM WAR, 1967

Speech by **Martin Luther King Jr.**

ESSENTIAL QUESTION:

When should personal integrity come before civic duty?

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QUICK START

You are probably familiar with Dr. Martin Luther King Jr.'s accomplishments related to civil rights. However, he also addressed the issue of the Vietnam War. Generate three questions you have about King and the Vietnam War.

ANALYZE AND EVALUATE ARGUMENTS

An **argument** is speech or writing that expresses a position on an issue or problem and supports it with reasons and evidence. As you read, notice the following characteristics of King's argument.

Structure Arguments usually begin with a thesis statement followed by reasons and evidence that support the thesis. King structures this argument differently. First, he presents reasons and evidence that lead to his conclusion about the war in Vietnam. He then elaborates on that conclusion; that conclusion becomes support for a second argument and leads to a call to action. As you read, trace the structural elements of King's argument.

Evidence Evaluate the evidence that King provides. Does he include facts that are accurate and verifiable? Has he been thorough in supporting his points? Does the evidence flow logically from point to point?

Counterarguments An argument often takes into account other points of view, anticipating counterarguments that opponents of the position might raise. A writer might respond to a counterargument by acknowledging it is sensible with a concession or demonstrating why it is incorrect with a rebuttal. It may even be noted that the opposing argument is presenting a **logical fallacy,** or error in reasoning, and is therefore invalid. Note instances when King acknowledges counterarguments and how he addresses them.

GENRE ELEMENTS: SPEECH

- presents evidence to support a position on an issue
- anticipates and addresses counterarguments
- includes rhetorical devices to emphasize ideas

ANALYZE AND EVALUATE RHETORICAL DEVICES

A **rhetorical device** uses language to directly affect an audience in a specific way. In an argument, rhetorical devices might serve to emphasize a point or to make parts of an argument memorable. Rhetorical devices include:

- **Allusion:** reference to a well-known person, place, event, or literary work
- **Direct Quotation:** statement from another person on the topic
- **Metaphor:** figure of speech that directly compares two things
- **Simile:** figure of speech that compares two things using *like* or *as*
- **Parallelism:** use of similar language constructions to express related ideas
- **Repetition:** use of a repeated word or phrase to emphasize ideas
- **Rhetorical Question:** question posed without the expectation of a reply because the writer views the answer as obvious

As you read, look for the ways King uses rhetorical devices. Consider whether they are effective and if they strengthen his argument.

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CRITICAL VOCABULARY

facile	**indigenous**	**insurgency**	**recalcitrant**
eviscerate	**extortionist**	**reparations**	**adamant**

To see which Critical Vocabulary words you already know, fill in the blanks.

1. The _____ population was _____ in lending support to the cause, but the leader's bold stance encouraged their participation.
2. The _____ will _____ the fund with his demands for money.
3. _____ were made to the citizens to make up for the destruction caused during the attempted _____ against the king.
4. The man's _____ manner was contrary to how _____ he was about protecting those he believed could not protect themselves.

LANGUAGE CONVENTIONS

Imperative Mood The mood of a verb shows the way in which a thought or idea is expressed. Verbs in the **imperative mood** can give an order, make a request, or offer a word of advice. In the imperative mood, the subject is not typically stated but is understood.

> **Come here right now!**
> **Arrive early to get the best seat.**

As you read King's speech, note his use of the imperative mood and the effect it has on the mood and tone of his argument.

ANNOTATION MODEL

NOTICE & NOTE

As you read, note the author's use of language and structure to support his argument. Notice the use of rhetorical devices and the impact they have. In the model, you can see one reader's notes about the speech.

It seemed as if there was a real promise of hope for the poor, both black and white, through the poverty program. There were experiments, hopes, new beginnings. Then came the buildup in Vietnam, and I watched this program broken and eviscerated as if it were some idle political plaything of a society gone mad on war. And I knew that America would never invest the necessary funds or energies in rehabilitation of its poor so long as adventures like Vietnam continued to draw men and skills and money like some demonic, destructive suction tube.

"idle political plaything" is a powerful way to denounce ending help for the poor

Simile presents war as extremely evil and costly.

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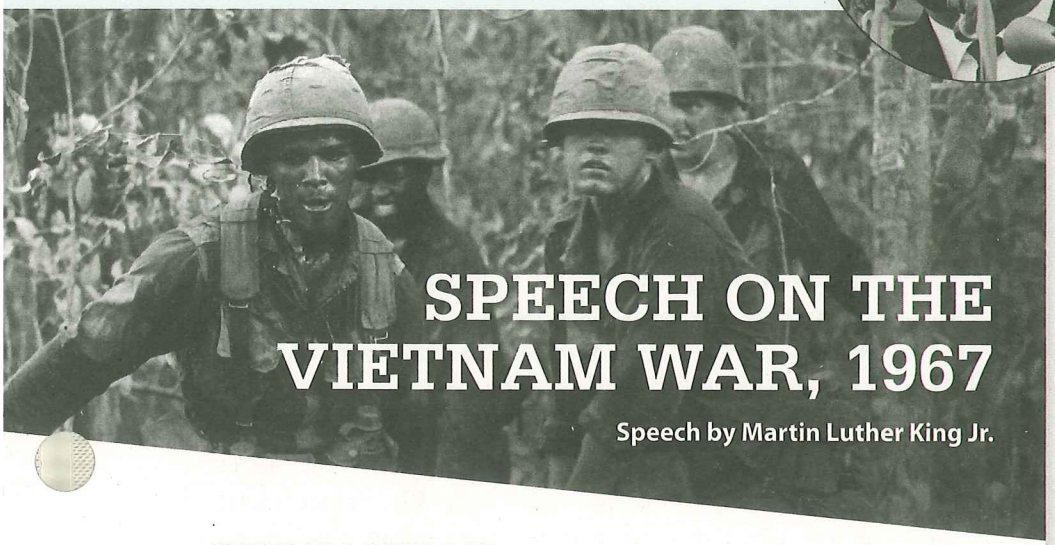
BACKGROUND

Martin Luther King Jr. *(1929–1968), a preacher and social activist, was the most prominent leader of the civil rights movement from the mid-1950s until his assassination in 1968. Committed to nonviolent protests, his efforts aided in the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965. He became concerned about U.S. involvement in the Vietnam War, and gave this speech on April 4, 1967, at the Riverside Church in New York City.*



SPEECH ON THE VIETNAM WAR, 1967

Speech by Martin Luther King Jr.

SETTING A PURPOSE

As you read, look for connections between King's opposition to the war and his civil rights work. Note any questions you have as you read.

1 I come to this platform tonight to make a passionate plea to my beloved nation. This speech is not addressed to Hanoi or to the National Liberation Front.[1] It is not addressed to China or to Russia. Nor is it an attempt to overlook the ambiguity of the total situation and the need for a collective solution to the tragedy of Vietnam. Neither is it an attempt to make North Vietnam or the National Liberation Front paragons of virtue, nor to overlook the role they must play in the successful resolution of the problem. While they both may have justifiable reasons to be suspicious of the good faith of the United States, life and history give eloquent testimony to the fact that conflicts are never resolved without trustful give and take on both sides. Tonight, however, I wish not to speak with Hanoi and the National Liberation Front, but rather to my fellow Americans.

[1] **National Liberation Front:** also known as the Vietcong, revolutionary fighters in South Vietnam.

Notice & Note

Use the side margins to notice and note signposts in the text.

ANALYZE AND EVALUATE ARGUMENTS

Annotate: Mark the two sentences in paragraph 1 that identify the audience for King's speech.

Infer: What does King's identification of his audience suggest about the purpose of his speech?

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facile
(făs´əl) *adj.* achieved with little effort or difficulty.

eviscerate
(ĭ-vĭs´ə-rāt) *v.* to take away a vital or essential part of

ANALYZE AND EVALUATE ARGUMENTS

Annotate: Mark phrases in paragraph 3 that describe what life is like for the poor in the United States.

Evaluate: How do these details about life in the United States relate to the Vietnam War?

2 Since I am a preacher by calling, I suppose it is not surprising that I have seven major reasons for bringing Vietnam into the field of my moral vision. There is at the outset a very obvious and almost **facile** connection between the war in Vietnam and the struggle I and others have been waging in America. A few years ago there was a shining moment in that struggle. It seemed as if there was a real promise of hope for the poor, both black and white, through the poverty program.[2] There were experiments, hopes, new beginnings. Then came the buildup in Vietnam, and I watched this program broken and **eviscerated** as if it were some idle political plaything of a society gone mad on war. And I knew that America would never invest the necessary funds or energies in rehabilitation of its poor so long as adventures like Vietnam continued to draw men and skills and money like some demonic, destructive suction tube. So I was increasingly compelled to see the war as an enemy of the poor and to attack it as such.

3 Perhaps a more tragic recognition of reality took place when it became clear to me that the war was doing far more than devastating the hopes of the poor at home. It was sending their sons and their brothers and their husbands to fight and to die in extraordinarily high proportions relative to the rest of the population. We were taking the black young men who had been crippled by our society and sending them eight thousand miles away to guarantee liberties in Southeast Asia which they had not found in southwest Georgia and East Harlem. So we have been repeatedly faced with the cruel irony of watching Negro and white boys on TV screens as they kill and die together for a nation that has been unable to seat them together in the same schools. So we watch them in brutal solidarity burning the huts of a poor village, but we realize that they would hardly live on the same block in Chicago. I could not be silent in the face of such cruel manipulation of the poor.

4 My third reason moves to an even deeper level of awareness, for it grows out of my experience in the ghettos of the North over the last three years, especially the last three summers. As I have walked among the desperate, rejected, and angry young men, I have told them that Molotov cocktails[3] and rifles would not solve their problems. I have tried to offer them my deepest compassion while maintaining my conviction that social change comes most meaningfully through nonviolent action. But they asked, and rightly so, "What about Vietnam?" They asked if our own nation wasn't using massive doses of violence to solve its problems, to bring about

[2] **poverty program:** legislation, often called the "War on Poverty," enacted in 1964 during Lyndon Johnson's administration.

[3] **Molotov cocktails:** homemade incendiary weapons made by filling breakable bottles with a flammable liquid, attaching and lighting wicks, and throwing them at a target.

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NOTICE & NOTE

the changes it wanted. Their questions hit home, and I knew that I could never again raise my voice against the violence of the oppressed in the ghettos without having first spoken clearly to the greatest purveyor of violence in the world today: my own government. For the sake of those boys, for the sake of this government, for the sake of the hundreds of thousands trembling under our violence, I cannot be silent.

5 For those who ask the question, "Aren't you a civil rights leader?" and thereby mean to exclude me from the movement for peace, I have this further answer. In 1957, when a group of us formed the Southern Christian Leadership Conference, we chose as our motto: "To save the soul of America." We were convinced that we could not limit our vision to certain rights for black people, but instead affirmed the conviction that America would never be free or saved from itself until the descendants of its slaves were loosed completely from the shackles they still wear. In a way we were agreeing with Langston Hughes, that black bard of Harlem, who had written earlier:

ANALYZE AND EVALUATE ARGUMENTS

Annotate: Mark the sentence in paragraph 5 that states a counterargument against King.

Analyze: What rebuttal does King offer to the counterargument?

6 O, yes, I say it plain,
America never was America to me,
And yet I swear this oath—
America will be!

7 Now it should be incandescently clear that no one who has any concern for the integrity and life of America today can ignore the present war. If America's soul becomes totally poisoned, part of the autopsy must read "Vietnam." It can never be saved so long as it destroys the deepest hopes of men the world over. So it is that those of us who are yet determined that "America will be" are led down the path of protest and dissent, working for the health of our land.

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ANALYZE AND EVALUATE ARGUMENTS

Annotate: Mark the logical fallacy in paragraph 9.

Draw Conclusions: How does King address the logical fallacy put forth by those who ask why he is speaking out? Evaluate the effectiveness of this technique.

8 As if the weight of such a commitment to the life and health of America were not enough, another burden of responsibility was placed upon me in 1964. And I cannot forget that the Nobel Peace Prize[4] was also a commission, a commission to work harder than I had ever worked before for the brotherhood of man. This is a calling that takes me beyond national allegiances.

9 But even if it were not present, I would yet have to live with the meaning of my commitment to the ministry of Jesus Christ. To me, the relationship of this ministry to the making of peace is so obvious that I sometimes marvel at those who ask me why I am speaking against the war. Could it be that they do not know that the Good News[5] was meant for all men—for communist and capitalist, for their children and ours, for black and for white, for revolutionary and conservative? Have they forgotten that my ministry is in obedience to the one who loved his enemies so fully that he died for them? What then can I say to the Vietcong[6] or to Castro or to Mao as a faithful minister of this one? Can I threaten them with death or must I not share with them my life?

10 Finally, as I try to explain for you and for myself the road that leads from Montgomery[7] to this place, I would have offered all that was most valid if I simply said that I must be true to my conviction that I share with all men the calling to be a son of the living God. Beyond the calling of race or nation or creed is this vocation of sonship and brotherhood. Because I believe that the Father is deeply concerned, especially for His suffering and helpless and outcast children, I come tonight to speak for them. This I believe to be the privilege and the burden of all of us who deem ourselves bound by allegiances and loyalties which are broader and deeper than nationalism and which go beyond our nation's self-defined goals and positions. We are called to speak for the weak, for the voiceless, for the victims of our nation, for those it calls "enemy," for no document from human hands can make these humans any less our brothers.

11 And as I ponder the madness of Vietnam and search within myself for ways to understand and respond in compassion, my mind goes constantly to the people of that peninsula. I speak now not of the soldiers of each side, not of the ideologies of the Liberation Front, not of the junta in Saigon, but simply of the people who have been living under the curse of war for almost three continuous decades now. I think of them, too, because it is clear to me that there will be no

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[4] **Nobel Peace Prize:** an annual award given to an individual who best promotes international friendship, reduces military forces, and fosters peaceful relations. King won the prize in 1964.

[5] **Good News:** the Gospels, or the written accounts of Jesus and his teachings.

[6] **Vietcong:** the National Liberation Front, South Vietnamese revolutionaries.

[7] **Montgomery:** Alabama city and site of the 1955 bus boycott, a civil rights protest that brought King to national prominence.

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meaningful solution there until some attempt is made to know them and hear their broken cries.

12 They must see Americans as strange liberators. The Vietnamese people proclaimed their own independence in 1954—in 1945 rather—after a combined French and Japanese occupation and before the communist revolution in China. They were led by Ho Chi Minh. Even though they quoted the American Declaration of Independence in their own document of freedom, we refused to recognize them. Instead, we decided to support France in its reconquest of her former colony. Our government felt then that the Vietnamese people were not ready for independence, and we again fell victim to the deadly Western arrogance that has poisoned the international atmosphere for so long. With that tragic decision we rejected a revolutionary government seeking self-determination and a government that had been established not by China—for whom the Vietnamese have no great love—but by clearly **indigenous** forces that included some communists. For the peasants this new government meant real land reform, one of the most important needs in their lives.

indigenous
(ĭn-dĭj´ə-nəs) *adj.* native to a land.

13 For nine years following 1945 we denied the people of Vietnam the right of independence. For nine years we vigorously supported the French in their abortive effort to recolonize Vietnam. Before the end of the war we were meeting 80 percent of the French war costs. Even before the French were defeated at Dien Bien Phu, they began to despair of their reckless action, but we did not. We encouraged them with our huge financial and military supplies to continue the war even after they had lost the will. Soon we would be paying almost the full costs of this tragic attempt at recolonization.

Numbers and Stats

Notice & Note: In paragraph 13, mark the statistic King cites that explains how America supported the French against Vietnam.

Evaluate: How is this statistic relevant to King's argument?

14 After the French were defeated, it looked as if independence and land reform would come again through the Geneva Agreement. But instead there came the United States, determined that Ho should not unify the temporarily divided nation, and the peasants watched again as we supported one of the most vicious modern dictators, our chosen man, Premier Diem.[8] The peasants watched and cringed as Diem ruthlessly rooted out all opposition, supported their **extortionist** landlords, and refused even to discuss reunification with the North. The peasants watched as all of this was presided over by United States influence and then by increasing numbers of United States troops who came to help quell the **insurgency** that Diem's methods had aroused. When Diem was overthrown they may have been happy, but the long line of military dictators seemed to offer no real change, especially in terms of their need for land and peace.

extortionist
(ĭk-stôr´shən-ĭst) *n.* one who obtains something by force or threat.

insurgency
(ĭn-sûr´jən-sē) *n.* rebellion or revolt.

15 The only change came from America as we increased our troop commitments in support of governments which were singularly

[8] **Premier Diem** (dē-ĕm´): Ngo Dinh Diem (1901–1963), the first president of South Vietnam in 1955, who was later killed in a military coup.

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corrupt, inept, and without popular support. All the while the people read our leaflets and received the regular promises of peace and democracy and land reform. Now they languish under our bombs and consider us, not their fellow Vietnamese, the real enemy. They move sadly and apathetically as we herd them off the land of their fathers into concentration camps where minimal social needs are rarely met. They know they must move on or be destroyed by our bombs.

16 So they go, primarily women and children and the aged. They watch as we poison their water, as we kill a million acres of their crops. They must weep as the bulldozers roar through their areas preparing to destroy the precious trees. They wander into the hospitals with at least twenty casualties from American firepower for one Vietcong inflicted injury. So far we may have killed a million of them, mostly children. They wander into the towns and see thousands of the children, homeless, without clothes, running in packs on the streets like animals. They see the children degraded by our soldiers as they beg for food. They see the children selling their sisters to our soldiers, soliciting for their mothers.

17 What do the peasants think as we ally ourselves with the landlords and as we refuse to put any action into our many words concerning land reform? What do they think as we test out our latest weapons on them, just as the Germans tested out new medicine and new tortures in the concentration camps of Europe? Where are the roots of the independent Vietnam we claim to be building? Is it among these voiceless ones?

ANALYZE AND EVALUATE RHETORICAL DEVICES

Annotate: Mark examples of parallelism in paragraph 18.

Evaluate: What behavior does this use of parallelism emphasize?

18 We have destroyed their two most cherished institutions: the family and the village. We have destroyed their land and their crops. We have cooperated in the crushing of the nation's only noncommunist revolutionary political force, the unified Buddhist Church. We have supported the enemies of the peasants of Saigon. We have corrupted their women and children and killed their men.

19 Now there is little left to build on, save bitterness. Soon the only solid physical foundations remaining will be found at our military bases and in the concrete of the concentration camps we call "fortified hamlets." The peasants may well wonder if we plan to build our new Vietnam on such grounds as these. Could we blame them for such thoughts? We must speak for them and raise the questions they cannot raise. These, too, are our brothers.

20 Perhaps a more difficult but no less necessary task is to speak for those who have been designated as our enemies. What of the National Liberation Front, that strangely anonymous group we call "VC" or "communists"? What must they think of the United States of America when they realize that we permitted the repression and cruelty of Diem, which helped to bring them into being as a resistance group in the South? What do they think of our condoning the violence

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which led to their own taking up of arms? How can they believe in our integrity when now we speak of "aggression from the North" as if there were nothing more essential to the war? How can they trust us when now we charge them with violence after the murderous reign of Diem and charge them with violence while we pour every new weapon of death into their land? Surely we must understand their feelings, even if we do not condone their actions. Surely we must see that the men we supported pressed them to their violence. Surely we must see that our own computerized plans of destruction simply dwarf their greatest acts.

21 How do they judge us when our officials know that their membership is less than 25 percent communist, and yet insist on giving them the blanket name? What must they be thinking when they know that we are aware of their control of major sections of Vietnam, and yet we appear ready to allow national elections in which this highly organized political parallel government will not have a part? They ask how we can speak of free elections when the Saigon press is censored and controlled by the military junta. And they are surely right to wonder what kind of new government we plan to help form without them, the only party in real touch with the peasants. They question our political goals and they deny the reality of a peace settlement from which they will be excluded. Their questions are frighteningly relevant. Is our nation planning to build on political myth again, and then shore it up upon the power of a new violence?

22 Here is the true meaning and value of compassion and nonviolence, when it helps us to see the enemy's point of view, to hear his questions, to know his assessment of ourselves. For from his view we may indeed see the basic weaknesses of our own condition, and if we are mature, we may learn and grow and profit from the wisdom of the brothers who are called the opposition.

23 So, too, with Hanoi. In the North, where our bombs now pummel the land, and our mines endanger the waterways, we are met by a deep but understandable mistrust. To speak for them is to explain this lack of confidence in Western words, and especially their distrust of American intentions now. In Hanoi are the men who led the nation to independence against the Japanese and the French, the men who sought membership in the French Commonwealth and were betrayed by the weakness of Paris and the willfulness of the colonial armies. It was they who led a second struggle against French domination at tremendous costs, and then were persuaded to give up the land they controlled between the thirteenth and seventeenth parallel as a temporary measure at Geneva. After 1954 they watched us conspire with Diem to prevent elections which could have surely brought Ho Chi Minh to power over a united Vietnam, and they realized they had

ANALYZE AND EVALUATE ARGUMENTS

Annotate: Mark the sentence in paragraph 23 that summarizes why Vietnam and the United States cannot negotiate terms of peace.

Analyze: What counterargument and rebuttal are presented in this paragraph?

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been betrayed again. When we ask why they do not leap to negotiate, these things must be remembered.

24 Also, it must be clear that the leaders of Hanoi considered the presence of American troops in support of the Diem regime to have been the initial military breach of the Geneva Agreement concerning foreign troops. They remind us that they did not begin to send troops in large numbers and even supplies into the South until American forces had moved into the tens of thousands.

25 Hanoi remembers how our leaders refused to tell us the truth about the earlier North Vietnamese overtures for peace, how the president claimed that none existed when they had clearly been made. Ho Chi Minh has watched as America has spoken of peace and built up its forces, and now he has surely heard the increasing international rumors of American plans for an invasion of the North. He knows the bombing and shelling and mining we are doing are part of traditional pre-invasion strategy. Perhaps only his sense of humor and of irony can save him when he hears the most powerful nation of the world speaking of aggression as it drops thousands of bombs on a poor, weak nation more than eight hundred, or rather, eight thousand miles away from its shores.

26 At this point I should make it clear that while I have tried in these last few minutes to give a voice to the voiceless in Vietnam and to understand the arguments of those who are called "enemy," I am as deeply concerned about our own troops there as anything else. For it occurs to me that what we are submitting them to in Vietnam is not simply the brutalizing process that goes on in any war where armies face each other and seek to destroy. We are adding cynicism to the process of death, for they must know after a short period there that none of the things we claim to be fighting for are really involved. Before long they must know that their government has sent them into a struggle among Vietnamese, and the more sophisticated surely realize that we are on the side of the wealthy, and the secure, while we create a hell for the poor.

QUOTED WORDS

Notice & Note: In paragraph 28, mark details in the quotation from the Buddhist leader that describe the effects of the Americans' behavior on the Vietnamese.

Draw Conclusions: How is the quotation relevant to King's argument?

27 Somehow this madness must cease. We must stop now. I speak as a child of God and brother to the suffering poor of Vietnam. I speak for those whose land is being laid waste, whose homes are being destroyed, whose culture is being subverted. I speak for the poor of America who are paying the double price of smashed hopes at home, and dealt death and corruption in Vietnam. I speak as a citizen of the world, for the world as it stands aghast at the path we have taken. I speak as one who loves America, to the leaders of our own nation: The great initiative in this war is ours; the initiative to stop it must be ours.

28 This is the message of the great Buddhist leaders of Vietnam. Recently one of them wrote these words, and I quote:

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Each day the war goes on the hatred increases in the heart of the Vietnamese and in the hearts of those of humanitarian instinct. The Americans are forcing even their friends into becoming their enemies. It is curious that the Americans, who calculate so carefully on the possibilities of military victory, do not realize that in the process they are incurring deep psychological and political defeat. The image of America will never again be the image of revolution, freedom, and democracy, but the image of violence and militarism.

Unquote.

29 If we continue, there will be no doubt in my mind and in the mind of the world that we have no honorable intentions in Vietnam. If we do not stop our war against the people of Vietnam immediately, the world will be left with no other alternative than to see this as some horrible, clumsy, and deadly game we have decided to play. The world now demands a maturity of America that we may not be able to achieve. It demands that we admit that we have been wrong from the beginning of our adventure in Vietnam, that we have been detrimental to the life of the Vietnamese people. The situation is one in which we must be ready to turn sharply from our present ways. In order to atone for our sins and errors in Vietnam, we should take the initiative in bringing a halt to this tragic war.

30 I would like to suggest five concrete things that our government should do immediately to begin the long and difficult process of extricating ourselves from this nightmarish conflict:

31 Number one: End all bombing in North and South Vietnam.

32 Number two: Declare a unilateral cease-fire in the hope that such action will create the atmosphere for negotiation.

33 Three: Take immediate steps to prevent other battlegrounds in Southeast Asia by curtailing our military buildup in Thailand and our interference in Laos.

34 Four: Realistically accept the fact that the National Liberation Front has substantial support in South Vietnam and must thereby play a role in any meaningful negotiations and any future Vietnam government.

35 Five: Set a date that we will remove all foreign troops from Vietnam in accordance with the 1954 Geneva Agreement. [*Sustained applause*]

36 Part of our ongoing [*Applause continues*], part of our ongoing commitment might well express itself in an offer to grant asylum to any Vietnamese who fears for his life under a new regime which included the Liberation Front. Then we must make what **reparations** we can for the damage we have done. We must provide the medical aid that is badly needed, making it available in this country if necessary. Meanwhile [*Applause*], meanwhile, we in the churches and

ANALYZE AND EVALUATE ARGUMENTS

Annotate: In paragraph 29, mark the conclusion King reaches regarding the Vietnam War.

Draw Conclusions: How do King's proposals in paragraphs 31–35 affect his conclusion?

LANGUAGE CONVENTIONS

Annotate: In paragraphs 31–35, mark the words King uses to tell the government what to do.

Evaluate: Is King's use of mood appropriate to his purpose at this point in the speech? How would using different verb phrases altered his message?

reparations (rĕp-ə-rā´shənz) *n.* compensation or payment from a nation for damage or injury during a war.

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synagogues have a continuing task while we urge our government to disengage itself from a disgraceful commitment. We must continue to raise our voices and our lives if our nation persists in its perverse ways in Vietnam. We must be prepared to match actions with words by seeking out every creative method of protest possible.

37 As we counsel young men concerning military service, we must clarify for them our nation's role in Vietnam and challenge them with the alternative of conscientious objection.[9] [*Sustained applause*] I am pleased to say that this is a path now chosen by more than seventy students at my own alma mater, Morehouse College, and I recommend it to all who find the American course in Vietnam a dishonorable and unjust one. [*Applause*] Moreover, I would encourage all ministers of draft age to give up their ministerial exemptions and seek status as conscientious objectors. [*Applause*] These are the times for real choices and not false ones. We are at the moment when our lives must be placed on the line if our nation is to survive its own folly. Every man of humane convictions must decide on the protest that best suits his convictions, but we must all protest.

38 Now there is something seductively tempting about stopping there and sending us all off on what in some circles has become a popular crusade against the war in Vietnam. I say we must enter that struggle, but I wish to go on now to say something even more disturbing.

ANALYZE AND EVALUATE ARGUMENTS

Annotate: Identify the phrase in paragraph 39 that states the next part of the focus of King's speech.

Analyze: How does the argument about ending the war in Vietnam relate to this idea? What evidence does King offer to support his assertion?

39 The war in Vietnam is but a symptom of a far deeper malady within the American spirit, and if we ignore this sobering reality [*Applause*], and if we ignore this sobering reality, we will find ourselves organizing "clergy and laymen concerned" committees for the next generation. They will be concerned about Guatemala and Peru. They will be concerned about Thailand and Cambodia. They will be concerned about Mozambique and South Africa. We will be marching for these and a dozen other names and attending rallies without end unless there is a significant and profound change in American life and policy. [*Sustained applause*] So such thoughts take us beyond Vietnam, but not beyond our calling as sons of the living God.

40 In 1957 a sensitive American official overseas said that it seemed to him that our nation was on the wrong side of a world revolution. During the past ten years we have seen emerge a pattern of suppression which has now justified the presence of U.S. military advisors in Venezuela. This need to maintain social stability for our investments accounts for the counter-revolutionary action of American forces in Guatemala. It tells why American helicopters are being used against guerrillas in Cambodia and why American napalm

[9] **conscientious objection:** the refusal to participate in military actions because of moral or religious beliefs.

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and Green Beret forces have already been active against rebels in Peru.

41 It is with such activity in mind that the words of the late John F. Kennedy come back to haunt us. Five years ago he said, "Those who make peaceful revolution impossible will make violent revolution inevitable." [*Applause*] Increasingly, by choice or by accident, this is the role our nation has taken, the role of those who make peaceful revolution impossible by refusing to give up the privileges and the pleasures that come from the immense profits of overseas investments. I am convinced that if we are to get on the right side of the world revolution, we as a nation must undergo a radical revolution of values. We must rapidly begin [*Applause*], we must rapidly begin the shift from a thing-oriented society to a person-oriented society. When machines and computers, profit motives and property rights, are considered more important than people, the giant triplets of racism, extreme materialism, and militarism are incapable of being conquered.

42 A true revolution of values will soon cause us to question the fairness and justice of many of our past and present policies. On the one hand we are called to play the Good Samaritan on life's roadside, but that will be only an initial act. One day we must come to see that the whole Jericho Road[10] must be transformed so that men and women will not be constantly beaten and robbed as they make their journey on life's highway. True compassion is more than flinging a coin to a beggar. It comes to see that an edifice which produces beggars needs restructuring. [*Applause*]

43 A true revolution of values will soon look uneasily on the glaring contrast of poverty and wealth. With righteous indignation, it will look across the seas and see individual capitalists of the West investing huge sums of money in Asia, Africa, and South America, only to take the profits out with no concern for the social betterment of the countries, and say, "This is not just." It will look at our alliance with the landed gentry of South America and say, "This is not just." The Western arrogance of feeling that it has everything to teach others and nothing to learn from them is not just.

44 A true revolution of values will lay hand on the world order and say of war, "This way of settling differences is not just." This business of burning human beings with napalm,[11] of filling our nation's homes with orphans and widows, of injecting poisonous drugs of hate into the veins of peoples normally humane, of sending men home from dark and bloody battlefields physically handicapped and psychologically deranged, cannot be reconciled with wisdom,

ANALYZE AND EVALUATE RHETORICAL DEVICES

Annotate: Mark the allusion King includes in paragraph 42.

Analyze: What does King hope to achieve by using this rhetorical device?

[10] **Jericho Road:** an ancient route between Jerusalem and Jericho. In the New Testament, the Good Samaritan stops on this road to help an injured robbery victim.

[11] **napalm:** an incendiary fuel used in U.S. bombs to burn Vietnamese opponents.

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justice, and love. A nation that continues year after year to spend more money on military defense than on programs of social uplift is approaching spiritual death. [*Sustained applause*]

45 America, the richest and most powerful nation in the world, can well lead the way in this revolution of values. There is nothing except a tragic death wish to prevent us from reordering our priorities so that the pursuit of peace will take precedence over the pursuit of war. There is nothing to keep us from molding a **recalcitrant** status quo with bruised hands until we have fashioned it into a brotherhood.

recalcitrant
(rĭ-kăl´sĭ-trənt) *adj.* stubbornly resistant to and defiant of authority.

46 This kind of positive revolution of values is our best defense against communism. [*Applause*] War is not the answer. Communism will never be defeated by the use of atomic bombs or nuclear weapons. Let us not join those who shout war and, through their misguided passions, urge the United States to relinquish its participation in the United Nations. These are days which demand wise restraint and calm reasonableness. We must not engage in a negative anticommunism, but rather in a positive thrust for democracy [*Applause*], realizing that our greatest defense against communism is to take offensive action in behalf of justice. We must with positive action seek to remove those conditions of poverty, insecurity, and injustice, which are the fertile soil in which the seed of communism grows and develops.

ANALYZE AND EVALUATE RHETORICAL DEVICES

Annotate: Mark the repeated word *revolution* in paragraphs 47 and 48.

Analyze: What does King mean by this term? What effect does the repetition have on his argument?

47 These are revolutionary times. All over the globe men are revolting against old systems of exploitation and oppression, and out of the wounds of a frail world, new systems of justice and equality are being born. The shirtless and barefoot people of the land are rising up as never before. The people who sat in darkness have seen a great light. We in the West must support these revolutions.

48 It is a sad fact that because of comfort, complacency, a morbid fear of communism, and our proneness to adjust to injustice, the Western nations that initiated so much of the revolutionary spirit of the modern world have now become the arch antirevolutionaries. This has driven many to feel that only Marxism has a revolutionary spirit. Therefore, communism is a judgment against our failure to make democracy real and follow through on the revolutions that we initiated. Our only hope today lies in our ability to recapture the revolutionary spirit and go out into a sometimes hostile world declaring eternal hostility to poverty, racism, and militarism. With this powerful commitment we shall boldly challenge the status quo and unjust mores, and thereby speed the day when every valley shall be exalted, and every mountain and hill shall be made low [*Audience:*] (*Yes*); the crooked shall be made straight, and the rough places plain.[12]

[12] **every valley shall be . . . plain:** biblical quote from the Old Testament Book of Isaiah describing the arrival of the Messiah.

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49 A genuine revolution of values means in the final analysis that our loyalties must become ecumenical rather than sectional. Every nation must now develop an overriding loyalty to mankind as a whole in order to preserve the best in their individual societies.

50 This call for a worldwide fellowship that lifts neighborly concern beyond one's tribe, race, class, and nation is in reality a call for an all-embracing and unconditional love for all mankind. This oft misunderstood, this oft misinterpreted concept, so readily dismissed by the Nietzsches[13] of the world as a weak and cowardly force, has now become an absolute necessity for the survival of man. When I speak of love I am not speaking of some sentimental and weak response. I'm not speaking of that force which is just emotional bosh. I am speaking of that force which all of the great religions have seen as the supreme unifying principle of life. Love is somehow the key that unlocks the door which leads to ultimate reality. This Hindu-Muslim-Christian-Jewish-Buddhist belief about ultimate reality is beautifully summed up in the first epistle of Saint John: "Let us love one another (*Yes*), for love is God. (*Yes*) And every one that loveth is born of God and knoweth God. He that loveth not knoweth not God, for God is love. . . . If we love one another, God dwelleth in us and his love is perfected in us." Let us hope that this spirit will become the order of the day.

51 We can no longer afford to worship the god of hate or bow before the altar of retaliation. The oceans of history are made turbulent by the ever-rising tides of hate. History is cluttered with the wreckage of nations and individuals that pursued this self-defeating path of hate. As Arnold Toynbee says: "Love is the ultimate force that makes for the saving choice of life and good against the damning choice of death and evil. Therefore the first hope in our inventory must be the hope that love is going to have the last word." Unquote.

52 We are now faced with the fact, my friends, that tomorrow is today. We are confronted with the fierce urgency of now. In this unfolding conundrum of life and history, there is such a thing as being too late. Procrastination is still the thief of time. Life often leaves us standing bare, naked, and dejected with a lost opportunity. The tide in the affairs of men does not remain at flood—it ebbs. We may cry out desperately for time to pause in her passage, but time is **adamant** to every plea and rushes on. Over the bleached bones and jumbled residues of numerous civilizations are written the pathetic words, "Too late." There is an invisible book of life that faithfully records our vigilance or our neglect. Omar Khayyam[14] is right: "The moving finger writes, and having writ moves on."

ANALYZE AND EVALUATE RHETORICAL DEVICES

Annotate: Mark the metaphors in paragraph 51.

Analyze: Explain how the use of metaphors supports King's message.

adamant
(ăd´ə-mənt) *adj.* inflexible and insistent, unchanging.

[13] **Nietzsches** (nē´chəz): a reference to the German philosopher Friedrich Nietzsche (1844–1900), who rejected Christianity and its associated morality.

[14] **Omar Khayyam:** (1048–c. 1132) influential Persian poet and scholar.

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NOTICE & NOTE

A man visits the Vietnam War Memorial in Washington, DC.

53 We still have a choice today: nonviolent coexistence or violent coannihilation. We must move past indecision to action. We must find new ways to speak for peace in Vietnam and justice throughout the developing world, a world that borders on our doors. If we do not act, we shall surely be dragged down the long, dark, and shameful corridors of time reserved for those who possess power without compassion, might without morality, and strength without sight.

54 Now let us begin. Now let us rededicate ourselves to the long and bitter, but beautiful, struggle for a new world. This is the calling of the sons of God, and our brothers wait eagerly for our response. Shall we say the odds are too great? Shall we tell them the struggle is too hard? Will our message be that the forces of American life militate against their arrival as full men, and we send our deepest regrets? Or will there be another message—of longing, of hope, of solidarity with their yearnings, of commitment to their cause, whatever the cost? The choice is ours, and though we might prefer it otherwise, we must choose in this crucial moment of human history.

55 As that noble bard of yesterday James Russell Lowell eloquently stated:

> Once to every man and nation comes a moment to decide,
> In the strife of Truth and Falsehood, for the good or evil side;
> Some great cause, God's new Messiah offering each the bloom or blight,
> And the choice goes by forever 'twixt that darkness and that light.
> Though the cause of evil prosper, yet 'tis truth alone is strong
> Though her portions be the scaffold, and upon the throne be wrong

ANALYZE AND EVALUATE ARGUMENTS

Annotate: Mark the call to action in paragraph 54.

Evaluate: Explain whether King effectively conveys the importance of taking action.

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Yet that scaffold sways the future, and behind the dim unknown
Standeth God within the shadow, keeping watch above his own.

56 And if we will only make the right choice, we will be able to transform this pending cosmic elegy into a creative psalm of peace. If we will make the right choice, we will be able to transform the jangling discords of our world into a beautiful symphony of brotherhood. If we will but make the right choice, we will be able to speed up the day, all over America and all over the world, when justice will roll down like waters, and righteousness like a mighty stream. [*Sustained applause*]

ANALYZE AND EVALUATE RHETORICAL DEVICES

Annotate: What phrase is repeated in paragraph 56?

Analyze: How does this repetition add strength to the conclusion of King's argument?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 What does King describe as a "real promise of hope for the poor"?

A The rehabilitation of the poor

B The buildup in Vietnam

C The War on Poverty

D The National Liberation Front

2 What is the main focus of King's thoughts as he considers the "madness of Vietnam"?

F The people of Vietnam

G The government in Saigon

H The soldiers on each side

J The Liberation Front

3 King says he is convinced that we as a nation must undergo a radical revolution of —

A materialism

B technology

C capitalism

D values

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Analyze** How does King's explanation for speaking out against the war at the beginning of his speech lend authority to his argument?
2. **Evaluate** In paragraph 12, King suggests that the United States is not really acting to liberate the Vietnamese people. Defend or challenge King's claim, citing evidence from the text in your response.
3. **Analyze** King poses several rhetorical questions during the course of his speech. Explain the effect of this rhetorical device in paragraph 17 and at the beginning of paragraph 20.
4. **Evaluate** King concludes that the United States should take part in a "positive revolution of values." Does this conclusion logically follow from the evidence he has presented? Why or why not?
5. **Notice & Note** What two things are contrasted in the quotation from John F. Kennedy in paragraph 41? What effect does he hope it will have on his audience?

RESEARCH

RESEARCH TIP
When researching a specific law, select primary sources from government websites that include the actual law and possible explanations. Websites of other organizations may have a biased viewpoint on the legislation.

In paragraph 3 of King's speech, he refers to the hardships suffered by African Americans both at home in America and away in Vietnam. He refers to the generations of African Americans being denied equal opportunities, and refers to the lack of political power and representation seen by that community. Research the two major laws that were passed to address these issues, and answer the following questions.

QUESTION	ANSWER
How did the Civil Rights Act of 1964 end legal discrimination and segregation?	
What were the issues preventing black Americans from voting prior to the Voting Act of 1965?	

Extend Did the passage of the Civil Rights Act of 1964 and the Voting Act of 1965 fully resolve the issues they intended to address? Write a paragraph in which you discuss the effectiveness of the laws.

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CREATE AND DISCUSS

Write an Article Pretend you are a journalist living in 1967. Review your notes, then write an article that either supports or opposes King's claims.

- ❑ Identify the purpose of King's argument and his major claims.
- ❑ Evaluate the evidence presented and the logic of King's conclusions.
- ❑ Include discussion of King's style and the devices that he uses to command attention.
- ❑ Support your position with textual evidence.

Have a Group Discussion With a group, discuss the effectiveness of King's speech.

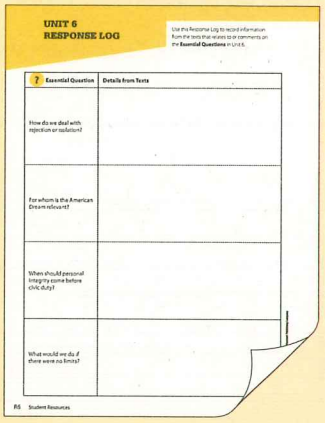
- ❑ Discuss King's main points and how the evidence supports his points.
- ❑ Present examples of King's rhetorical devices and how they enhance his argument.
- ❑ Listen carefully to the contributions of your classmates and adjust your view of King's speech as needed.
- ❑ Evaluate King's conclusions on the Vietnam War.

Go to **Writing Arguments** in the **Writing Studio** for help.

Go to **Analyzing and Evaluating Presentations** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? When should personal integrity come before civic duty?


UNIT 6
RESPONSE LOG

Use the Response Log to record information from the texts that relates to or comments on the **Essential Question** in Unit 6.

? Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

R6 Student Resources

Gather Information Review your annotations and notes on King's speech. Then, add relevant information to your Response Log. As you determine which information to include, think about:

- ways that King demonstrates personal integrity
- passages that suggest King's view of civic duty
- whether personal integrity and civic duty must be opposed
- other convictions or obligations that drive King's beliefs and actions

ACADEMIC VOCABULARY

As you write and discuss what you learned from the speech, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **contemporary**
- ❑ **global**
- ❑ **infinite**
- ❑ **simulated**
- ❑ **virtual**

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WORD BANK

facile	**insurgency**
eviscerate	**reparations**
indigenous	**recalcitrant**
extortionist	**adamant**

CRITICAL VOCABULARY

Practice and Apply Use your understanding of the Critical Vocabulary words to answer each question.

1. If you're an **extortionist** who is **adamant** about payment, are you less or more likely to get your money?
2. If you **eviscerate** an **insurgency,** are you helping or hurting the rebels?
3. If making **reparations** is a **facile** move for a government, will they be less or more likely to go through with the payments?
4. If the **indigenous** population is **recalcitrant** about allowing corporations to harvest their natural resources, are they happy or unhappy about gaining corporate partners?

Go to the **Vocabulary Studio** for help with suffixes.

VOCABULARY STRATEGY: Suffixes

Several Critical Vocabulary words derive their meaning from the addition of suffixes. For example, the suffix *-ous* means "relating to or having the quality of." This suffix forms an adjective, such as *continuous*. Other suffixes form nouns. Knowing some common suffixes and the part of speech they form will help you define unfamiliar terms.

Noun Suffixes:
-ation, *-tion* = action, resulting state
-ism = belief or doctrine
-ence = action or process, quality or state

Practice and Apply For each word below, identify the suffix and the base word. Break down each word into its parts to clarify the meaning.

- Identify the base, or main word, without the suffix.
- Define the base word.
- Write a sentence using the nouns formed by each suffix.

WORD / BASE WORD	DEFINITION OF BASE WORD	SENTENCE
Word: domination Suffix: *-tion* Base word: dominate	to control, govern, or rule by superior authority	The emperor was amassing an army to achieve his goal of world domination.
Word: cynicism Suffix: *-ism* Base word:		
Word: interference Suffix: *-ence* Base word:		

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LANGUAGE CONVENTIONS: Imperative Mood

The **mood** of a verb shows the way in which a thought or idea is expressed. The **imperative mood** is used to give orders, make requests, or issue advice. In the imperative mood, the subject is not typically stated but is understood. The chart shows the same idea stated in both moods.

Go to **Correct Use of Verbs** in the **Grammar Studio** for help.

INDICATIVE MOOD	IMPERATIVE MOOD
We must stop attacking the countryside.	Stop attacking the countryside.
Would you sign the peace treaty?	Sign the peace treaty.
Returning soldiers should be given jobs.	Give jobs to returning soldiers.

Read this sentence from the speech.

> **End all bombing in North and South Vietnam.**

Martin Luther King Jr. could have said the sentence in this way instead.

> **The government should end all bombing in North and South Vietnam.**

In the second sentence, notice that by adding a subject and a helping verb the mood changes from imperative to indicative. In the indicative sentence, the emphasis on the verb, or the action, is diluted. As a result, the intensity of the original version is lost, making the sentence less effective in conveying urgency, emotion, and meaning.

Practice and Apply Rewrite the following paragraph, changing some of the sentences to the imperative mood.

These are tips that I have found helpful for successful speech-giving. First, it is important to make sure you have prepared a set of speaking notes. Your main ideas and most important details should be written on large index cards. You should be able to see your notes at a glance. Second, you should practice in front of a mirror by yourself, incorporating gestures and working on eye contact. Third, it is a good idea to ask a friend or family member to listen to your speech. Finally, you should get a good night's sleep before the big day. If you are well rested, you will be able to do your best.

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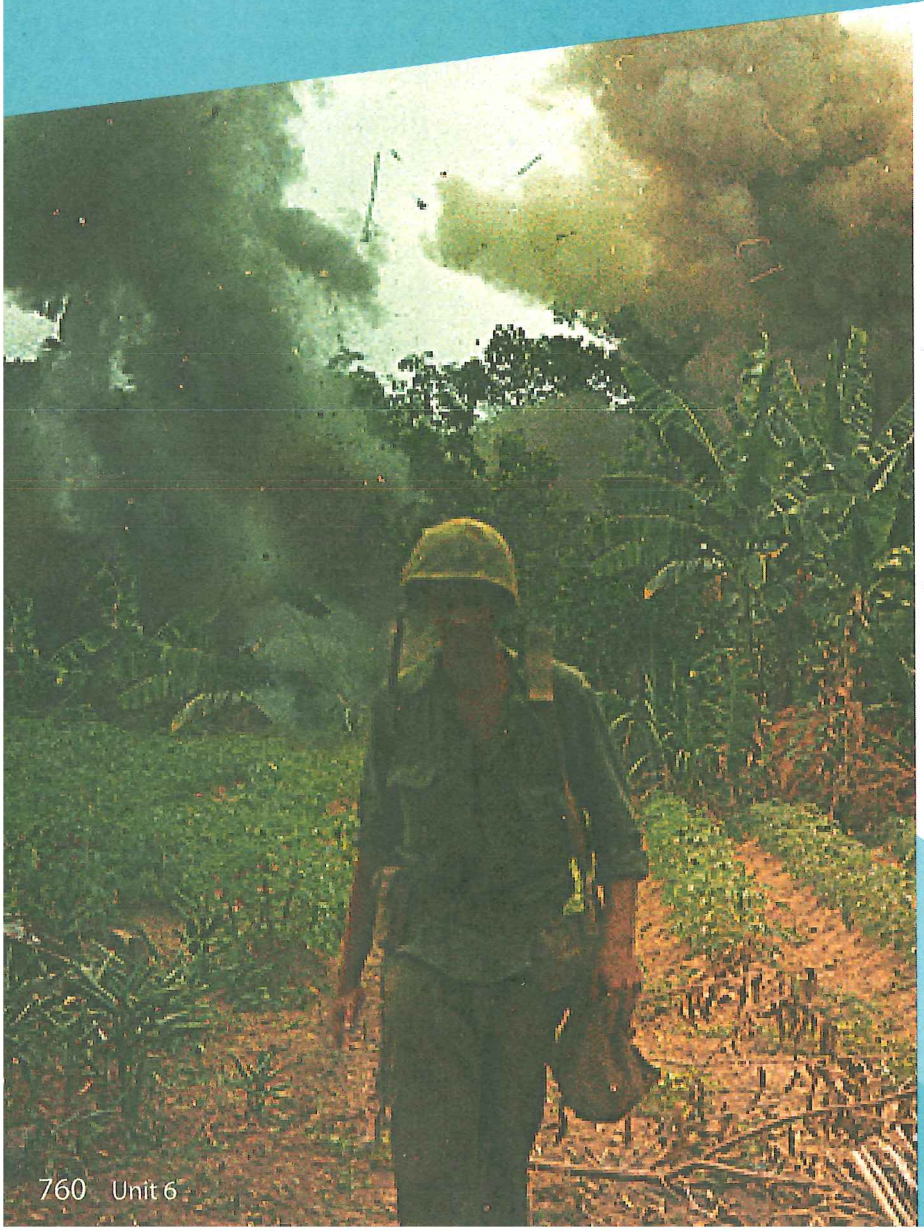
AMBUSH

Short Story by **Tim O'Brien**



ESSENTIAL QUESTION:

How do we deal with rejection and isolation?

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QUICK START

Think of an important decision you made that you regretted or second-guessed later. Freewrite about what happened and how it feels when you look back on what happened.

ANALYZE CHARACTERIZATION

Characterization refers to the techniques a writer uses to develop characters. There are four basic methods of characterization:

- A writer may use physical description.
- The character's own actions, words, thoughts, and feelings might be presented.
- The actions, words, thoughts, and feelings of other characters provide another means of developing a character.
- The narrator's own direct comments also serve to develop a character.

A story's plot and theme are shaped by its characters' behaviors and underlying motivations, which often contribute to **moral dilemmas,** a form of **internal conflict.**

GENRE ELEMENTS: SHORT STORY

- usually centers on one main conflict
- may use several techniques to portray characters
- may use a frame story in which a story in the past is told within a second story

ANALYZE TEXT STRUCTURE

A story's **structure** is the way that it is put together—the arrangement of its parts. Tim O'Brien's short story "Ambush" includes a **frame story,** a device in which one story is told inside another story. The story opens with a frame—the narrator describes a time when his daughter asked him about the war. In a flashback, he then recounts an experience he'd had earlier, as a soldier in war. Use a graphic like the one below to keep track of the events in the outer and inner story.

STORY 1	STORY 2
Beginning: End:	Beginning: Middle: End:

As you read, pay attention to the structure of the story and think about how the author uses structure to achieve his purpose and convey the theme.

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CRITICAL VOCABULARY

platoon **grope** **sliver** **ponder** **peril** **gape**

Find out how many Critical Vocabulary words you already know by writing the correct word next to the prompt.

1. Synonym for *think*
2. A way of looking
3. A group of soldiers
4. A thin piece
5. Synonym for *danger*
6. Feel about blindly

LANGUAGE CONVENTIONS

Transitions Words and phrases that show how ideas are related to one another are called **transitions.** Using transitions effectively helps an author create coherence so that all sentences are related to one another and ideas flow in a logical manner. Transitions can communicate time or sequence, spatial relationships, degree of importance, compare-and-contrast relationships, or cause and effect. Notice the time transition in the second sentence.

> **I reached out and found three grenades and lined them up in front of me; the pins had already been straightened for quick throwing. And then for maybe half an hour I kneeled there and waited.**

ANNOTATION MODEL

NOTICE & NOTE

As you read, look for any internal conflicts, such as a moral dilemma, that a character experiences. The model shows one reader's notes about "Ambush."

When she was nine, my daughter Kathleen asked if I had ever killed anyone. She knew about the war; she knew I'd been a soldier. "You keep writing these war stories," she said, "so I guess you must've killed somebody." It was a difficult moment, but I did what seemed right, which was to say, "Of course not," and then to take her onto my lap and hold her for a while. Someday, I hope, she'll ask again.

The narrator has to make a choice.

He is conflicted. His answer reflects his concern for her rather than the truth.

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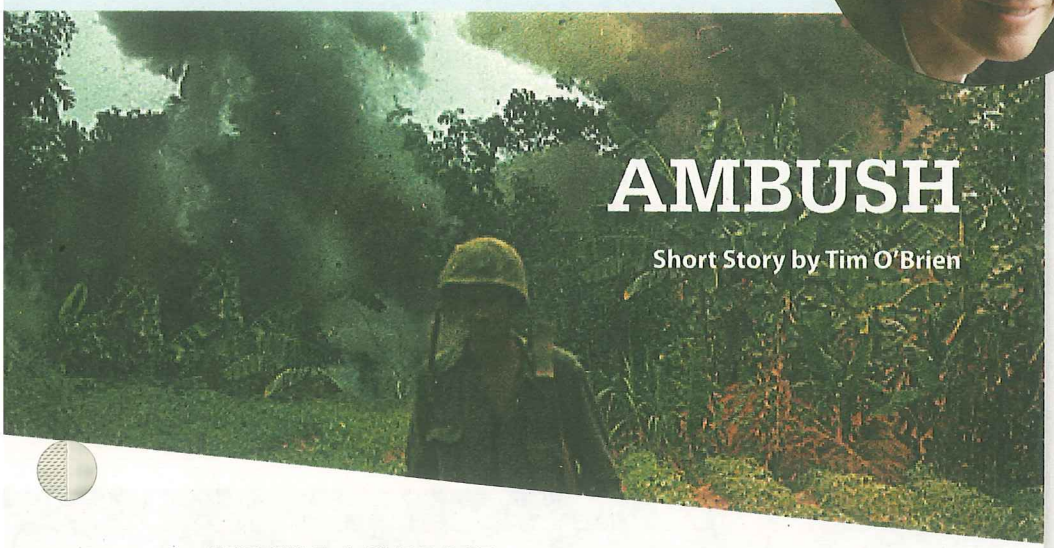
BACKGROUND

Tim O'Brien *(b. 1946) served in Vietnam, and his military experience provides much of the material for his fiction and personal narratives. In 1990 O'Brien published* The Things They Carried, *a remarkable fictional memoir about the Vietnam War and its human effects. The book is made up of interconnected stories narrated by a character named Tim O'Brien, who, the author says, is not himself. "Ambush" comes from that collection.*



AMBUSH

Short Story by Tim O'Brien

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SETTING A PURPOSE

As you read, look for how O'Brien uses the narrator's internal conflict to shape the plot and theme of "Ambush."

1 When she was nine, my daughter Kathleen asked if I had ever killed anyone. She knew about the war; she knew I'd been a soldier. "You keep writing these war stories," she said, "so I guess you must've killed somebody." It was a difficult moment, but I did what seemed right, which was to say, "Of course not," and then to take her onto my lap and hold her for a while. Someday, I hope, she'll ask again. But here I want to pretend she's a grown-up. I want to tell her exactly what happened, or what I remember happening, and then I want to say to her that as a little girl she was absolutely right. This is why I keep writing war stories:

2 He was a short, slender young man of about twenty. I was afraid of him—afraid of something—and as he passed me on the trail I threw a grenade that exploded at his feet and killed him.

3 Or to go back:

4 Shortly after midnight we moved into the ambush site outside My Khe. The whole **platoon** was there, spread out in the dense brush along the trail, and for five hours nothing at

Notice & Note

Use the side margins to notice and note signposts in the text.

LANGUAGE CONVENTIONS

Annotate: In paragraph 1, mark the sentence that signals a transition.

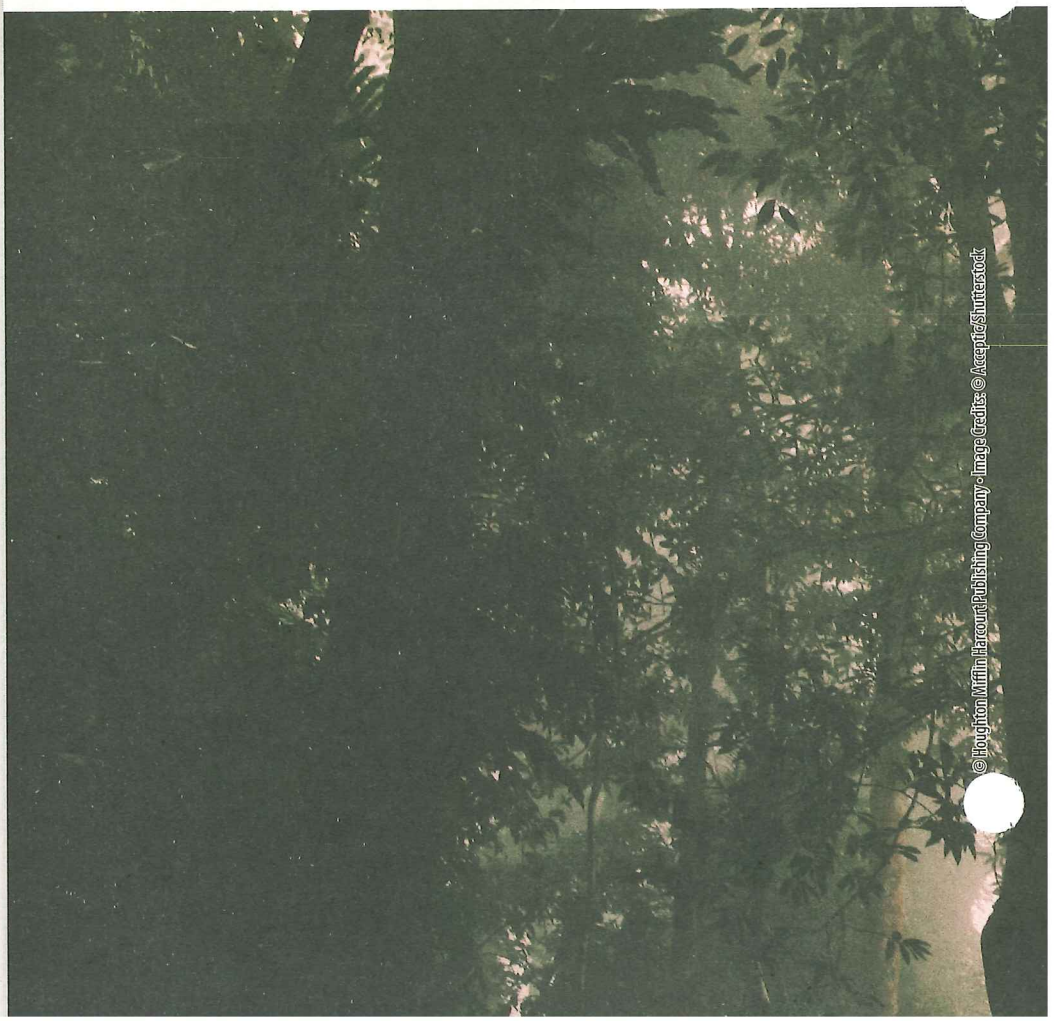
Analyze: What is the shift in setting that is being indicated with this sentence?

platoon
(plə-to͞on´) *n.* a subdivision of a company of troops consisting of two or more squads or sections and usually commanded by a lieutenant.

all happened. We were working in two-man teams—one man on guard while the other slept, switching off every two hours—and I remember it was still dark when Kiowa shook me awake for the final watch. The night was foggy and hot. For the first few moments I felt lost, not sure about directions, **groping** for my helmet and weapon. I reached out and found three grenades and lined them up in front of me; the pins had already been straightened for quick throwing. And then for maybe half an hour I kneeled there and waited. Very gradually, in tiny **slivers**, dawn began to break through the fog, and, from my position in the brush I could see ten or fifteen meters up the trail. The mosquitoes were fierce. I remember slapping at them, wondering if I should wake up Kiowa and ask for some repellent, then thinking it was a bad idea, then looking up and seeing the young man come out of the fog. He wore black clothing and rubber sandals and a gray ammunition belt. His shoulders were slightly stooped, his head cocked to the side as if listening for something. He seemed at ease. He carried his weapon in one hand, muzzle down, moving without any hurry up the center of the trail. There was no sound at all—none that I can remember. In a way, it seemed, he was part of the morning fog, or my own imagination, but there was also the reality

grope
(grōp) *v.* to reach about uncertainly; feel one's way.

sliver
(slĭv´ər) *n.* a small narrow piece, portion, or plot.



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of what was happening in my stomach. I had already pulled the pin on a grenade. I had come up to a crouch. It was entirely automatic. I did not hate the young man; I did not see him as the enemy; I did not **ponder** issues of morality or politics or military duty. I crouched and kept my head low. I tried to swallow whatever was rising from my stomach, which tasted like lemonade, something fruity and sour. I was terrified. There were no thoughts about killing. The grenade was to make him go away—just evaporate—and I leaned back and felt my head go empty and then felt it fill up again. I had already thrown the grenade before telling myself to throw it. The brush was thick and I had to lob it high, not aiming, and I remember the grenade seeming to freeze above me for an instant, as if a camera had clicked, and I remember ducking down and holding my breath and seeing little wisps of fog rise from the earth. The grenade bounced once and rolled across the trail. I did not hear it, but there must have been a sound, because the young man dropped his weapon and began to run, just two or three quick steps, then he hesitated, swiveling to his right, and he glanced down at the grenade and tried to cover his head but never did. It occurred to me then that he was about to die. I wanted to warn him. The grenade made a popping noise—not soft

ponder
(pŏn´dər) *v.tr.* to think about (something) with thoroughness and care.

ANALYZE CHARACTERIZATION

Annotate: In paragraph 4, mark the narrator's thoughts and feelings about killing the young man.

Draw Conclusions: What do these details tell you about the narrator's motivation for throwing the grenade?

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but not loud either—not what I'd expected—and there was a puff of dust and smoke—a small white puff—and the young man seemed to jerk upward as if pulled by invisible wires. He fell on his back. His rubber sandals had been blown off. He lay at the center of the trail, his right leg beneath him, his one eye shut, his other eye a huge star-shaped hole.

5 For me, it was not a matter of live or die. I was in no real **peril**. Almost certainly the young man would have passed me by. And it will always be that way.

6 Later, I remember Kiowa tried to tell me that the man would've died anyway. He told me that it was a good kill, that I was a soldier and this was a war, that I should shape up and stop staring and ask myself what the dead man would've done if things were reversed.

peril
(pĕr´əl) *n.* imminent danger.

WORDS OF THE WISER

Notice & Note: In paragraph 6, what does Kiowa tell the narrator about his actions?

Infer: What do Kiowa's words tell us about the narrator's immediate reaction to killing the young man?

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NOTICE & NOTE

7 None of it mattered. The words seemed far too complicated. All I could do was **gape** at the fact of the young man's body.

8 Even now I haven't finished sorting it out. Sometimes I forgive myself, other times I don't. In the ordinary hours of life I try not to dwell on it, but now and then, when I'm reading a newspaper or just sitting alone in a room, I'll look up and see the young man step out of the morning fog. I'll watch him walk toward me, his shoulders slightly stooped, his head cocked to the side, and he'll pass within a few yards of me and suddenly smile at some secret thought and then continue up the trail to where it bends back into the fog.

gape
(gāp, găp) *intr.v.* to stare wonderingly or stupidly, often with the mouth open.

ANALYZE TEXT STRUCTURE

Annotate: In paragraph 8, mark the story the narrator tells about the young man.

Analyze: Is this part of the main story or the frame story? Explain.

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 What is the lie that the narrator tells his daughter?

A That he did not fight in the war

B That he killed someone because he was in danger

C That he didn't kill anyone in the war

D That he doesn't remember what happened

2 What was the narrator doing on the night he threw the grenade?

F Moving along the trail with his whole platoon

G Clearing dense brush in a two-man team

H Straightening the pins on three grenades

J Standing guard for the final watch of the night

3 Why does Kiowa think that the narrator did the right thing?

A The young man would have died anyway.

B The young man was there as a spy.

C The young man was a threat.

D The platoon was in peril.

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Interpret** How does the narrator's behavior in the past create a moral dilemma when he is speaking with his daughter? Is this dilemma adequately addressed in the story? Explain.
2. **Interpret** What does the narrator mean when he says in paragraph 5 that "it will always be that way"?
3. **Analyze** In paragraph 8, what does the story about the young man tell the reader about the narrator's character? How does this help develop the theme?
4. **Evaluate** How does the frame contribute to the impact of the story? Consider what would be lost without the first and last paragraphs.
5. **Notice & Note** Kiowa tells his comrade that "it was a good kill." How effective are Kiowa's words in helping the narrator overcome his internal conflict?

RESEARCH

RESEARCH TIP
While it is best to rely on sources written by historians, you may find useful information in firsthand accounts by people involved in historical events like the Vietnam War.

A major part of the challenge for soldiers in the Vietnam War was the natural environment in which they fought. Do some research to find out more about the weather and the terrain that American soldiers endured.

NATURAL ENVIRONMENT IN VIETNAM	
Vegetation	
Temperatures	
Rainfall	
Dangers in the environment	

Connect Based on the details the author gives in "Ambush," what are the dangers the narrator faced from the natural environment?

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CREATE AND DISCUSS

Use a Frame Story Think of a moment in your life that you regret. Then, write a personal narrative about it using a frame story. Think about what purpose the frame story might serve in conveying meaning or adding impact.

- ❑ Make sure the frame story and main story relate to each other in a meaningful way.
- ❑ Be creative in how you shift between settings.
- ❑ Use transitions to signal shifts in time or setting.

Discuss Your Story With a partner, take turns sharing your personal narratives.

- ❑ Talk about how your frame adds meaning to the story or what other purpose it serves.
- ❑ Give each other feedback on how effective your narratives are and what changes you might make.

Go to **Writing Narratives** in the **Writing Studio** for help.

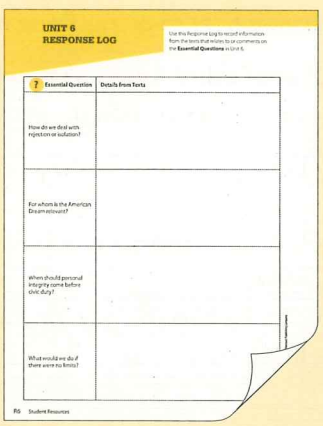
Go to **The Content of Your Presentation: Narrative** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? How do we deal with rejection and isolation?

Gather Information Review your annotations and notes on "Ambush." Then, add relevant information to your Response Log. As you determine which information to include, think about:

- why soldiers might feel rejected or isolated
- how rejection affects our emotions
- why isolation is so difficult
- how rejection and isolation might be good for us


UNIT 6
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the Essential Question in Unit 6.

? Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

R6 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from "Ambush," be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **contemporary**
- ❑ **global**
- ❑ **infinite**
- ❑ **simulated**
- ❑ **virtual**

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WORD BANK
platoon
grope
sliver
ponder
peril
gape

CRITICAL VOCABULARY

Practice and Apply Complete the sentences with one of the Critical Vocabulary words.

1. She was disappointed to find only a small _____ of cheese.
2. After the accident, all I could do was _____ at the smashed-up car.
3. After the war, my grandfather corresponded with a man who had been in his _____.
4. They seemed at ease, unaware of the _____ they were really in.
5. Before falling asleep, I lie in bed and _____ the events of the day.
6. When the power went out, I had to _____ for the flashlight.

VOCABULARY STRATEGY: Connotation and Denotation

Go to **Connotation and Denotation** in the **Vocabulary Studio** for help.

A word's dictionary meaning is called its **denotation.** The images or feelings you connect to a word add a finer shade of meaning, called **connotation.** The connotation of a word goes beyond the word's basic dictionary definition. Writers use connotations of words to communicate positive or negative feelings. Make sure you understand the denotation and connotation of a word when you read it or use it in your writing.

> **None of it mattered. The words seemed far too complicated. All I could do was gape at the fact of the young man's body.**

The word *gape* means the same thing as *stare*, but this particular usage evokes a sense of shock and horror.

Practice and Apply Work with a partner to explore words with different connotations. Follow these steps:

- List five words from the story that have a strongly positive or negative connotation.
- Use a dictionary and a thesaurus to find definitions and synonyms of the words.
- Discuss how using synonyms with different connotations would affect meaning.

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LANGUAGE CONVENTIONS: Transitions

Authors use **transitions** to signal shifts to the reader. These transitions are like road signs that tell the reader where they are going, such as another time, location, or point of view. Transitions help a reader follow a story, especially when the narrative moves around in time rather than progressing in a strictly linear fashion, which occurs when authors use structural devices such as flashbacks and frame stories. Transitions can be in the form of time and place phrases, punctuation, formatting, section breaks, and chapter breaks.

Go to the **Grammar Studio** for help with transitions.

In "Ambush," Tim O'Brien uses transitions to guide the reader through the story frame structure.

> **But here I want to pretend she's a grown-up. I want to tell her exactly what happened, or what I remember happening, and then I want to say to her that as a little girl she was absolutely right. This is why I keep writing war stories:**
>
> **He was a short, slender young man of about twenty. I was afraid of him—afraid of something—and as he passed me on the trail I threw a grenade that exploded at his feet and killed him.**

The colon (:) at the end of the first paragraph signals a shift to a war story from the past.

From paragraph 7 to paragraph 8, the author shifts from the past time of the flashback to present time.

> **None of it mattered. The words seemed far too complicated. All I could do was gape at the fact of the young man's body.**
>
> **Even now I haven't finished sorting it out. Sometimes I forgive myself, other times I don't.**

The phrase *even now* signals to the reader that the story is shifting back to present time from the flashback.

Practice and Apply Go back to the personal narrative you wrote using a frame story. Read it carefully to be sure that the reader knows when you shift between the frame story and the main story. If necessary, revise it by using transitions that signal shifts in time and place to the reader.

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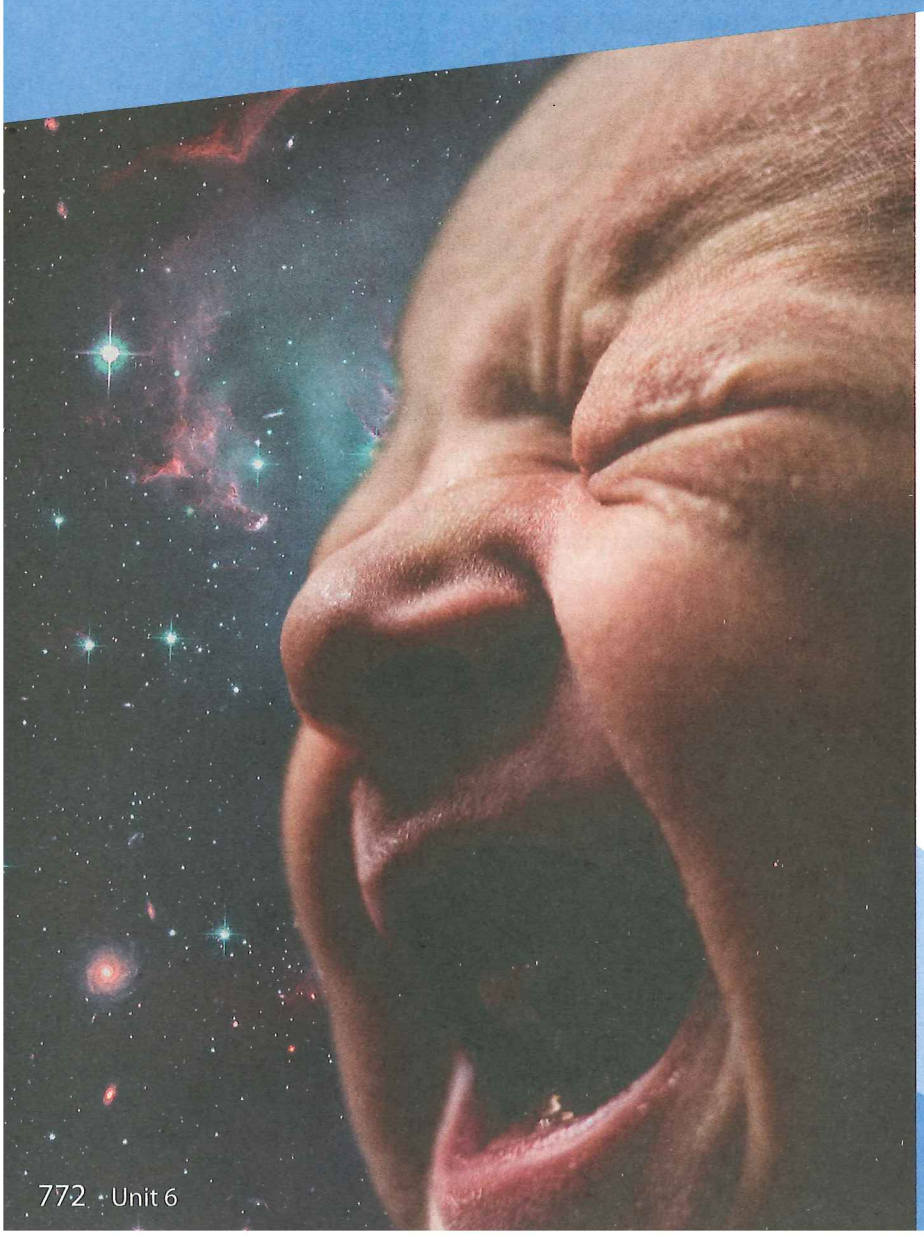
THE UNIVERSE AS PRIMAL SCREAM

Poem by **Tracy K. Smith**



ESSENTIAL QUESTION:

What would we do if there were no limits?

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QUICK START

Each of us has a family, whether it is biological, adopted, or a group of friends we consider family. Make some notes about your family. How is family a part of the cycle of life? How do families change over time?

MY FAMILY	CHANGES OVER TIME

ANALYZE POETRY

The line is a core unit of a poem, and line length is an essential element of the poem's meaning and rhythm. A **line break,** or where a line of poetry ends, may occur at the end of a sentence. It may also occur in the middle of a sentence, creating a pause or emphasis. Smith even uses a line break to lead into a new stanza.

Poems also communicate ideas through sound devices like alliteration. **Alliteration** is the repetition of consonant sounds at the beginnings of words. Poets use alliteration to impart a musical quality to their poems, to create mood, to reinforce meaning, to emphasize particular words, and to unify lines or stanzas.

Poets use a variety of poetic elements to convey meaning. As you read the poem, use a chart like this to help you analyze these poetic elements and their effects.

ELEMENT OF POETRY	EFFECTS

GENRE ELEMENTS: POETRY

- consists of lines and stanzas
- may be rhymed or unrhymed depending on style
- includes literary devices such as allusions, personification, and images that appeal to the senses

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ANALYZE AND EVALUATE LITERARY DEVICES

To understand the message of "The Universe as Primal Scream," it is important to analyze the language the author has used. The author's word choices help to build the poem's meaning by setting the tone and mood, by revealing key information about the speaker, and by triggering associations in the mind of the reader or listener. Use this chart to analyze the literary devices Smith uses in "The Universe as Primal Scream."

LANGUAGE CHOICES	ANALYZING MEANING
An **idiom** is an informal expression that means something other than the literal meaning of its individual words. Line 1: "5pm on the nose"	What does the use of idioms suggest about the speaker? What image does the idiom convey? How does this affect the tone and mood?
Imagery is the use of words that appeal to the senses. Line 2: a sound that is "high, shrill and metallic"	What **connotations,** or emotional associations, do these words convey? What sound, or what mental picture, does the description create in the reader's imagination?
An **allusion** is a brief reference to a historic, literary, popular, or mythical person, place, or event. Lines 14–15: "we'll ride to glory / Like Elijah."	Consider what this allusion reveals about the speaker's state of mind, frame of reference, thoughts, or mood. How does the allusion connect to the global subject of the poem?
Personification is a type of figurative language that gives human traits to objects, animals, or abstract ideas. Line 18: "Let the heaven we inherit approach."	What picture does this create in the reader's mind? What does this comparison to a person reveal about the speaker's attitude toward the infinite and unknowable?

ANNOTATION MODEL

NOTICE & NOTE

As you read the poem, notice allusions, imagery, and other literary devices you find. Note the meaning and effect of the poetic elements in the poem. In the model, you can see one reader's notes about the poem.

5pm on the nose. They open their mouths
And it rolls out: high, shrill and metallic.

line break occurs mid-sentence

imagery appeals to sense of sound

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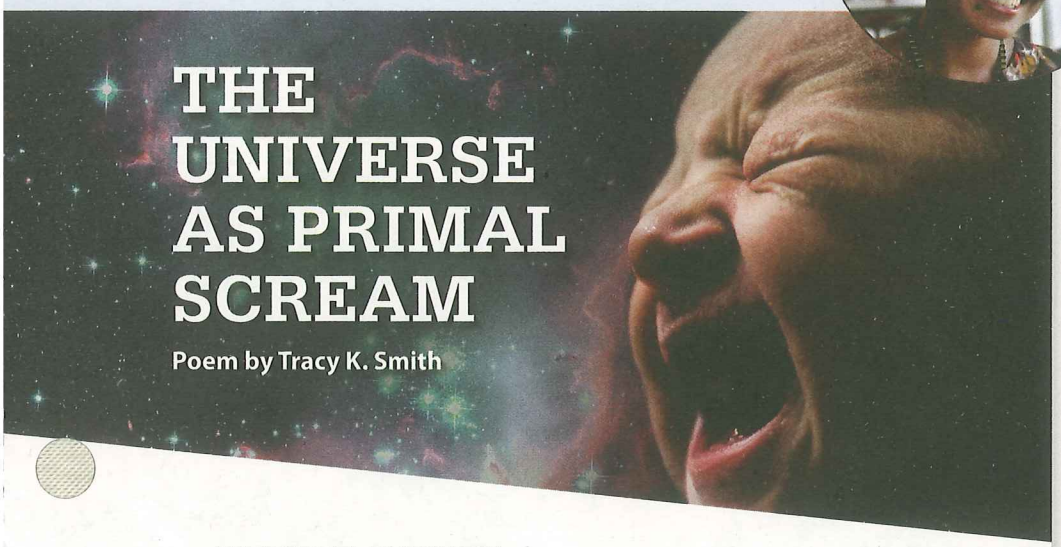
BACKGROUND

Tracy K. Smith *(b. 1972) was born in Falmouth, Massachusetts. This poem is from her collection* Life on Mars, *for which she won the 2012 Pulitzer Prize. In her poems, Smith delves into ideas about the universe and the future. Her influences include science fiction, movies (such as* 2001: A Space Odyssey*), and even music (the collection's title is borrowed from a David Bowie song). She describes the book as an elegy for her late father, who was an engineer for the Hubble Telescope, and spent many years exploring the mysteries of the universe.*



THE UNIVERSE AS PRIMAL SCREAM

Poem by Tracy K. Smith

SETTING A PURPOSE

As you read, notice how one idea leads to another as the speaker builds to speculations about life and death. Write down any questions that you generate as you read.

5pm on the nose. They open their mouths
And it rolls out: high, shrill and metallic.
First the boy, then his sister. Occasionally,
They both let loose at once, and I think
Of putting on my shoes to go up and see
Whether it is merely an experiment
Their parents have been conducting
Upon the good crystal, which must surely
Lie shattered to dust on the floor.

Notice & Note

Use the side margins to notice and note signposts in the text.

ANALYZE POETRY

Annotate: Mark where sentences end in the first stanza.

Analyze: What is surprising about where the sentences end in relation to the line breaks? Why might the poet have chosen to break the lines as she did?

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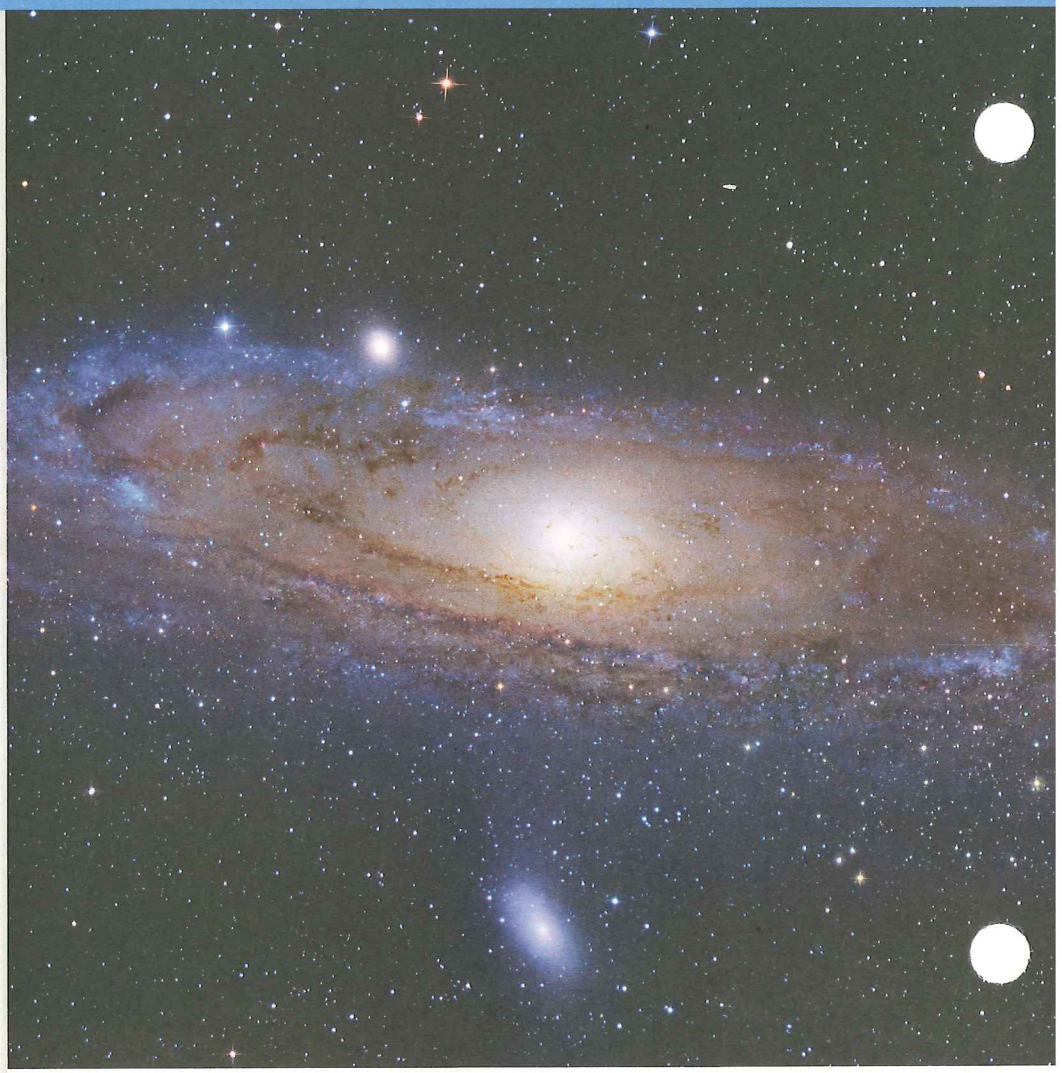
NOTICE & NOTE



Maybe the mother is still proud
Of the four pink lungs she nursed
To such might. Perhaps, if they hit
The magic decibel, the whole building
Will lift-off, and we'll ride to glory
Like Elijah.[1] If this is it—if this is what
Their cries are cocked toward—let the sky
Pass from blue, to red, to molten gold,
To black. Let the heaven we inherit approach.

Whether it is our dead in Old Testament robes,
Or a door opening onto the roiling infinity of space.
Whether it will bend down to greet us like a father,
Or swallow us like a furnace. I'm ready
To meet what refuses to let us keep anything
For long. What teases us with blessings,

ANALYZE AND EVALUATE LITERARY DEVICES

Annotate: Mark examples of personification in lines 21–26.

Analyze: What is being personified in these lines?

[1] **Elijah** (ĭ-lī´jə): biblical prophet who ascended to Heaven in a burning chariot.

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Bends us with grief. Wizard, thief, the great
Wind rushing to knock our mirrors to the floor,
To sweep our short lives clean. How mean[2]

Our racket seems beside it. My stereo on shuffle.
The neighbor chopping onions through a wall.
All of it just a hiccough against what may never
Come for us. And the kids upstairs still at it,
Screaming like the Dawn of Man,[3] as if something
They have no name for has begun to insist
Upon being born.

[2] **mean:** inferior or shabby.

[3] **Screaming like the Dawn of Man:** an allusion to the opening segment of the 1968 film *2001: A Space Odyssey,* which features shouting, ape-like creatures.

NOTICE & NOTE

ANALYZE POETRY

Annotate: Mark the instances of alliteration in lines 25 and 26.

Analyze: What are the effects of this alliteration?

ANALYZE AND EVALUATE LITERARY DEVICES

Annotate: Mark the allusion in the last stanza. Read the footnote at the end of the selection if you need help.

Evaluate: Why do you think the poet includes an allusion to this work? How does the allusion relate to the title of the poem?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 In the first stanza, why did the crystal break?

A The volume of the children's crying shattered it.

B The children threw the crystal to the floor.

C The crystal broke on its own.

D The parents dropped the crystal.

2 What is described in the third stanza?

F Stormy weather

G Space flight

H The afterlife

J Time travel

3 What noises in the last stanza are made by the kids upstairs?

A Hiccoughing

B Screaming

C Chopping onions

D Sweeping

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RESPOND

ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Infer** Why did Smith choose "5pm" as the time for the events of this poem? What might be the connection between this time and her theme?
2. **Analyze** Consider Smith's **diction,** or word choice, in the first stanza. What do the words *metallic, experiment,* and *conducting* suggest about the speaker?
3. **Draw Conclusions** Reread lines 10–18 and the accompanying footnote describing the biblical prophet Elijah. How does the allusion to Elijah relate to the subject of the poem?
4. **Analyze** What is the speaker hoping for in the third stanza (lines 19–27)? What does the careful list of possible scenarios reveal about the speaker's doubts and anxieties?
5. **Infer** Why does the poet break the sentence in lines 27–28 across two stanzas? What function does this line break serve?

RESEARCH

RESEARCH TIP
When reading a source, you might find new keywords you can use to continue your research. Note these words so you don't forget them.

Smith won a Pulitzer Prize for her collection of poems, *Life on Mars.* Do some research online to learn more about her body of work and the common themes in her poems.

WORK	THEMES

Connect Think about the activities you engage in and the various roles you play in your daily life. How do these help you determine your place in your family, your community, the world, and maybe even the universe? Take some time to freewrite about these ideas.

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CREATE AND DISCUSS

Write a Literary Analysis Evaluate how the author's use of sound imagery helps to reveal the meaning of the poem.

- ❑ Make a list of the sounds that the author describes throughout the poem.
- ❑ Note the connotative meanings associated with the sound images.
- ❑ Write an analysis of the poem's sound imagery. Include evidence from the text and use the conventions of Standard English.

Discuss the Poem Review the notes you took as you read "The Universe as Primal Scream." Discuss the literary elements in the poem and your interpretation of its meaning with a small group.

- ❑ Make your interpretation of the poem clear and specific.
- ❑ Include your analysis of the literary elements in the poem. Refer to your essay for an explanation of the sound devices.
- ❑ Be open and respectful to any questions and observations on your interpretation.
- ❑ Ask relevant and insightful questions about the interpretations of other members of the group.

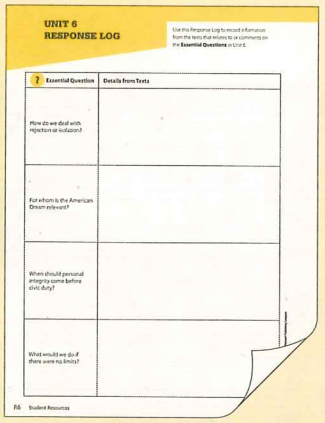
Go to the **Speaking and Listening Studio** for help with having a discussion.

RESPOND TO THE ESSENTIAL QUESTION

? What would we do if there were no limits?

Gather Information Review your annotations and notes on the poem. Then, add relevant information to your Response Log. As you determine which information to include, think about:

- constraints that limit human behavior and creativity
- the view expressed in the poem about the limitations on our lives
- whether limitations can have a positive effect


UNIT 6
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 6.

? Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

R6 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from the poem, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **contemporary**
- ❑ **global**
- ❑ **infinite**
- ❑ **simulated**
- ❑ **virtual**

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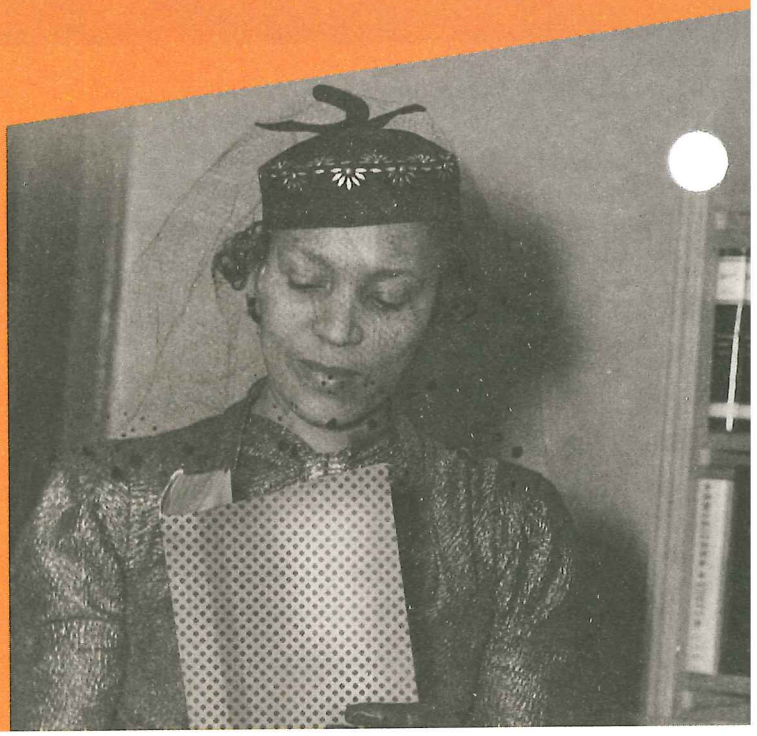
COLLABORATE & COMPARE



ESSAY

HOW IT FEELS TO BE COLORED ME

by **Zora Neale Hurston**

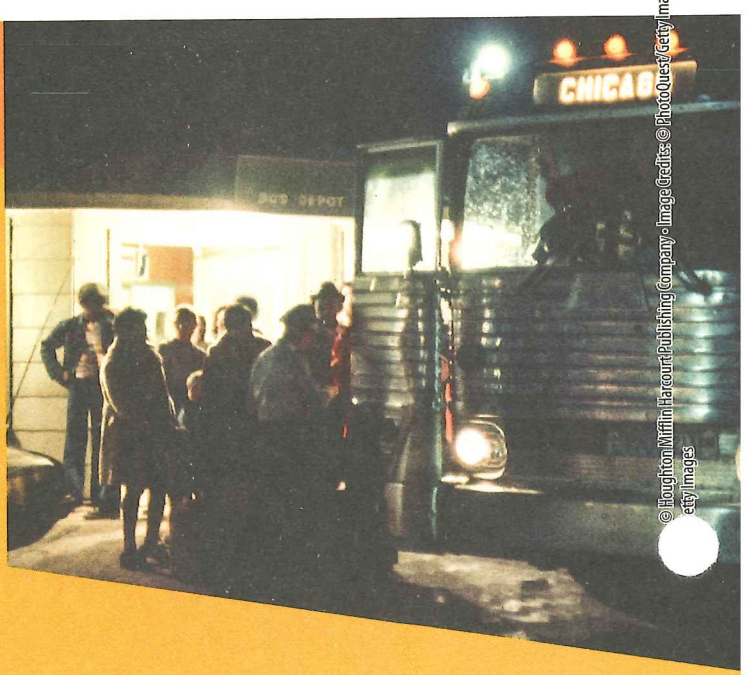
pages 783–787

COMPARE IDEAS ACROSS GENRES

As you read, evaluate key details to determine the main idea in each text. Then, look for ways that ideas in the two texts relate to each other or express different perspectives. After you read both selections, you will collaborate with a small group on a final project.

ESSENTIAL QUESTION:

For whom is the American Dream relevant?



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HISTORY WRITING

from

THE WARMTH OF OTHER SUNS

by **Isabel Wilkerson**

pages 795–799

How It Feels to Be Colored Me

QUICK START

How do you approach a new or unfamiliar situation? With a partner, discuss ways of dealing with these situations.

ANALYZE DEVELOPMENT OF IDEAS

An **essay** is a short work of nonfiction about a single subject. Hurston's essay is about discovering her identity and self-pride. It is autobiographical because it focuses on aspects of Hurston's life. Generally, writers of autobiographical essays use the first-person point of view, combining objective description with the expression of subjective feelings.

In an essay, the **main idea** is the most important point a writer wants to make about a topic. The main idea can be **explicit,** or stated outright; more often, the main idea is indirectly stated, or **implicit.** The reader must infer the writer's main idea from key details in the selection. The essay's organizational structure may suggest the main idea. For example, is the writer presenting two opposing views on a topic or arguing a specific viewpoint? As you read, note important details and what they suggest about the writer's main idea.

GENRE ELEMENTS: AUTOBIOGRAPHICAL ESSAY

- usually focuses on a single subject
- reveals the main idea through explanations, personal examples, and anecdotes
- uses diction, imagery, and figurative language to reveal tone

ANALYZE TONE

Tone is the attitude a writer expresses toward a subject. The tone of a text may be described as intimate or distant, serious or humorous, ironic or earnest. In informational texts such as an essay, tone is often developed through **diction,** or word choice. The details a writer includes may also contribute to tone. Hurston employs diction, imagery, and figurative language to take the reader on this journey.

LITERARY ELEMENT	EXAMPLE FROM TEXT	TONE
Diction	There is no great sorrow dammed up in my soul, nor lurking behind my eyes.	By taking a firm stance against "great sorrow," Hurston strikes a resilient tone.
Imagery	The native whites rode dusty horses, the Northern tourists chugged down the sandy village road in automobiles.	The vivid description contributes to a thoughtful tone.
Figurative language	Among the thousand white persons, I am a dark rock surged upon, overswept by a creamy sea.	The metaphors convey an introspective tone.

As you read *How It Feels to Be Colored Me,* analyze and evaluate Hurston's tone. What is the overall tone, and how does it shape your perception of events?

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CRITICAL VOCABULARY

extenuating	**timid**	**specter**	**narcotic**
exclusive	**pigmentation**	**circumlocution**	**miscellany**

Choose the word that is most closely related to the Critical Vocabulary word.

1. miscellany	**a.** collection	**b.** displacement
2. pigmentation	**a.** obscure	**b.** coloration
3. timid	**a.** shy	**b.** brash
4. extenuating	**a.** inexcusable	**b.** justifiable
5. specter	**a.** temptation	**b.** phantom
6. narcotic	**a.** stimulating	**b.** gratuitous
7. circumlocution	**a.** restatement	**b.** evasion
8. exclusive	**a.** select	**b.** comprehensive

LANGUAGE CONVENTIONS

Sentence Variety Adding sentence variety can bring an essay to life. Using too many sentences with the same structure and length can make a text feel monotonous. Varying sentence style and structure can also add emphasis, improve clarity, and enhance the text's flow. Long sentences can incorporate a lot of information, and short sentences can emphasize key points. The right variety and combination of sentences enhance the tone and mood of text.

As you read *How It Feels to Be Colored Me,* notice how Hurston varies her sentences to keep the reader engaged.

ANNOTATION MODEL

NOTICE & NOTE

As you read the selection, notice the details that develop the writer's main ideas. This model shows one reader's notes about an excerpt from the essay.

The front porch might seem a daring place for the rest of the town, but it was a gallery seat to me. My favorite place was atop the gate-post. Proscenium box for a born first-nighter. Not only did I enjoy the show, but I didn't mind the actors knowing that I liked it. I actually spoke to them in passing. I'd wave at them and when they returned my salute, I would say something like this: "Howdy-do-well-I-thank-you-where-you-goin'?" Usually automobile or the horse paused at this, and after a queer exchange of compliments, I would probably "go a piece of the way" with them, as we say in farthest Florida.

Calling the front porch a "gallery seat" is an interesting choice of words. Why is it a "gallery seat"?

Details reveal what she enjoyed about being on the front porch.

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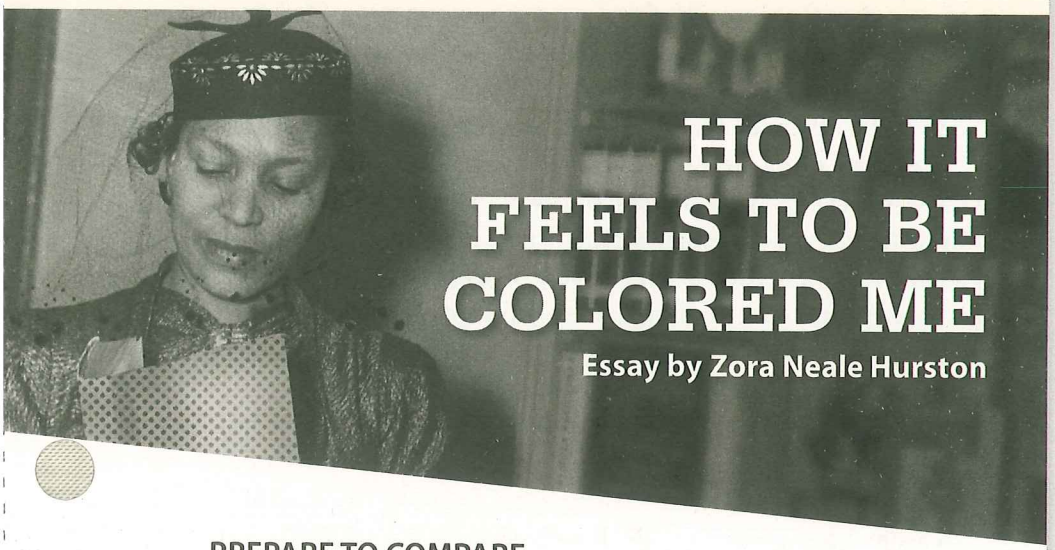
BACKGROUND

Zora Neale Hurston *(1891–1960) grew up in the all-black town of Eatonville, Florida. In 1925 she moved to New York City to study anthropology. After World War I, a huge migration north brought African Americans to the New York City neighborhood called Harlem. Hurston joined other black artists, writers, and musicians who became part of a great cultural movement known as the Harlem Renaissance. She returned to the South to collect African American folklore, which she published in the collection* Mules and Men. *Sadly, her work fell out of favor in the 1940s, and Hurston died poor and nearly forgotten.*



HOW IT FEELS TO BE COLORED ME

Essay by Zora Neale Hurston

PREPARE TO COMPARE

As you read, make note of how Hurston conveys the way she felt about events at the time. This information will help you compare the essay with the excerpt from The Warmth of Other Suns *that follows it.*

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

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

NOTICE & NOTE

Notice & Note

Use the side margins to notice and note signposts in the text.

extenuating
(ĭk-stĕn´yōō-ā´ting) *adj.* lessening the severity of a fault, partially excusing.

exclusive
(ĭk-sklōō´sĭv) *adj.* not allowing something else.

timid
(tĭm´ĭd) *adj.* lacking self-confidence; shy.

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NOTICE & NOTE

LANGUAGE CONVENTIONS

Annotate: Mark the short simple sentences in paragraph 3.

Evaluate: How do these sentences add variety to the paragraph? How do they contribute to the style of the text?

3 The front porch might seem a daring place for the rest of the town, but it was a gallery seat to me. My favorite place was atop the gate-post. Proscenium box for a born first-nighter.[1] Not only did I enjoy the show, but I didn't mind the actors knowing that I liked it. I actually spoke to them in passing. I'd wave at them and when they returned my salute, I would say something like this: "Howdy-do-well-I-thank-you-where-you-goin'?" Usually automobile or the horse paused at this, and after a queer exchange of compliments, I would probably "go a piece of the way" with them, as we say in farthest Florida. If one of my family happened to come to the front in time to see me, of course negotiations would be rudely broken off. But even so, it is clear that I was the first "welcome-to-our-state" Floridian, and I hope the Miami Chamber of Commerce will please take notice.

4 During this period, white people differed from colored to me only in that they rode through town and never lived there. They liked to hear me "speak pieces" and sing and wanted to see me dance the parse-me-la,[2] and gave me generously of their small silver for doing these things, which seemed strange to me for I wanted to do them so much that I needed bribing to stop. Only they didn't know it. The colored people gave no dimes. They deplored any joyful tendencies in me, but I was their Zora nevertheless. I belonged to them, to the nearby hotels, to the county—everybody's Zora.

5 But changes came in the family when I was thirteen, and I was sent to school in Jacksonville. I left Eatonville, the town of the oleanders,[3] as Zora. When I disembarked from the riverboat at Jacksonville, she was no more. It seemed that I had suffered a sea change.[4] I was not Zora of Orange County any more, I was now a little colored girl. I found it out in certain ways. In my heart as well as in the mirror, I became a fast brown—warranted not to rub nor run.

ANALYZE DEVELOPMENT OF IDEAS

Annotate: Mark the sentence that expresses the main idea of paragraph 6.

Infer: How do the details support the main idea?

pigmentation
(pĭg-mən-tā´shən) *n.* coloration of tissues by pigment.

6 But I am not tragically colored. There is no great sorrow dammed up in my soul, nor lurking behind my eyes. I do not mind at all. I do not belong to the sobbing school of Negrohood who hold that nature somehow has given them a low-down dirty deal and whose feelings are all hurt about it. Even in the helter-skelter skirmish that is my life, I have seen that the world is to the strong regardless of a little **pigmentation** more or less. No, I do not weep at the world—I am too busy sharpening my oyster knife.[5]

7 Someone is always at my elbow reminding me that I am the granddaughter of slaves. It fails to register depression with me. Slavery is sixty years in the past. The operation was successful and the patient is doing well, thank you. The terrible struggle that made

[1] **Proscenium . . . first-nighter:** A proscenium box is a box near the stage. A first-nighter is a person who attends the opening night of a performance.
[2] **parse-me-la:** a dance movement popular with Southern African Americans of the period.
[3] **oleanders:** evergreen shrubs with fragrant flowers.
[4] **sea change:** a complete transformation.
[5] **oyster knife:** a reference to the saying "The world is my oyster," implying that the world contains treasure waiting to be taken, like the pearl in an oyster.

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me an American out of a potential slave said "On the line!" The Reconstruction said "Get set!"; and the generation before said "Go!" I am off to a flying start and I must not halt in the stretch to look behind and weep. Slavery is the price I paid for civilization, and the choice was not with me. It is a bully adventure and worth all that I have paid through my ancestors for it. No one on earth ever had a greater chance for glory. The world to be won and nothing to be lost. It is thrilling to think—to know that for any act of mine, I shall get twice as much praise or twice as much blame. It is quite exciting to hold the center of the national stage, with the spectators not knowing whether to laugh or to weep.

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

9 I do not always feel colored. Even now I often achieve the unconscious Zora of Eatonville before the Hegira.[6] I feel most colored when I am thrown against a sharp white background.

10 For instance at Barnard. "Beside the waters of the Hudson"[7] I feel my race. Among the thousand white persons, I am a dark rock surged upon, overswept by a creamy sea. I am surged upon and overswept, but through it all, I remain myself. When covered by the waters, I am; and the ebb but reveals me again.

11 Sometimes it is the other way around. A white person is set down in our midst, but the contrast is just as sharp for me. For instance, when I sit in the drafty basement that is The New World Cabaret with a white person, my color comes. We enter chatting about any little nothing that we have in common and are seated by the jazz waiters. In the abrupt way that jazz orchestras have, this one plunges into a number. It loses no time in **circumlocutions**, but gets right down to business. It constricts the thorax and splits the heart with its tempo and **narcotic** harmonies. This orchestra grows rambunctious, rears on its hind legs and attacks the tonal veil with primitive fury, rending it, clawing it until it breaks through to the jungle beyond. I follow those heathen—follow them exultingly. I dance wildly inside myself; I yell within, I whoop; I shake my assegai[8] above my head, I hurl it true to the mark *yeeeeooww*! I am in the jungle and living in the jungle way. My face is painted red and yellow, and my body is painted blue. My pulse is throbbing like a war drum. I want to slaughter something—give pain, give death to what, I do not know. But the piece ends. The men of the orchestra wipe their lips and rest their fingers. I creep back slowly to the veneer we call civilization with

specter
(spĕk´tər) *n.* a ghostly apparition; a phantom.

ANALYZE TONE

Annotate: Mark details in paragraphs 9–10 that contribute to the author's overall tone.

Summarize: How would you describe Hurston's tone in these paragraphs?

circumlocution
(sûr-kəm-lō-kyōō´shən) *n.* the use of unnecessarily wordy language, especially in being vague or evasive.

narcotic
(när-kŏt´ĭk) *adj.* inducing sleep or stupor; causing narcosis.

[6] **Hegira:** journey (from the name given to Muhammad's journey from Mecca to Medina in 622).

[7] **Barnard . . . Hudson:** Barnard is the college in New York City from which Hurston graduated in 1928. "Beside the water . . . " is a reference to the first line of the college song. The college is located near the Hudson River.

[8] **assegai:** a type of light spear used in southern Africa.

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the last tone and find the white friend sitting motionless in his seat, smoking calmly.

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

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

14 At certain times I have no race, I am *me*. When I set my hat at a certain angle and saunter down Seventh Avenue, Harlem City, feeling as snooty as the lions in front of the Forty-Second Street Library, for instance. So far as my feelings are concerned, Peggy Hopkins Joyce on the Boule Mich[9] with her gorgeous raiment, stately carriage, knees knocking together in a most aristocratic manner, has nothing on me. The cosmic Zora emerges. I belong to no race nor time, I am the eternal feminine with its string of beads.

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

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

ANALYZE DEVELOPMENT OF IDEAS

Annotate: Mark the details in paragraphs 12–13 that suggest a contrast.

Analyze: What difference between Hurston and the white man do these details suggest?

[9] **Peggy . . . Boule Mich:** a wealthy woman of Hurston's day, walking along the Boulevard Saint-Michel in Paris.

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17 But in the main, I feel like a brown bag of **miscellany** propped against a wall. Against a wall in company with other bags, white, red, and yellow. Pour out the contents, and there is discovered a jumble of small things priceless and worthless. A first-water[10] diamond, an empty spool, bits of broken glass, lengths of string, a key to a door long since crumbled away, a rusty knife-blade, old shoes saved for a road that never was and never will be, a nail bent under the weight of things too heavy for any nail, a dried flower or two, still a little fragrant. In your hand is the brown bag. On the ground before you is the jumble it held—so much like the jumble in the bags, could they be emptied, that all might be dumped in a single heap and the bags refilled without altering the content of any greatly. A bit of colored glass more or less would not matter. Perhaps that is how the Great Stuffer of Bags filled them in the first place—who knows?

[10] **first-water:** of the highest quality or purity.

NOTICE & NOTE

miscellany
(mĭs´ə-lā-nē) *n.* a collection of various items, parts, or ingredients, especially one composed of diverse literary works.

ANALYZE TONE

Annotate: Mark the simile in paragraph 17 that explains how Hurston feels.

Evaluate: Hurston extends the comparison to conclude the essay. How does she develop her conclusion and what tone does it express?

CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 When does Hurston first realize she is a colored girl?

- **A** When she attends Barnard
- **B** When she moves to Jacksonville
- **C** When she performs for the Northerners
- **D** When she goes to the jazz club in New York

2 What metaphor does Hurston use to convey she does not accept the self-pitying role of a victim?

- **F** *My favorite place was atop the gate-post.*
- **G** *It is a bully adventure and worth all that I have paid . . .*
- **H** *No, I do not weep at the world—I am too busy sharpening my oyster knife.*
- **J** *They liked to hear me "speak pieces" and sing and wanted to see me dance . . .*

3 What does Hurston think of herself in comparison to Joyce?

- **A** She feels bad for herself.
- **B** She feels an air of superiority.
- **C** She aspires to be more like Joyce.
- **D** She thinks that she and Joyce are similar.

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Evaluate** What is the most important idea Hurston expresses in paragraph 4? What details in the paragraph support this idea?
2. **Infer** What important word does Hurston repeat in paragraph 7? What key idea does this repetition convey?
3. **Interpret** In paragraph 8, the author says, "The position of my white neighbor is much more difficult." What tone, or attitude, is expressed through this description of her circumstances?
4. **Interpret** What do the details in paragraph 16 suggest about the author's view of herself? Cite text evidence in your response.
5. **Draw Conclusions** What is the main idea of the selection? Is it explicitly or implicitly stated? Cite details that support this idea in your response.

RESEARCH

RESEARCH TIP
Be sure to use credible and accurate sources when conducting research. Websites with URLs that end in .edu or .gov are often good sources of information on academic subjects.

How It Feels to Be Colored Me was published in 1928. Around this time, other texts were published about race relations in the United States and its impact on African Americans. With a partner, identify two texts on this topic, and find evidence that supports or refutes Hurston's ideas about race in the selection. Share your findings with the class.

AUTHOR AND TITLE	MAIN IDEA	DOES IT SUPPORT OR REFUTE HURSTON'S PERSPECTIVE?

Extend Research another informational or fictional text by Zora Neale Hurston. How does she address the topic of race in this text? Compare and contrast this text with *How It Feels to Be Colored Me* and share your findings with a partner.

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CREATE AND DISCUSS

Write an Argumentative Essay Using relevant text evidence, write an essay in which you defend or challenge Hurston's claims about race.

- ❑ Develop a clear thesis that is supported by specific examples and engaging details.
- ❑ You may also draw evidence from meaningful personal experiences or any reading you have done on the topic.
- ❑ What background knowledge or details from personal experiences will you use to support your main ideas? What evidence from the selection clearly and effectively supports your thesis? Which of Hurston's claims might you challenge?
- ❑ Vary your sentences to ensure clarity and flow.

Go to **Writing Arguments** in the **Writing Studio** for help.

Discuss Other Perspectives In a small group, discuss your essays and how they relate to Hurston's essay. Take turns explaining the viewpoints in your essays and whether or not they align with the ideas and tone in *How It Feels to Be Colored Me*.

- ❑ Take turns sharing your thoughts.
- ❑ Support your opinions with evidence and examples from the text.
- ❑ Be respectful when addressing ideas you may not agree with.

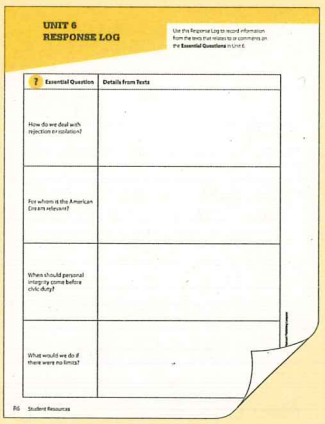
Go to **Participating in Collaborative Discussions** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? For whom is the American Dream relevant?

Gather Information Review your annotations and notes on *How It Feels to Be Colored Me*. Then, add relevant details to your Response Log. As you determine which information to include, think about:

- the important experiences that impact Hurston's sense of identity
- how Hurston's perspective on race changes over the course of the text
- the tone, or attitude, that Hurston conveys in the text


UNIT 6
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the Essential Questions in Unit 6.

? Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

R6 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from the essay, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **contemporary**
- ❑ **global**
- ❑ **infinite**
- ❑ **simulated**
- ❑ **virtual**

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WORD BANK
extenuating
exclusive
timid
pigmentation
specter
circumlocution
narcotic
miscellany

CRITICAL VOCABULARY

Practice and Apply Fill in the blanks with the Critical Vocabulary words. Each sentence uses two words.

1. The dancer uses an _____ line of makeup for professional artists to cover the area with different skin _____.
2. When Isabel recounted her dream of a _____ haunting the house, her sister said it was caused by the _____ effects of eating too much pizza.
3. Rather than use _____ to explain his absence, James used the _____ circumstances surrounding his illness as an excuse.
4. When Emy's grandpa hoarded a _____ of junk, she was too _____ to ask him to discard it, even though she hated the clutter.

VOCABULARY STRATEGY: Synonyms and Antonyms

Go to **Synonyms and Antonyms** in the **Vocabulary Studio** for help.

To understand the meaning of a word, you sometimes need to understand its **antonym,** or opposite, or its **synonym,** a word with a similar meaning. It is possible to create synonyms or antonyms by adding or changing prefixes. In the selection, the word *exclusive*, which means "with limited access," can be changed to its antonym *inclusive*, which means "to include all," by replacing the prefix *ex-* with *in-* . If you add the prefix *non-* to *narcotic*, the result is its antonym, *non-narcotic*. Consulting a dictionary will help you verify the meaning of words you change.

Practice and Apply For each of the following vocabulary words, identify a synonym or antonym by adding or changing a prefix.

VOCABULARY WORD	SYNONYM OR ANTONYM
impel	
extenuate	
essential	
extrinsic	

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LANGUAGE CONVENTIONS: Sentence Variety

You have seen that diction and **syntax** help a writer develop a distinctive tone. In *How It Feels to Be Colored Me,* Hurston varies sentence length and structure to create an informal, conversational style that hums with energy. To do so, she combines **simple** and **compound** sentences, as well as fragments. She also uses **parallelism,** similar grammatical structures, to express ideas of similar meaning or importance. Here is an example from the selection.

> **It is exclusively a colored town. The only white people I knew passed through the town going to or coming from Orlando. The native whites rode dusty horses, the Northern tourists chugged down the sandy village road in automobiles. The town knew the Southerners and never stopped cane chewing when they passed. But the Northerners were something else again.**

The first sentence is a short, simple sentence that emphasizes its content. In the sentences that follow, Hurston uses parallel structure by starting each thought with the word *The*. This repetition helps tie together the separate sentences about the different people who passed through and the town's residents. If you look at the syntax, there is a simple sentence with added descriptive phrases, a compound sentence, and another simple sentence with a compound predicate. The final sentence is a short fragment, which grabs the reader's attention by emphasizing the residents' opinion of Northerners. The sentence variety allows the text to flow smoothly and keeps the reader engaged.

Practice and Apply Write a short paragraph summarizing your opinion of Hurston's style in *How It Feels to Be Colored Me.* Use a variety of sentences of different lengths to achieve fluency and clarity.

Go to **Sentence Structure** in the **Grammar Studio** for help.

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COLLABORATE & COMPARE

HISTORY WRITING

from

THE WARMTH OF OTHER SUNS

by **Isabel Wilkerson**

pages 795–799

COMPARE IDEAS ACROSS GENRES

As you read, notice how the ideas in both texts share common historical elements and a common theme. Then, look for the similarities and differences between the texts. Once you have read both selections, you will collaborate with a small group on a final project.

ESSENTIAL QUESTION:

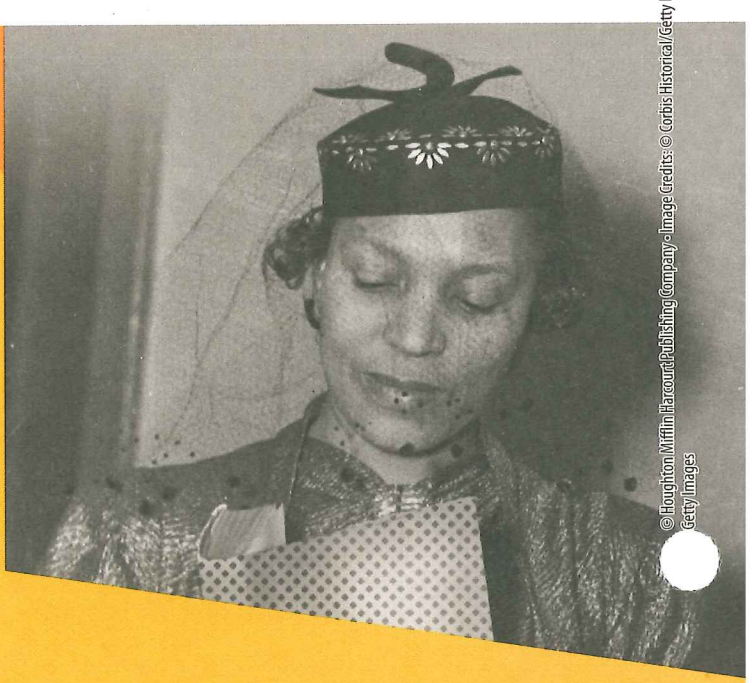
For whom is the American Dream relevant?

ESSAY

HOW IT FEELS TO BE COLORED ME

by **Zora Neale Hurston**

pages 783–787



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from The Warmth of Other Suns

QUICK START

Think about reasons why you like where you live. What would have to change for you to want to move away? Share your ideas with a partner.

ANALYZE INFORMATIONAL TEXTS

History writing is a kind of informational text that deals with events in the past. Historical narratives cover a specific time period, event, or person in history, and usually include authentic references and details on what life was like at the time. As with many informational texts, authors support their ideas with evidence, examples, and their own commentary.

History writing will usually feature a clear **organizational design,** such as cause and effect or compare and contrast. Writers choose the organizational design that best supports their purpose. For example, a writer who wants to explain how to solve a problem might use a "how-to" organizational design. As you read, think about the important ideas in the text and how the organizational design supports those ideas.

GENRE ELEMENTS: HISTORY WRITING

- discusses significant individuals or events that occurred in the past
- features an organizational design that supports the writer's purpose
- supports important ideas with carefully selected details

DETERMINE AUTHOR'S MESSAGE AND AUDIENCE

The **author's message** is the main idea expressed in the text. To determine the main idea of a passage, read it carefully and identify the most important details. Authors may emphasize particular ideas depending on their intended **audience.** You can infer who the intended audience is once the message is identified or through careful study of the details the author includes.

As you read, consider the way the author uses language and how that informs and shapes the perception of readers. For example, when the writer says that "a generation came into the world unlike any other in the South," that is a clue for readers to note details that make the particular generation unique. Record the writer's important ideas and supporting details in the chart below.

IMPORTANT IDEA	SUPPORTING DETAILS
A generation came into the world unlike any other in the South	

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CRITICAL VOCABULARY

subservience	**sentiment**	**ferry**	**segregated**
contrived	**infraction**	**conceivable**	**conventional**

To determine how many Critical Vocabulary words you already know, fill in the blanks.

1. The teacher explained that it was unjust to _____ students as was done in the past and that the _____ school practice of learning all together was fairest for everyone.
2. I tried every _____ thing I could think of to get myself out of trouble for my _____ of the club rules.
3. I had a positive _____ toward charity, and I demonstrated it by _____ people in need around town on errands.
4. The employee's low bow demonstrated _____ toward the boss, but those who saw his smirk knew it was _____.

LANGUAGE CONVENTIONS

Spelling Using proper spelling is important when communicating your ideas formally in writing. Knowing basic spelling rules and using a dictionary to double check your work will help you spell words you may not use frequently.

For example, the adjective *subservient* can be changed to a noun by adding the correct suffix. Is the correct spelling of the noun form *subservience* or *subserviance*? You can be sure of the correct spelling by knowing that the suffix *-ence* is added to adjectives and the suffix *-ance* is added to verbs.

As you read the excerpt from *The Warmth of Other Suns*, note the correct spelling of all Critical Vocabulary words, as well as any other words with which you aren't familiar.

ANNOTATION MODEL

NOTICE & NOTE

As you read, mark details that hint at the author's message. Notice details that suggest the organizational design of the text. In the model, you can see one reader's notes about the excerpt from *The Warmth of Other Suns*.

"In the years leading up to and immediately following the turn of the twentieth century, a generation came into the world unlike any other in the South. It was made up of young people with no personal recollection of slavery—they were two generations removed from it.

This sounds like a hint of the author's message—something about this new generation.

This detail tells me how this generation is different.

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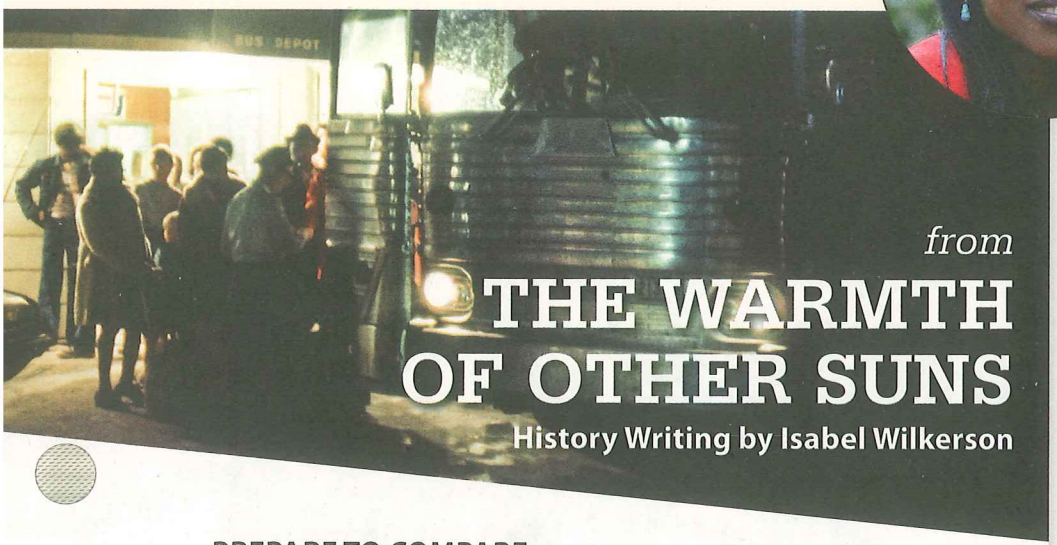
BACKGROUND

"The Great Migration" was the term given to the mass exodus of over 6 million African Americans from the southern states during the period from 1916 to 1970. **Isabel Wilkerson** *(b. 1961) was born in Washington, DC, to parents who had participated in the Great Migration, moving north during the civil rights era. Their journey would later inspire her award-winning historical epic story of the Great Migration,* The Warmth of Other Suns. *Wilkerson has spoken and taught at universities across the United States.*



from

THE WARMTH OF OTHER SUNS

History Writing by Isabel Wilkerson

PREPARE TO COMPARE

As you read, notice the way Wilkerson illustrates the differences in the way whites and African Americans lived.

Notice & Note

Use the side margins to notice and note signposts in the text.

1 In the years leading up to and immediately following the turn of the twentieth century, a generation came into the world unlike any other in the South. It was made up of young people with no personal recollection of slavery—they were two generations removed from it. The colored members of this generation were free but not free, chafing under Jim Crow and resisting the studied **subservience** of their slave parents and grandparents. They had grown up without the **contrived** intimacy that once bound the two races. And it appeared that young whites, weaned on a formal kind of supremacy, had grown more hostile to blacks than even their slaveholding ancestors had been.

2 "The **sentiment** is altogether different now," William C. Oates, the old-guard former governor of Alabama, said in 1901 of the newer generation of white southerners. "When the Negro is doing no harm, why, the people want to kill him and wipe him from the face of the earth."

3 The colored people of this generation began looking for a way out. "It is too much to expect that Negroes will indefinitely

subservience
(səb-sûr´vē-əns) *n.* the condition of being subordinate in capacity or function.

contrived
(kən-trīvd´) *adj.* obviously planned or calculated; not spontaneous or natural.

sentiment
(sĕn´tə-mənt) *n.* a thought, view, or attitude, especially one based mainly on emotion instead of reason.

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NOTICE & NOTE

DETERMINE AUTHOR'S MESSAGE AND AUDIENCE

Annotate: Mark the sentence in paragraph 3 that expresses its main idea.

Analyze: What supporting evidence for this idea does the paragraph contain?

infraction
(ĭn-frăk´shən) *n.* the act or instance of infringing, as of a law or rule; a violation.

endure their severe limitations in the South when they can escape most of them in a ride of 36 hours," the Labor Department warned. "Fifty years after the Civil War, they should not be expected to be content with the same conditions which existed at the close of the war."

4 Younger blacks could see the contradictions in their world—that, sixty, seventy, eighty years after Abraham Lincoln signed the Emancipation Proclamation, they still had to step off the sidewalk when a white person approached, were banished to jobs nobody else wanted no matter their skill or ambition, couldn't vote, but could be hanged on suspicion of the pettiest **infraction**.

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5 *These were the facts of their lives:*

6 There were days when whites could go to the amusement park and a day when blacks could go, if they were permitted at all. There were white elevators and colored elevators (meaning the freight elevators in back); white train platforms and colored train platforms. There were white ambulances and colored ambulances to **ferry** the sick, and white hearses and colored hearses for those who didn't survive whatever was wrong with them.

7 There were white waiting rooms and colored waiting rooms in any **conceivable** place where a person might have to wait for something, from the bus depot to the doctor's office. A total of

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NOTICE & NOTE

ANALYZE INFORMATIONAL TEXTS

Annotate: Mark the phrases in paragraph 6 that describe how African Americans and whites lived during this time.

Infer: What is the author's purpose for comparing the ways whites and African Americans lived?

ferry
(fĕr´ē) *v.* to transport (people or goods) by vehicle.

conceivable
(kən-sēv´ə-bəl) *adj.* formed or developed in the mind.

four restrooms had to be constructed and maintained at significant expense in any public establishment that bothered to provide any for colored people: one for white men, one for white women, one for colored men, and one for colored women. In 1958, a new bus station went up in Jacksonville, Florida, with two of everything, including two segregated cocktail lounges, "lest the races brush elbows over a martini," *The Wall Street Journal* reported. The president of Southeastern Greyhound told the *Journal*, "It frequently costs fifty percent more to build a terminal with **segregated** facilities." But most southern businessmen didn't dare complain about the extra cost. "That question is dynamite," the president of a southern theater chain told the *Journal*. "Don't even say what state I'm in."

segregated
(sĕg´rĭ-gāt-ĕd) *adj.* separated; isolated.

8 There was a colored window at the post office in Pensacola, Florida, and there were white and colored telephone booths in Oklahoma. White and colored went to separate windows to get their license plates in Indianola, Mississippi, and to separate tellers to make their deposits at the First National Bank of Atlanta. There were taxicabs for colored people and taxicabs for white people in Jacksonville, Birmingham, Atlanta, and the entire state of Mississippi. Colored people had to be off the streets and out of the city limits by 8 P.M. in Palm Beach and Miami Beach.

9 Throughout the South, the **conventional** rules of the road did not apply when a colored motorist was behind the wheel. If he reached an intersection first, he had to let the white motorist go ahead of him. He could not pass a white motorist on the road no matter how slowly the white motorist was going and had to take extreme caution to avoid an accident because he would likely be blamed no matter who was at fault. In everyday interactions, a black person could not contradict a white person or speak unless spoken to first. A black person could not be the first to offer to shake a white person's hand. A handshake could occur only if a white person so gestured, leaving many people having never shaken hands with a person of the other race. The consequences for the slightest misstep were swift and brutal. Two whites beat a black tenant farmer in Louise, Mississippi, in 1948, wrote the historian James C. Cobb, because the man "asked for a receipt after paying his water bill."

conventional
(kən-vĕn´shə-nəl) *adj.* based on or in accordance with general agreement, use, or practice; customary.

BIG QUESTIONS

Notice & Note: Mark the historical event described in paragraph 9.

Infer: Does this change or confirm what you know about life for African Americans at the time? Explain.

10 It was against the law for a colored person and a white person to play checkers together in Birmingham. White and colored gamblers had to place their bets at separate windows and sit in separate aisles at racetracks in Arkansas. At saloons in Atlanta, the bars were segregated: Whites drank on stools at one end of the bar and blacks on stools at the other end, until the city outlawed even that, resulting in white-only and colored-only saloons. There were white parking spaces and colored parking spaces in the town square in Calhoun City, Mississippi. In one North Carolina courthouse, there was a white Bible and a black Bible to swear to tell the truth on.

ANALYZE INFORMATIONAL TEXTS

Notice: In paragraph 10, mark each instance of the words *white* and *colored*.

Analyze: Why does Wilkerson repeat these two contrasting words? What effect does this have on her writing?

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CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1 How had the lives of African Americans in the South changed since the signing of the Emancipation Proclamation?

A They were able to vote.

B They saved money in a new bank.

C They used the same waiting rooms as whites.

D They were no longer held as slaves.

2 An African American could visit an amusement park —

F only on even days of the week

G only on odd days of the week

H on days reserved for African Americans only

J on days reserved by whites

3 According to the author, what would happen if an African American motorist and a white motorist got into a car accident in the South?

A The African American had to accept the blame for the accident.

B The new laws protected anyone who got into an accident.

C The motorists reported the accident to different police officers.

D The African American could only drive on certain roads.

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ANALYZE THE TEXT

Support your responses with evidence from the text. NOTEBOOK

1. **Analyze** Wilkerson uses a comparison-and-contrast organizational design. Why is this organizational design an appropriate choice for her subject? How does this organizational design support her purpose?
2. **Evaluate** The writer comments in paragraph 1 that "young whites . . . had grown more hostile to blacks than even their slaveholding ancestors had been." Explain whether the writer adequately supports this idea. Cite evidence and examples from the text in your response.
3. **Infer** In paragraph 7, the author states that though building segregated facilities was more expensive, "southern businessmen didn't dare complain about the extra cost." Why did the businessmen keep quiet on this issue? Cite text evidence in your response.
4. **Draw Conclusions** What is the author's message? What details support this message?
5. **Notice & Note** How does Wilkerson's use of language impact the way you perceive the treatment of African Americans? Cite text evidence in your response.

RESEARCH

RESEARCH TIP
When researching authors and their works, some sources such as Wikipedia are unreliable because they can be edited by anyone with a computer. The author's and publisher's websites are more authoritative sources.

Do some research on *The Warmth of Other Suns*, the book that this excerpt comes from. Answer the questions in the chart.

QUESTION	ANSWER
How many years did Isabel Wilkerson take to write the book?	
How many interviews did Wilkerson conduct as she was writing the book?	
Where does the title of the book come from?	

Extend With a partner, research the Great Migration. Why did so many African Americans move from southern to northern states during this time? How did this mass migration affect American culture? Did the lives of the people who migrated improve substantially? Present your results to the class.

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CREATE AND DISCUSS

Write a Historical Essay Consider an event from American history related to a political or social injustice. Conduct some research and write a brief essay in which you describe the event's historical significance.

- ❑ Identify the historical event in your opening paragraph.
- ❑ Describe in detail the events of what happened. You may provide an example of mistreatment or discuss how the injustice was overcome.
- ❑ Explain why the event is important in your conclusion.

Discuss Your Essay Now that you've written your essay, share it with the group.

- ❑ Read your essay to the group. Be sure to explain why the event you are discussing is significant.
- ❑ Ask if your classmates are familiar with the event and invite them to share their views.
- ❑ Listen respectfully for different thoughts on why the event is significant.

Go to **Conducting Research** in the **Writing Studio** for help.

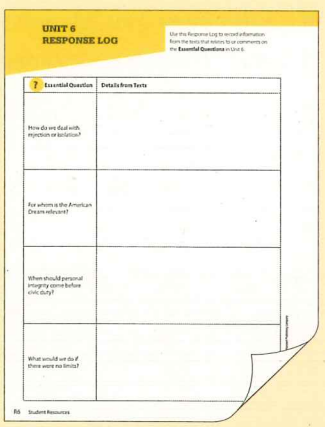
Go to **Participating in Collaborative Discussions** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? For whom is the American Dream relevant?

Gather Information Review your annotations and notes from *The Warmth of Other Suns*. Then, add relevant details to your Response Log. As you determine which information to include, think about:

- how an individual's experience may shape his or her priorities
- why one person's dream may be different from another person's
- whether different opportunities are available to different people


UNIT 6
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 6.

? Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

R6 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from the text, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **contemporary**
- ❑ **global**
- ❑ **infinite**
- ❑ **simulated**
- ❑ **virtual**

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WORD BANK
subservience
contrived
sentiment
infraction
ferry
conceivable
segregated
conventional

CRITICAL VOCABULARY

Practice and Apply With a partner, discuss and write an answer to each of the following questions. Then, work together to write a sentence for each vocabulary word.

1. Which two words are related to separateness?
2. Which two words are related to customary practices or violating them?
3. Which three words are related to mental and emotional thinking?
4. Which word is related to motion?

VOCABULARY STRATEGY: Word Families

Go to the **Vocabulary Studio** for help with word families.

A **word family** is a set of words that all descend from the same word root. The Critical Vocabulary word *segregated* is part of the word family based on the Latin root *greg* meaning "group" or "herd." The word is formed by adding the prefix *se-* meaning "apart" and the suffix *-ate* meaning "state or quality of" so that *segregated* means "separated" or "isolated."

The meanings of words in word families are influenced by their prefixes and suffixes. For example, the word *aggregate* is in the same word family *segregate*. However, their meanings are very different because the prefix *a-*, a variant of the prefix *ad-*, means toward. Thus, *aggregate* its meaning "to bring together."

Learning about word families can help you understand unfamiliar words that have the same root. Identifying the common prefixes and suffixes applied to those roots can help you determine the meanings of unfamiliar words.

Practice and Apply Determine the root of each Critical Vocabulary word, as well as the prefix and suffix attached to it. Then, identify two more words that share the same root. Use a dictionary or online reference tool to check your work.

WORD	ROOT	PREFIX AND SUFFIX	RELATED WORDS
subservience			
infraction			
conceivable			

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LANGUAGE CONVENTIONS: Spelling

It is important to spell all words correctly when you communicate your ideas in writing. Learning basic spelling rules and checking your spelling in a dictionary will help you spell words that you may not use frequently.

Some spelling rules include those for words ending in a consonant and those for forming plural nouns.

Spelling Rule: In words of more than one syllable, double the final consonant when (1) the word ends with one consonant preceded by one vowel and (2) the word is accented on the last syllable.

Example: be-gin' + ing = be-gin'ning

Spelling Rule: When a singular noun ends in *y* with a consonant before it, change the *y* to *i* and add *-es*.

Example: army – armies

Being familiar with the basic rules of spelling will help you learn to spell unknown words. Also, keep in mind the best way to check your spelling is by using a print or online dictionary.

Practice and Apply Draft a paragraph in which you express your opinion on the excerpt from *The Warmth of Other Suns*. Use as many of the Critical Vocabulary words as possible. Check your paragraph for spelling, and use a dictionary to look up the spelling of any words you are unsure of. Then, exchange your paragraph with a partner. Edit each other's paragraphs, correcting any spelling errors.

Go to the **Grammar Studio** for help with spelling.

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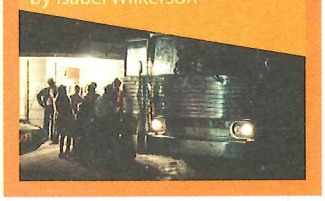
Collaborate & Compare

HOW IT FEELS TO BE COLORED ME
Essay by Zora Neale Hurston



from **THE WARMTH OF OTHER SUNS**
History Writing
by Isabel Wilkerson

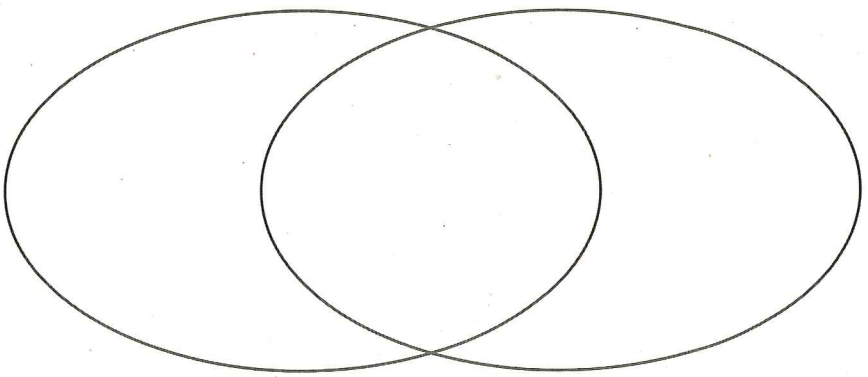
COMPARE IDEAS ACROSS GENRES

In *How It Feels to Be Colored Me*, Hurston presents her unique perspective on facing the social and racial restrictions imposed on African American individuals in the 1920s. In the excerpt from *The Warmth of Other Suns,* contemporary journalist Wilkerson details the circumstances African Americans faced that led to the Great Migration.

Historical writing and autobiographical essays are types of informational texts that use different elements of style and present information to the audience in a distinct way. However, both texts feature similarities as well. For example, both types of writing are based on facts.

In a small group, complete the Venn diagram with similarities and differences between the selections.

How It Feels to Be Colored Me | Both | from *The Warmth of Other Suns*



ANALYZE THE TEXTS

Discuss these questions in your group.

1. **Compare** What are the differences between Wilkerson's and Hurston's descriptions of life in the South for African Americans? What ideas are emphasized in each text?
2. **Evaluate** Which of these texts would be more effective at convincing people that the treatment of African Americans during this time period was unacceptable? Explain your answer.
3. **Analyze** How do the Hurston essay and the excerpt from *The Warmth of Other Suns* address the difficulties of life for African Americans?
4. **Contrast** Contrast the experience of the man who asked for the receipt in paragraph 9 from *The Warmth of Other Suns* to Hurston's experience with town passersby in paragraphs 2–3 of *How It Feels to Be Colored Me.* How do these passages relate to the message of each text?

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COLLABORATE AND DEBATE

Now with your group, continue exploring the differences between history writing and autobiographical essays. Follow these steps:

1. **Review the first selection.** Reread *How It Feels to Be Colored Me* and determine the main idea and author's purpose for writing.
2. **Review the second selection.** Reread the excerpt from *The Warmth of Other Suns* and determine the main idea and author's purpose. Use a chart to record and synthesize the information from each selection.

SELECTION	MAIN IDEA	AUTHOR'S PURPOSE
from *The Warmth of Other Suns*		
How It Feels to Be Colored Me		

3. **Evaluate each author's effectiveness** Determine which author was most effective at meeting her intended purpose. Consider organizational design, key ideas, and use of language in your evaluation.
4. **Debate within your group.** Split into two smaller groups, each defending one author's effectiveness. Listen actively to members of your group and ask them to clarify points you do not understand. Use logical, text-based evidence to rebut their claims and to support your own.

Go to **Preparing for Discussion** in the **Speaking and Listening Studio** for help.

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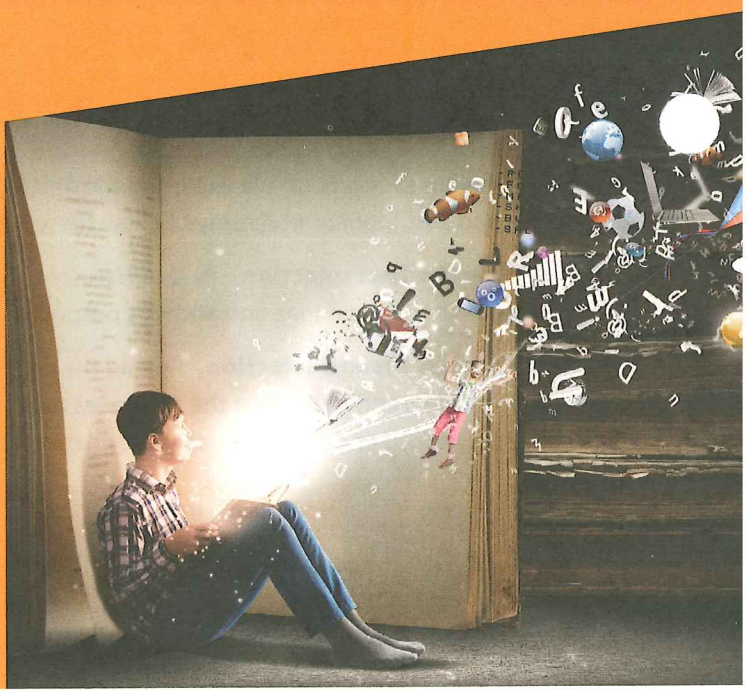
COLLABORATE & COMPARE



POEM

POETRY

by **Marianne Moore**

pages 809–811

COMPARE THEMES

As you read, notice key details and language choices that indicate each poem's theme. Consider how the poets use figurative language to develop the themes and how the themes are related to each other. After you read both poems, you will collaborate with a small group on a final project.

? ESSENTIAL QUESTION:

What would we do if there were no limits?

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POEM

THE LATIN DELI:

AN ARS POETICA

by **Judith Ortiz Cofer**

pages 812–815

QUICK START

What poems have you read or heard that stand out in your memory? What do you enjoy about them? Are there poems you recall that you dislike? What does poetry mean to you? Make notes in the chart below. Then, discuss your responses with a partner.

A poem I liked:	Why I liked it:
A poem I disliked:	Why I disliked it:
My definition of poetry:	

DETERMINE THEME

The two poems you will read in this section are ***ars poetica,*** or poems analyzing the nature of poetry. *Ars poetica* is a Latin phrase meaning "the art of poetry." The Latin poet Horace wrote a poem titled "Ars Poetica" in the first century BCE. In it, he outlined standards for poetry and the criticism of poetry. Since then, many other poets have written *ars poetica.* Understanding this unique subgenre of poetry will help you determine the **theme,** or central idea, that each poet wants to convey.

Themes are not usually stated directly, but they can be inferred from clues or evidence in the text. Evidence for a theme can include:

- words, phrases, or concepts that are repeated
- powerful images and figurative language
- the historical and/or cultural context of the poem

As you read "Poetry" and "The Latin Deli," pay attention to the ideas each poet develops over the course of her poem and how those ideas build on each other, contributing to an overall theme. Consider how each poet defines poetry.

GENRE ELEMENTS: ARS POETICA

- explains or defines the "art of poetry"
- expresses the poet's ideas about poetry
- follows the tradition of Horace's original "Ars Poetica"
- uses the forms and techniques of poetry

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EVALUATE FIGURATIVE LANGUAGE

Poets frequently use figurative language and imagery to communicate meaning. **Figurative language** is language that has meaning beyond the literal meaning of the words. It often finds a point of similarity between two things that might at first seem completely unlike each other. If the comparison is direct, using words such as *like* or *as*, it is a **simile.** If the comparison is indirect or implied, not using *like* or *as*, it is a **metaphor.**

Imagery is language that appeals to the senses. Poets use imagery to help readers experience sights, sounds, tastes, smells, and textures so they can understand a place or an event in a vivid, sensory way. The chart shows an example of each type of figurative language from "The Latin Deli."

FIGURATIVE LANGUAGE	EXAMPLE FROM "THE LATIN DELI"
Simile: a comparison using *like* or *as*	. . . the green plantains hanging in stalks like votive offerings (lines 5–6)
Metaphor: a comparison that does not use *like* or *as*	who spends her days selling canned memories (line 9)
Imagery: words and phrases that appeal to the senses	the heady mix of smells from the open bins of dried codfish (lines 4–5)

As you read "Poetry" and "The Latin Deli," look for instances of figurative language. Consider how the poets' use of this type of language contributes to the meaning of the poem.

ANNOTATION MODEL

NOTICE & NOTE

As you read, notice details that will help you determine the theme. Note examples of figurative language that are striking to you. In the model, you can see one reader's notes about the opening lines of "Poetry."

I, too, dislike it: there are things that are important beyond all this fiddle.
Reading it, however, with a perfect contempt for it, one discovers in
it after all, a place for the genuine.

People dislike poetry is because it can seem like nonsense. But poetry can express things that are genuine.

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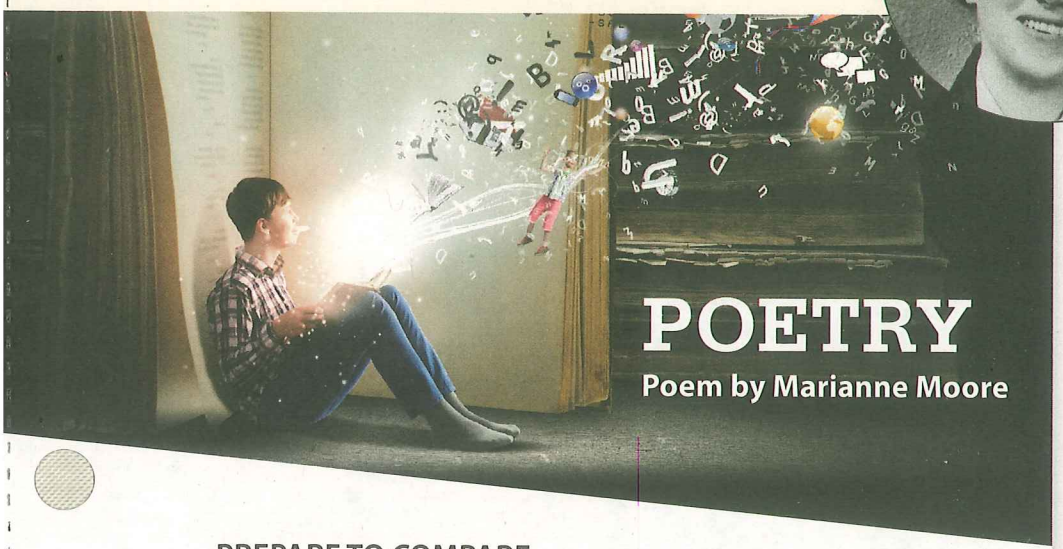
BACKGROUND

Marianne Moore *(1887–1972) was a true original, known for having diverse interests and an eccentric appearance when in public. In 1918 she moved to New York City where she associated with other writers, served as editor of a prestigious literary journal, and wrote poetry. A highly innovative poet, she mixed direct observation with quoted material and experimented with stanza forms and line lengths. She was awarded a Pulitzer Prize for her complex, meticulously crafted poems and was esteemed by her peers in the poetry community.*



POETRY

Poem by Marianne Moore

PREPARE TO COMPARE

As you read, pay attention to details and language that tell you how the writer would define poetry. Think about how this is related to the theme of the poem.

I, too, dislike it: there are things that are important beyond all this fiddle.[1]
Reading it, however, with a perfect contempt for it, one discovers in
it after all, a place for the genuine.
Hands that can grasp, eyes
that can dilate, hair that can rise
if it must, these things are important not because a

high-sounding interpretation can be put upon them but because they are
useful. When they become so derivative[2] as to become unintelligible,
the same thing may be said for all of us, that we
do not admire what
we cannot understand: the bat
holding on upside down or in quest of something to

[1] **fiddle:** *n.* slang for "nonsense."
[2] **derivative:** *adj.* copied or adapted from others.

Notice & Note

Use the side margins to notice and note signposts in the text.

DETERMINE THEME

Annotate: Mark the places in the first two stanzas where the poet states her general ideas about poetry.

Interpret: According to Moore, what makes poetry good or bad?

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eat, elephants pushing, a wild horse taking a roll, a tireless wolf under
a tree, the immovable critic twitching his skin like a horse that feels a flea,
the base-
ball fan, the statistician—
nor is it valid
to discriminate against "business documents and

school-books"; all these phenomena are important. One must make a
distinction
however: when dragged into prominence by half poets, the result is not
poetry,

nor till the poets among us can be
"literalists[3] of
the imagination"—above
insolence and triviality and can present

for inspection, "imaginary gardens with real toads in them," shall we have it. In the meantime, if you demand on the one hand,
the raw material of poetry in
all its rawness and
that which is on the other hand
genuine, then you are interested in poetry.

[3] **literalists:** *n.* people who adhere to the explicit sense of a given text or doctrine.

EVALUATE FIGURATIVE LANGUAGE

Annotate: Mark the metaphor in the last stanza.

Cite Evidence: What is the meaning of the metaphor? Explain your answer using textual evidence.

CHECK YOUR UNDERSTANDING

Answer these questions about "Poetry" before moving on to the next selection.

1 According to Moore, good poetry —

A is genuine

B uses complex symbols

C is more important than other kinds of documents

D describes trivial things in an imaginative way

2 Moore uses "a wild horse taking a roll" (line 13) as an example of —

F a subject described as "all this fiddle" (line 1)

G something with a "high-sounding interpretation" (line 7)

H something that people "cannot understand" (line 11)

J the "raw material of poetry" (line 29)

3 "Half poets" (line 21) produce work that is —

A discriminated against by true poets

B trivial and unimaginative

C too raw and demanding for readers

D less important than other types of documents

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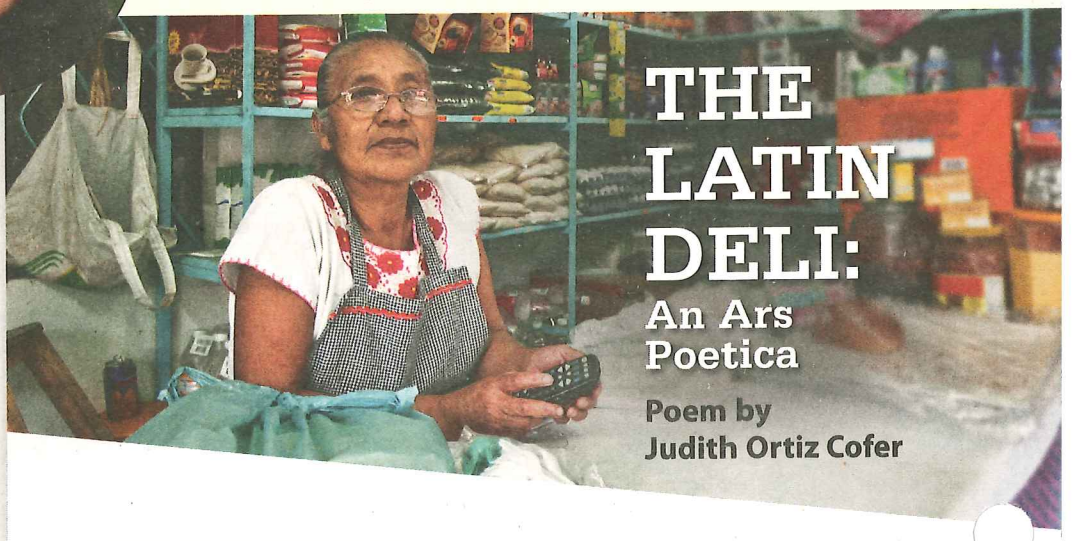
BACKGROUND

Judith Ortiz Cofer *(1952–2016) was born in Puerto Rico but moved to New Jersey at a young age. During her childhood, she traveled between Puerto Rico and the United States, and themes related to her Puerto Rican and American identities appear in her work. She wrote across multiple genres, including poetry, fiction, creative nonfiction, and children's books.* The Latin Deli, *described as a combination of poetry, short fiction, and personal narrative, was nominated for a Pulitzer Prize.*



THE LATIN DELI:

An Ars Poetica

Poem by Judith Ortiz Cofer

PREPARE TO COMPARE

As you read, note Cofer's use of rich imagery and figurative language. Consider why she describes the piece as an ars poetica.

Notice & Note

Use the side margins to notice and note signposts in the text.

EVALUATE FIGURATIVE LANGUAGE

Annotate: Mark sensory details in lines 1–9.

Analyze: Why do you think the author uses rich imagery in the opening lines of the poem?

Presiding over a formica counter,
plastic Mother and Child magnetized
to the top of an ancient register,
the heady mix of smells from the open bins
of dried codfish, the green plantains[1]
hanging in stalks like votive offerings,[2]
she is the Patroness of Exiles,
a woman of no-age who was never pretty,
who spends her days selling canned memories
while listening to the Puerto Ricans complain
that it would be cheaper to fly to San Juan
than to buy a pound of Bustelo coffee here,
and to Cubans perfecting their speech
of a "glorious return" to Havana—where no one
has been allowed to die and nothing to change until then;
to Mexicans who pass through, talking lyrically[3]
of *dólares* to be made in El Norte—

[1] **plantains:** type of banana.
[2] **votive offerings:** sacrifices made to fulfill a vow or offered in devotion.
[3] **lyrically:** highly enthusiastically.

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all wanting the comfort
of spoken Spanish, to gaze upon the family portrait
of her plain wide face, her ample bosom
resting on her plump arms, her look of maternal interest
as they speak to her and each other
of their dreams and their disillusions—
how she smiles understanding,
when they walk down the narrow aisles of her store
reading the labels of packages aloud, as if
they were the names of lost lovers: *Suspiros*,[4]

[4] ***suspiros*** (sōōs-pē´rōs): type of small sponge cake.

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NOTICE & NOTE

DETERMINE THEME

Annotate: Underline words and phrases in lines 29–38 that indicate the importance of the Latin deli to its customers.

Infer: What theme or themes can you infer from these words and phrases?

Merengues,[5] the stale candy of everyone's childhood.
She spends her days
slicing *jamón y queso*[6] and wrapping it in wax paper
tied with string: plain ham and cheese
that would cost less at the A&P, but it would not satisfy
the hunger of the fragile old man lost in the folds
of his winter coat, who brings her lists of items
that he reads to her like poetry, or the others,
whose needs she must divine, conjuring up products
from places that now exist only in their hearts—
closed ports she must trade with.

---

[5] ***merengues*** (mā-rān´gās): candy made of meringue (mixture of egg whites and sugar).

[6] ***jamón y queso*** (khä-mōn ēkā´sō): Spanish for "ham and cheese."

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CHECK YOUR UNDERSTANDING

Answer these questions before moving on to the **Analyze the Texts** section on the following page.

1 Who is the "Patroness of Exiles" (line 7)?

A The poet

B The plastic figurine on the register

C The woman who runs the deli

D One of the deli customers

2 How does the store owner respond to her customers' conversations?

F By busying herself wrapping ham and cheese

G With maternal interest and understanding

H By gathering items on people's grocery lists

J With disillusion and disinterest

3 Why do customers come to the Latin Deli?

A The store owner is known for her fast service.

B The Latin Deli has lower prices than the other stores.

C The store owner knows the latest news from their home countries.

D The Latin Deli has products that remind them of their childhood and homeland.

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RESPOND

ANALYZE THE TEXTS

Support your responses with evidence from the text. NOTEBOOK

1. **Summarize** Reread and summarize lines 1–11 of "Poetry." What is important about "Hands that can grasp, eyes / that can dilate, hair that can rise"?
2. **Critique** Why does Moore make the statement "we do not admire what we cannot understand?" Explain whether the statement effectively supports her theme.
3. **Analyze** Note extremely indented lines 18 and 29 of "The Latin Deli." How do these oddities of form help to organize the ideas in the poem? Explain.
4. **Draw Conclusions** "The Latin Deli" is subtitled "An Ars Poetica," but poetry itself is only mentioned once and the poem does not directly analyze poetry as a form of writing. How might the subject of the poem be related to poetry? Does the author effectively express an idea about poetry in the poem? Explain.
5. **Evaluate** In addition to rich imagery, "The Latin Deli" contains several similes and metaphors. Choose one simile or metaphor, and discuss how it contributes to the meaning of the poem.

RESEARCH

RESEARCH TIP
When searching for very specific information, consider using more specific search terms. For this research project, a search term such as "Marianne Moore poetry" may not yield the most relevant results. Include more detailed descriptors such as "final version" to yield better results.

The version of Marianne Moore's "Poetry" you read in this section was not her final version of the poem. Over the course of several decades, Moore revised and re-revised the poem. The shortest version she ever published was only three lines long; it was published alongside the longer version you read here. Complete the chart with details about "Poetry."

QUESTION	ANSWER
When were the 29-line and 3-line versions of "Poetry" published?	
Besides length, what were the primary differences in content between the two versions?	
What do the differences between the 29-line poem and the final 3-line version tell you about Moore's theme and purpose for writing?	

Extend Moore was heavily criticized for having altered "Poetry" so drastically. Nonetheless, she successfully condensed the main theme in the shortened form. Could the same be done with "The Latin Deli"? Consider the theme(s) presented by Cofer and the way in which she develops the theme(s). Explain why you do or do not believe that Cofer's poem could be shortened while still keeping its meaning. If you believe it can be shortened, describe how.

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CREATE AND DISCUSS

Write a Compare and Contrast Essay Compose a three- to five-paragraph essay comparing and contrasting the definitions of poetry presented in "Poetry" and "The Latin Deli."

- ❑ Think about each poem's primary theme and any secondary themes you may have identified.
- ❑ Consider why both poems are considered *ars poetica*. How does each poet incorporate the elements of that particular subgenre of poetry?
- ❑ Analyze how each poet's use of figurative language and/or line breaks and poem structure contributes to their definitions.

Go to **Writing as a Process** in the **Writing Studio** for help.

Discuss Your Findings With a small group, discuss your conclusions about the themes of the poems.

- ❑ Allow group members to present key similarities and/or differences they noted in their essays.
- ❑ Ask group members to clarify any key points from their essays that you do not understand, citing evidence to explain their positions.
- ❑ Determine as a group whether you believe that the definitions/explanations of poetry offered by the two poets are in agreement or not.

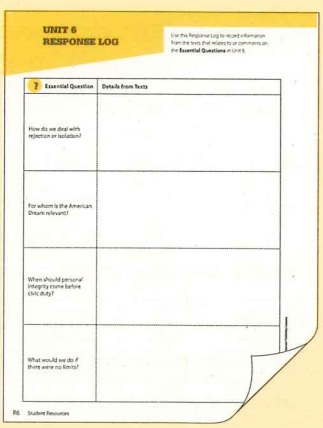
Go to **Participating in Collaborative Discussions** in the **Speaking and Listening Studio** for help.

RESPOND TO THE ESSENTIAL QUESTION

? What would we do if there were no limits?

Gather Information Review your annotations and notes on "Poetry" and "The Latin Deli." Then, add relevant information to your Response Log. As you determine which information to include, think about:

- What are the limits of, or criteria for, poetry?
- In what ways do the two poems "push the limits" of poetry?
- How important are rules, or limits, to poetry as a genre?


UNIT 6
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the Essential Question in Unit 6.

? Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

R6 Student Resources

ACADEMIC VOCABULARY

As you write and discuss what you learned from the poems, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- ❑ **contemporary**
- ❑ **global**
- ❑ **infinite**
- ❑ **simulated**
- ❑ **virtual**

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Collaborate & Compare

POETRY
Poem by
Marianne Moore

THE LATIN DELI:
AN ARS POETICA
Poem by Judith Ortiz Cofer

COMPARE THEMES

Both "Poetry" and "The Latin Deli" are *ars poetica*. Even though both poems explore the nature of poetry, they may express different themes, or central messages. Sometimes a poem may express more than one theme.

Poets usually do not state themes directly, but you can infer the theme by analyzing key details. Key details include important statements and memorable images that appear in the poem. With your group, complete the chart with key details from both poems. Identify at least two of each type of key detail.

	"POETRY"	"THE LATIN DELI"
Important Statements		
Memorable Images		

ANALYZE THE TEXTS

Discuss these questions in your group.

1. **Compare** With your group, review the key details you cited in your chart. How are the ways the poets use important statements and memorable images the same? How are they different?
2. **Analyze** Moore speaks from the perspective of a literary critic, and Cofer speaks from the perspective of someone with more than one ethnic and cultural identity. How does the social context of each poet affect their poetic voices and the way they develop their themes?
3. **Connect** How are the definitions of poetry offered by Moore and Cofer similar to or different from other definitions of poetry you have encountered?
4. **Evaluate** Either directly or indirectly, both poets express their ideas about how poetry is, or should be, defined. Which poet's interpretation of poetry is more effective or meaningful?

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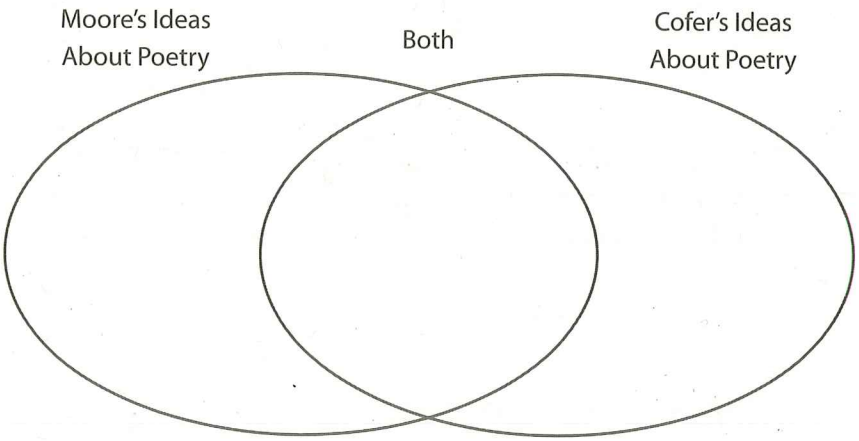
COLLABORATE AND PRESENT

In your group, continue to explore the ideas in the poems by comparing their themes to enhance your understanding of the definition of poetry. Follow these steps:

Go to **Delivering Your Presentation** in the **Speaking and Listening Studio** for help.

1. **Determine relevant themes.** With your group, review your chart and responses to the analysis questions to identify themes from each poem that help define poetry. You may also include each group members' ideas from the compare and contrast essays you completed individually. Identify themes you agree on as a group.

2. **Compare and contrast ideas about poetry.** Using the themes you identified as a guide, compare and contrast the poets' definitions of and ideas about poetry. Remember that you used key details to infer the themes. You can use a chart to organize your ideas.



3. **Create a definition.** In your group, discuss the similarities and differences between Moore's and Cofer's ideas as identified in your chart. Decide whether you agree with their definitions or parts of their definitions. Consider, too, whether their definitions are complete or whether you would include other elements in a definition of poetry based on your experiences with the genre. As a group, craft a working definition of poetry.

4. **Present to the class.** Present your group's definition of poetry to the class. Be sure to discuss the definitions of Moore and Cofer and how the themes introduced in their poems contributed to your group's understanding and definition of poetry. You may choose to create a visual aid to convey your definition to the class.

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Reader's Choice

ESSENTIAL QUESTIONS

Review the four Essential Questions for this unit on page 569.

Setting a Purpose Select one or more of these options from your eBook to continue your exploration of the Essential Questions.

- Read the descriptions to see which text grabs your interest.
- Think about which genres you enjoy reading.

NOTICE & NOTE

In this unit, you practiced noticing and noting the signposts and asking big questions about nonfiction. As you read independently, these signposts and others will aid your understanding. Below are the anchor questions to ask when you read literature and nonfiction.

Reading Literature: Stories, Poems, and Plays	
Signpost	**Anchor Question**
Contrasts and Contradictions	Why did the character act that way?
Aha Moment	How might this change things?
Tough Questions	What does this make me wonder about?
Words of the Wiser	What's the lesson for the character?
Again and Again	Why might the author keep bringing this up?
Memory Moment	Why is this memory important?

Reading Nonfiction: Essays, Articles, and Arguments	
Signpost	**Anchor Question(s)**
Big Questions	What surprised me? What did the author think I already knew? What challenged, changed, or confirmed what I already knew?
Contrasts and Contradictions	What is the difference, and why does it matter?
Extreme or Absolute Language	Why did the author use this language?
Numbers and Stats	Why did the author use these numbers or amounts?
Quoted Words	Why was this person quoted or cited, and what did this add?
Word Gaps	Do I know this word from someplace else? Does it seem like technical talk for this topic? Do clues in the sentence help me understand the word?

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You can preview these texts in Unit 6 of your eBook.

Then, check off the text or texts that you select to read on your own.

☐ **POEMS**

Poems of the Harlem Renaissance
Langston Hughes, Jean Toomer, Countee Cullen, and Arna Bontemps

What concerned the writers of the Harlem Renaissance? Read poems by four of its prominent members.

☐ **ESSAY**

Martin Luther King Jr.: He Showed Us the Way
César Chávez

Find out why César Chávez believes that King's form of protest is the only way to achieve meaningful change.

☐ **ESSAY**

Mother Tongue
Amy Tan

Discover how a best-selling novelist learned to appreciate the expressiveness of her mother's imperfect English.

☐ **SHORT STORY**

Reality Check
David Brin

Explore the ways humans may continue to evolve when all concrete possibilities have been exhausted.

☐ **ARTICLE**

YouTube Stars Stress Out, Just Like the Rest of Us
Neda Ulaby

Discover why life as a YouTube celebrity is not all it's cracked up to be.

Collaborate and Share Get with a partner to discuss what you learned from at least one of your independent readings.

- Give a brief synopsis or summary of the text.
- Describe any signposts that you noticed in the text and explain what they revealed to you.
- Describe what you most enjoyed or found most challenging about the text. Give specific examples.
- Decide if you would recommend the text to others. Why or why not?

Go to the **Reading Studio** for more resources on **Notice & Note.**

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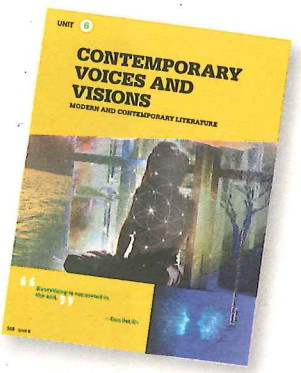
Write a Personal Essay

Go to the **Writing Studio** for help writing a personal essay.



This unit focuses on the connections, spaces, and walls between people in a society. Many of the selections are personal in nature because each person makes different connections, explores or avoids certain spaces, and builds or tears down walls between themselves and others, depending on their place in society. For this writing task, you will write a personal essay that synthesizes information from one or more of the texts and is connected to one of the Unit Essential Questions. For an example of a well-written personal essay you can use as a mentor text, review Zora Neale Hurston's personal essay *How It Feels to Be Colored Me*.

As you write your essay, use the notes from your Response Log.

Writing Prompt

Read the information in the box below.

> **Telling your personal story is a way to make new connections, bridge spaces, and break down walls.**

This is the topic or context for your personal essay.

Think about how the writers in this unit explored the Essential Questions.

> **How do we deal with rejection or isolation?**
> **For whom is the American Dream relevant?**
> **When should personal integrity come before civic duty?**
> **What would we do if there were no limits?**

How do your own experiences and the unit selections give you insight into these Essential Questions?

How can you use a personal essay to explore how a quotation has deep meaning for you?

Did a particular author write something that made you think more deeply about your own sense of self? **Write** a personal essay in which you interact with a quotation from one of the selections. Explain how this quotation helps you express something true about your own experience in a society.

Be sure to—

Review these points as you write and again when you finish. Make any needed changes.

- ❑ Introduce the thesis of your personal essay by quoting the writer.
- ❑ Use examples and personal experiences to explain and elaborate on the quotation and what it means to you.
- ❑ Use transitions so your readers can follow your train of thought.
- ❑ Conclude by summing up your overall message and offering final insight.

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1 Plan

Before you start writing, you need to plan your essay. First, review your notes from the unit's selections. Discuss with a partner the following questions:

- Which authors did you feel "spoke" to you? What specific ideas and words stayed in your mind?
- Which quotations from the unit seem to have significance for you or relate to your own experience?

Now choose a quotation. Write the quotation in the top row of the chart. Add the source information. Use the blank space to do a freewriting exercise called a "mind map." Begin with a key word (or a few) from the quotation. Write the key word in the center of the space below and circle it. Take 15 minutes or so to add additional words and phrases, extending from this one word. These can be images, moments of significance in your life, and other experiences that you associate with the key word.

Personal Essay Mind Map
Quotation:
Source of Quotation:

Go to **Writing Personal Essays: Introduction** for more help.

Notice & Note

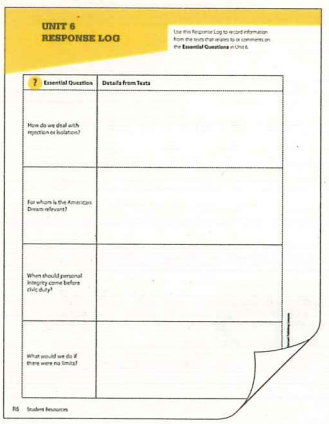
From Reading to Writing

As you plan your personal essay, apply what you've learned about signposts to your own writing. Remember that writers use common features, called signposts, to help convey their message to readers.

Think how you can incorporate **Signposts** into your essay.

Go to the **Reading Studio** for more resources on **Notice & Note.**

Use the notes from your Response Log as you plan your personal essay.


UNIT 6
RESPONSE LOG

? Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

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Go to **Writing Personal Essays: Organizing Ideas** for more help.

Organize Your Ideas Look at your mind map and find ideas and experiences that come through strongly. You will use these for your personal essay, but you must organize them in a way that will help you draft the essay. First, develop a strong thesis statement. Clearly state the message you want your personal essay to convey, and tell how this connects to your selected quotation. Next, list main ideas that relate to and explain your main message, along with supporting examples and experiences. Then, list some ideas for your concluding section. You can use the chart below to map out the organizational structure of your essay.

Quotation and Source		
Thesis		
Main Idea	**Main Idea**	**Main Idea**
Supporting Example or Personal Experience	**Supporting Example or Personal Experience**	**Supporting Example or Personal Experience**
Ideas for Conclusion		

2 Develop a Draft

You might prefer to draft your essay online.

Once you have completed your planning activities, you will be ready to begin drafting your personal essay. Refer to your graphic organizers as well as any notes you took as you studied the texts in this unit. These will provide a kind of map for you to follow as you write. Using a word processor or online writing application makes it easier to make changes or move sentences around later when you are ready to revise your first draft.

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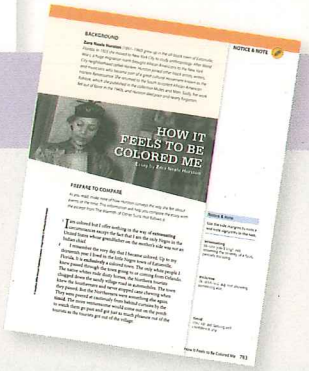

Use the Mentor Text

Essay Structure

A personal essay reflects the author's mind and outlook and often has a unique structure as a result. One essay may be tightly focused; another may meander. But every detail is relevant, whether the writer uses narrative, compare and contrast, or chronological structures, or a combination. Notice how Hurston uses various structures to express her perspective on the world.

No one on earth ever had a greater chance for glory. The world to be won and nothing to be lost. . . .

The position of my white neighbor is much more difficult. . . . The game of keeping what one has is never so exciting as the game of getting.

Hurston shows her sense of self as someone who has nothing to lose, in contrast to those who have much and so always fear losing it.

Apply What You've Learned Consider how you could use comparisons to strengthen your main ideas. Can you contrast being alone to being part of a group, or being in a natural setting to being in a city? What contrasts might help you address the important distinctions between the self, society, and nature?

Style and Voice

One purpose of a personal essay is to let the writer's unique perspective shine. An author's writing style is the vehicle for his or her voice, or writing personality. Notice how Zora Neale Hurston lets her own voice come through loud and clear.

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

Hurston's short sentences and informal language let her personality come through.

Apply What You've Learned How can you let your personality shine through in your writing? Think of how you naturally talk. Consider your unique personality traits. Now read through your essay and find places you can insert a little spark of yourself. Note this in your graphic organizer.

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Go to **Writing as a Process: Revising and Editing** for help making your personal essay stronger.

3 Revise

On Your Own Once you have written your draft, you'll want to go back and look for ways to improve your personal essay. As you reread and revise, think about whether you have achieved your purpose. The Revision Guide will help you focus on specific elements to make your writing stronger.

Revision Guide

Ask Yourself	Tips	Revision Techniques
1. Does my introduction engage the reader and establish a clear connection between the chosen quotation and my own experience?	**Highlight** sentences that get the audience interested. **Underline** the connection between your experience and the chosen quotation.	**Add** vivid language and details to interest the reader. **Reword** your introduction to **clarify** the connection.
2. Do I present relevant details and examples to support my central idea(s) and make my message understood?	**Highlight** each central idea. **Underline** examples and details that support each idea and **note** any ideas that seem unsupported.	**Add** examples and explanations for any idea that is not strongly supported. **Delete** ideas and examples that are not relevant to your main points.
3. Is my essay logically organized with smooth transitions linking ideas and evidence?	**Note** major sections that reflect your organization. **Underline** each transitional word or phrase.	**Reorder** paragraphs if needed. **Add** transitions to **clarify** relationships between ideas.
4. Do I use language that is appropriate to the purpose and audience?	**Highlight** language that seems out of place—either too formal or too informal for the purpose and audience.	**Reword** text for a more consistent style.
5. Does my conclusion follow logically from the ideas I present?	**Note** where the conclusion summarizes your ideas and drives home your message.	**Add or reword** your conclusion if needed to sum up your essay's main message.

ACADEMIC VOCABULARY

As you conduct your **peer review,** be sure to use these words.

- ❑ **contemporary**
- ❑ **global**
- ❑ **infinite**
- ❑ **simulated**
- ❑ **virtual**

With a Partner Once you and your partner have worked through the Revision Guide on your own, exchange personal essays and evaluate each other's draft in a **peer review.** Focus on providing revision suggestions for at least three of the items mentioned in the chart. Explain why you think your partner's draft should be revised and what your specific suggestions are.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

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4 Edit

Once you have addressed the organization, development, and flow of ideas in your personal essay, you can look to improve the finer points of your draft. Edit for the proper use of standard English conventions, and make sure to correct any misspellings or grammatical errors.

Go to **Commas with Introductory Elements** in the **Grammar Studio** to learn more.

Language Conventions

Sensory Language Sensory language appeals to the five senses and helps the reader visualize what the writer describes. Using sensory language is an effective way of communicating your unique perspective because you can help the reader see things though your eyes and share your experiences in powerful ways.

EXAMPLES FROM TEXT	EFFECT OF SENSORY LANGUAGE
The native whites rode dusty horses, the Northern tourists chugged down the sandy village road in automobiles.	The sensory language emphasizes the contrast between the native whites and the Northern tourists as they move down the road.
For instance, when I sit in the drafty basement that is The New World Cabaret with a white person, my color comes.	The sensory language helps readers feel what it is like to sit and watch The New World Cabaret.
It constricts the thorax and splits the heart with its tempo and narcotic harmonies. This orchestra grows rambunctious, rears on its hind legs and attacks the tonal veil with primitive fury, rending it, clawing it until it breaks through to the jungle beyond.	The sensory language in this section helps readers feel the euphoria of the music and its effect on the writer. The reader can more fully enter the experience of the author when she describes it in such vivid ways.

5 Publish

Finalize your personal essay and choose a way to share it with your audience. Consider these options:

- Present your essay as a speech or video recording.
- Post your essay as a blog on a classroom or school website.

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WRITING TASK

Use the scoring guide to evaluate your personal essay.

Writing Task Scoring Guide: Personal Essay

	Organization/Progression	Development of Ideas	Use of Language and Conventions
4	• The organization is effective and logical throughout the essay. • Transition words and phrases effectively link related ideas and examples.	• The introduction engages the reader's attention and includes a thesis statement that clearly identifies the connection between the writer and a quotation. • The topic is strongly developed with relevant ideas, details, and examples from experience. • The concluding section supports the ideas presented.	• The writing reflects a consistent style. • Language is vivid and precise. • Sentence structures vary and have a rhythmic flow. • Spelling, capitalization, and punctuation are correct. • Grammar and usage are correct.
3	• The organization is confusing in a few places. • Transitions are needed in a few places to link related ideas and examples.	• The introduction could do more to arouse the reader's curiosity; the thesis statement identifies the connection between the writer and a quotation from the unit. • One or two key points could use additional support in the form of relevant ideas, vivid details, and examples from experience. • The concluding section mostly supports the ideas presented.	• The style is inconsistent in a few places. • Vague language is used in a few places. • Sentence structures vary somewhat. • Some spelling, capitalization, and punctuation mistakes occur. • Some grammatical and usage errors are repeated in the essay.
2	• The organization is confusing in some places and often doesn't follow a pattern. • More transition words and phrases are needed throughout to link ideas and examples.	• The introduction provides some information about a topic but does not include a clear connection between the writer and a quotation from the unit. • Most key points need additional support in the form of relevant ideas, vivid details, and examples from the writer's own experience. • The concluding section is confusing and does not follow from the ideas presented.	• The style is often inconsistent. • Vague, general language is used in many places. • Sentence structures barely vary, and some fragments or run-on sentences are present. • Spelling, capitalization, and punctuation are often incorrect but do not make reading difficult. • Grammar and usage are incorrect in many places, but the writer's ideas are still clear.
1	• A logical organization is not used; information is presented randomly. • Transitions are not used, making the essay difficult to understand.	• The appropriate elements of an introduction are missing. • Relevant ideas, vivid details, and examples from the writer's own experience are missing. • The essay lacks an identifiable concluding section.	• The style and tone are inappropriate for the essay. • Language is too vague or general to convey the information. • Repetitive sentence structure, fragments, and run-on sentences make the writing difficult to follow. • Spelling, capitalization, and punctuation are incorrect throughout. • Many grammatical and usage errors change the meaning.

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Reflect on the Unit

By completing your personal essay, you have created a writing product that pulls together and expresses your thoughts about the reading you have done in this unit. Now is a good time to reflect on what you have learned.

Reflect on the Essential Questions

- Review the four Essential Questions on page 569. How have your answers to these questions changed in response to the texts you've read in this unit?

- Which selections showed how people deal with rejection or isolation?

- Where is the balance between personal integrity and civic duty?

- Which selection had the most insightful perspective on the American Dream?

Reflect on Your Reading

- Which selections were the most interesting or surprising to you?

- What are some examples from the texts you've read that show connections between people? Spaces between people? Walls between people?

Reflect on the Writing Task

- What difficulties did you encounter while working on your personal essay? How might you avoid them next time?

- What part of the personal essay was the easiest and hardest to write? Why?

- What improvements did you make to your personal essay as you were revising?

UNIT 6 SELECTIONS

- "A Rose for Emily"
- "Mending Wall"
- *The Crucible*
- The Crucible Production Images
- "My Dungeon Shook: Letter to My Nephew"
- Speech on the Vietnam War, 1967
- "Ambush"
- "The Universe as Primal Scream"
- *How It Feels to Be Colored Me*
- from *The Warmth of Other Suns*
- "Poetry"
- "The Latin Deli: An Ars Poetica"

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RESOURCES

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Using a Glossary	R7
Pronunciation Key	R7
Glossary of Academic Vocabulary	R8
Glossary of Critical Vocabulary	R9
Index of Skills	R14
Index of Titles and Authors	R22
Acknowledgments	R23

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Reading Studio

Writing Studio

Speaking & Listening Studio

Grammar Studio

Vocabulary Studio

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UNIT 1
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 1.

? Essential Question	Details from Texts
Why are we bound to certain places?	
What motivates people to explore the unknown?	
What does it mean to be a stranger in a strange land?	
What happens when cultures collide?	

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UNIT 2
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 2.

? Essential Question	Details from Texts
What does oppression look like?	
How do we gain our freedom?	
How can we share power and build alliances?	
How do we transform our lives?	

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UNIT 3
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 3.

? Essential Question	Details from Texts
In what ways do we seek to remain true to ourselves?	
How do we relate to the world around us?	
What do we secretly fear?	
When should we stop and reflect on our lives?	

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UNIT 4 RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 4.

? Essential Question	Details from Texts
When is self-determination possible?	
What divides us as human beings?	
How do we face defeat?	
What is the price of progress?	

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UNIT 5
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 5.

? Essential Question	Details from Texts
To what degree do we control our lives?	
Why do humans cause harm?	
What are the consequences of change?	
What makes a place unique?	

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UNIT 6
RESPONSE LOG

Use this Response Log to record information from the texts that relates to or comments on the **Essential Questions** in Unit 6.

? Essential Question	Details from Texts
How do we deal with rejection or isolation?	
For whom is the American Dream relevant?	
When should personal integrity come before civic duty?	
What would we do if there were no limits?	

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Using a Glossary

A glossary is an alphabetical list of vocabulary words. Use a glossary just as you would a dictionary—to determine the meanings, parts of speech, pronunciation, and syllabification of words. (Some technical, foreign, and more obscure words in this book are defined for you in the footnotes that accompany many of the selections.)

Many words in the English language have more than one meaning. This glossary gives the meanings that apply to the words as they are used in the selections in this book.

The following abbreviations are used to identify parts of speech of words:

adj. adjective *adv.* adverb *n.* noun *v.* verb

Each word's pronunciation is given in parentheses. A guide to the pronunciation symbols appears in the Pronunciation Key below. The stress marks in the Pronunciation Key are used to indicate the force given to each syllable in a word. They can also help you determine where words are divided into syllables.

For more information about the words in this glossary or for information about words not listed here, consult a dictionary.

Pronunciation Key

Symbol	Examples
ă	pat
ā	pay
ä	father
âr	care
b	bib
ch	church
d	deed, milled
ĕ	pet
ē	bee
f	fife, phase, rough
g	gag
h	hat
hw	which
ĭ	pit
ī	pie, by
îr	pier
j	judge
k	kick, cat, pique
l	lid, needle* (nēd´l)
m	mum
n	no, sudden* (sud´n)
ng	thing
ŏ	pot
ō	toe
ô	caught, paw
oi	noise
o͝o	took
o͞o	boot
o͝or	lure
ôr	core
ou	out
p	pop
r	roar
s	sauce
sh	ship, dish
t	tight, stopped
th	thin
th	this
ŭ	cut
ûr	urge, term, firm, word, heard
v	valve
w	with
y	yes
z	zebra, xylem
zh	vision, pleasure, garage
ə	about, item, edible, gallop, circus
ər	butter

Sounds in Foreign Words

KH	*German* ich, ach; *Scottish* loch
N	*French*, bon (bôn)
œ	*French* feu, œuf; *German* schön
ü	*French* tu; *German* über

*In English the consonants *l* and *n* often constitute complete syllables by themselves.

Stress Marks

The relative emphasis with which the syllables of a word or phrase are spoken, called stress, is indicated in three different ways. The strongest, or primary, stress is marked with a bold mark (´). An intermediate, or secondary, level of stress is marked with a similar but lighter mark (´). The weakest stress is unmarked. Words of one syllable show no stress mark.

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GLOSSARY OF ACADEMIC VOCABULARY

adapt (ə-dăpt´) *v.* to make something suitable for a particular situation; to adjust to an environment.

ambiguous (ăm-bĭg´yōō-əs) *adj.* open to more than one interpretation.

analogy (ə-năl´ə-jē) *n.* a similarity in some respects between things that are otherwise dissimilar or a comparison based on such similarity.

clarify (klăr´ə-fī) *v. tr.* to make clear or easier to understand.

coherent (kō-hîr´ənt) *adj.* holding together in an orderly, logical, or consistent way.

confirm (kən-fôrm´) *v.* to support or establish the certainty or validity of; verify.

contemporary (kən-tĕm´pə-rĕr-ē) *adj.* belonging to the same period of time; of about the same age; current or modern.

contrary (kŏn´trĕr-ē) *adj.* opposite or opposed in character or purpose.

definitely (dĕf´ə-nĭt-lē) *adv.* in a clearly defined manner; explicitly precisely; decidedly.

denote (dĭ-nōt´) *tr. v.* to mark; indicate; to serve as a symbol or name for the meaning of; signify.

deny (dĭ-nī´) *tr. v.* to declare untrue; assert to be false; to refuse to believe.

device (dĭ-vīs´) *n.* something made for a specific purpose; a literary technique used to achieve a certain effect.

displace (dĭs-plās´) *v.* to move or force from one place or position to another.

dynamic (dī-năm´ĭk) *adj.* characterized by change, movement, or activity.

format (fôr´măt) *n.* a plan for the organization and arrangement of a specified production.

founder (foun´dər) *n.* someone who sets up, establishes, or provides the basis for something.

global (glō´bəl) *adj.* spherical in shape; worldwide; total.

ideological (ī-dē-ə-lŏj´ĭ-kəl) *adj.* based on ideas, beliefs, or doctrines.

implicit (ĭm-plĭs´ĭt) *adj.* implied or understood though not directly expressed.

infinite (ĭn´fə-nĭt) *adj.* having no boundaries or limits; immeasurably great or large.

publication (pŭb-lĭ-kā´shən) *n.* the act of making public in printed or electronic form; the product of this act.

quote (kwōt) *v.* to repeat or copy words from a source such as a book usually with an acknowledgment of the source; to give a quotation; *n.* a quotation.

revise (rĭ-vīz´) *v. intr.* to alter or edit; to reconsider and change or modify.

revolution (rĕv-ə-lōō´shən) *n.* the overthrow and replacement of a government, often through violent means.

simulated (sĭm´yə-lā-tĭd) *adj.* made in resemblance of or as a substitute for another; performed or staged in imitation of a real event or activity.

somewhat (sŭm´wŏt, -hwŏt, -wŭt, -hwŭt) *adv.* to some extent or degree.

topic (tŏp´ĭk) *n.* the subject of a speech, essay, discussion, or conversation.

unify (yōō´nə-fī) *v.* to make into or become a unit; consolidate.

unique (yōō-nēk´) *adj.* being the only one of its kind; remarkable or extraordinary.

virtual (vûr´chōō-əl) *adj.* existing or resulting in essence or effect though not in actual form; existing in the mind.

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GLOSSARY OF CRITICAL VOCABULARY

abandonment (ə-băn´dən-mĕnt) *n.* a lack of restraint or inhibition.

abdicate (ăb´dĭ-kāt) *v.* to relinquish or cede responsibility for.

abhor (ăb-hôr´) *v.* to regard with horror or loathing; detest.

abject (ăb´jĕkt) *adj.* miserable and submissive.

abstraction (ăb-străk´shən) *n.* something that is not part of the concrete, material world.

acrid (ăk´rĭd) *adj.* unpleasantly sharp, pungent, or bitter to the taste or smell.

adamant (ăd´ə-mənt) *adj.* inflexible and insistent, unchanging.

affect (ə-fĕkt´) *v.* to cause or influence.

affluence (ăf´lōō-əns) *n.* wealth.

anomalous (ə-nŏm´ə-ləs) *adj.* unusual.

apprehension (ăp-rĭ-hĕn´shən) *n.* fear or anxiety; dread.

archaic (är-kā´ĭk) *adj.* relating to, being, or characteristic of a much earlier period.

artifice (är´tə-fĭs) *n.* a clever means to an end.

atrocious (ə-trō´shəs) *adj.* evil or brutal.

augment (ôg-mĕnt´) *v.* to make (something already developed or well underway) greater, as in size, extent, or quantity.

automation (ô-tə-mā´shən) *n.* the automatic operation or control of equipment, a process, or a system.

avert (ə-vûrt´) *v.* to turn away.

belatedly (bĭ-lā´tĭd-lē) *adv.* done too late or overdue.

bravado (brə-vä´dō) *n.* a show of bravery or defiance, often in order to make a false impression or mislead someone.

cabal (kə-băl´) *n.* a group united in a secret plot.

calamity (kə-lăm´ĭ-tē) *n.* an event that brings terrible loss or lasting distress.

caliber (kăl´ə-bər) *n.* level of ability.

capacity (kə-păs´ĭ-tē) *n.* ability to hold or have something; function or role.

cardinal (kär´dn-əl) *adj.* most important; prime.

catalyst (kăt´l-ĭst) *n.* a substance, usually used in small amounts relative to the reactants, that modifies and increases the rate of a reaction without being consumed in the process.

cede (sēd) *v.* to yield or give away.

circumlocution (sûr-kəm-lō-kyōō´shən) *n.* the use of unnecessarily wordy language.

circumvent (sûr´kəm-vənt) *v.* to avoid or get around by artful maneuvering.

clave (klāv) *v.* past tense of ***cleave:*** to cling; to adhere.

codified (kŏd´ĭ-fīd´) *v.* systematically categorized and arranged.

compelled (kəm-pĕld´) *v.* forced (a person) to do something; drove or constrained.

composed (kəm-pōzd´) *adj.* self-possessed; calm.

conceivable (kən-sēv´ə-bəl) *adj.* formed or developed in the mind.

configuration (kən-fĭg-yə-rā´shən) *n.* arrangement of parts into a whole structure or pattern.

conjure (kŏn´jər) *v.* to influence or effect by or as if by magic.

conquistador (kŏng-kē´stə-dôr, kŏn-kwĭs´tə-dôr) *n.* a 16th-century Spanish soldier-explorer who took part in the defeat of the Indian civilizations of Mexico, Central America, or Peru.

consolation (kŏn´sə-lā´shən) *n.* act of giving comfort.

constitute (kŏn´stĭ-tōōt) *v.* to amount to; equal.

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contrive (kən-trīv´) *v.* to plan skillfully; to design.

contrived (kən-trīvd´) *adj.* obviously planned or calculated; not spontaneous or natural.

conventional (kən-vĕn´shə-nəl) *adj.* based on or in accordance with general agreement, use, or practice; customary.

copious (kō´pē-əs) *adj.* extensive.

defection (dē-fĕkt´shŭn) *n.* the abandonment of one social or political group in favor of another.

delicacy (dĕl´ĭ-kə-sē) *n.* something pleasing and appealing, especially a choice food.

delinquency (dĭ-lĭng´kwən-sē) *n.* shortcoming or misbehavior.

delinquent (dĭ-lĭng´kwənt) *adj.* failing to do what law or duty requires.

demurred (dĭ-mûrd´) *v.* disagreed politely or politely refused to accept a request or suggestion.

deprecate (dĕp´rĭ-kāt) *v.* to express disapproval.

deprive (dĭ-prīv´) *v.* to keep from possessing or enjoying; deny.

diligence (dĭl´ə-jəns) *n.* consistent, thorough effort and dedication.

discord (dĭs´kôrd) *n.* disagreement or conflict.

disposed (dĭ-spōzd´) *adj.* having a preference, disposition, or tendency.

disposition (dĭs-pə-zĭsh´ən) *n.* character or temperament.

distinction (dĭ-stĭngk´shən) *n.* difference in quality.

divers (di´vərz) *adj.* various; several.

efface (ĭ-fās´) *tr. v.* to rub or wipe out; erase.

elusive (ĭ-lōō´sĭv) *adj.* difficult to define.

emblem (ĕm´bləm) *n.* an identifying mark or symbol.

engross (ĕn-grōs´) *v.* to completely engage the attention or interest.

eradicate (ĭ-răd´ĭ-kāt) *v.* tear up by the roots; eliminate.

establish (ĭ-stăb´lĭsh) *v.* to formally set up; institute.

estrangement (ĭ-strānj´mənt) *n.* to make hostile, unsympathetic, or indifferent; alienate.

evince (ĭ-vĭns´) *v.* to reveal or give evidence of.

eviscerate (ĭ-vĭs´ə-rāt) *v.* to remove the necessary or important parts of.

exclusive (ĭk-sklōō´sĭv) *adj.* not allowing something else.

expedience (ĭk-spē´dē-əns) *n.* a self-interested means to an end.

expedition (ĕk-spĭ-dĭsh´ən) *n.* a journey, especially a difficult or hazardous one, undertaken after extensive planning and with a definite objective in mind.

extenuating (ĭk-stĕn´yōō-ā-tĭng) *adj.* serving to make a fault or an offense seem less serious.

extortionist (ĭk-stôr´shən-ĭst) *n.* one who obtains something by force or threat.

extremity (ĭk-strĕm´ĭ-tē) *n.* the outermost or farthest point or portion; the hand or foot.

façade (fə-säd´) *n.* false or misleading appearance.

facile (făs´əl) *adj.* easy to make or understand.

felicity (fĭ-lĭs´ĭ-tē) *n.* great happiness.

ferry (fĕr´ē) *v.* to transport (people or goods) by vehicle.

fixed (fĭkst) *adj.* firmly in position; stationary.

flotilla (flō-tĭl´ə) *n.* a fleet of small water craft.

formidable (fôr´mĭ-də-bəl) *adj.* difficult and intimidating.

frantically (frăn´tĭ-kəl-lē) *adv.* excitedly, with strong emotion or frustration.

gape (gāp, găp) *intr. v.* to stare wonderingly or stupidly, often with the mouth open.

grope (grōp) *v.* to reach about uncertainly; feel one's way.

illumination (ĭ-lōō-mə-nā´shən) *n.* awareness or enlightenment.

imperative (ĭm-pĕr´ə-tĭv) *adj.* of great importance; essential.

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impertinent (ĭm-pûr´tn-ənt) *adj.* rude; ill-mannered.

impunity (ĭm-pyōō´nĭ-tē) *n.* exemption from punishment, penalty, or harm.

inclination (ĭn-klə-nā´shən) *n.* a characteristic disposition or tendency to act in a certain way; a propensity.

incorrigible (ĭn-kôr´ĭ-jə-bəl) *adj.* incapable of being reformed or corrected.

indeterminate (ĭn-dĭ-tûr´mə-nĭt) *adj.* not precisely known.

indigenous (ĭn-dĭj´ə-nəs) *adj.* native to a land.

induced (ĭn-dyōōst´) *v.* led or moved, as to a course of action, by influence or persuasion.

ineffable (ĭn-ĕf´ə-bəl) *adj.* beyond description; inexpressible.

infinitesimal (ĭn-fĭn-ĭ-tĕs´ə-məl) *adj.* immeasurably or incalculably minute.

infraction (ĭn-frăk´shən) *n.* the act or instance of infringing, as of a law or rule; a violation.

ingenious (ĭn-jēn´yəs) *adj.* having great inventive skill and imagination.

inhumanity (ĭn-hyōō-măn´ĭ-tē) *n.* lack of pity or compassion.

insuperable (ĭn-sōō´pər-ə-bəl) *adj.* impossible to overcome.

insurgency (ĭn-sûr´jən-sē) *n.* rebellion or revolt.

intangible (ĭn-tăn´jə-bəl) *adj.* unable to be defined or understood.

interminable (ĭn-tûr´mə-nə-bəl) *adj.* seemingly endless.

internalize (ĭn-tûr´nə-līz) *v.* to take in and make an integral part of one's attitudes or beliefs.

invest (ĭn-vĕst´) *v.* to grant or endow.

lucid (lōō´sĭd) *adj.* easily understood.

malign (mə-līn´) *tr. v.* to make evil, harmful, and often untrue statements about (someone).

metaphysical (mĕt-ə-fĭz´ĭ-kəl) *adj.* based on speculative or abstract reasoning.

miscellany (mĭs´ə-lā-nē) *n.* a collection of various items, parts, or ingredients, especially one composed of diverse literary works.

mitigate (mĭt´ĭ-gāt) *v.* to lessen.

narcotic (när-kŏt´ĭk) *adj.* inducing sleep or stupor; causing narcosis.

noblesse oblige (nō-blĕs´ ō-blēzh´) *n.* the responsibility of people in a high social position to behave in a noble fashion.

oblige (ə-blīj´) *v.* to compel or require (someone) to do something.

obstinacy (ŏb´stə-nə-sē) *n.* stubbornness.

ostensibly (ŏ-stĕn´sə-blē) *adv.* apparently.

ostentatious (ŏs-tĕn-tā´shəs) *adj.* conspicuous and vulgar.

panic (păn´ĭk) *n.* sudden, overpowering feeling of fear.

parity (păr´ĭ-tē) *n.* equality, being equivalent.

patent (păt´nt) *n.* an official document granting ownership.

pathos (pā´thŏs) *n.* something that evokes pity or sympathy.

peril (pĕr´əl) *n.* imminent danger.

pertinacity (pûr-tn-ăs´ĭ-tē) *n.* firm, unyielding intent.

perturbation (pûr-tər-bā´shən) *n.* disturbance or agitation.

pigmentation (pĭg-mən-tā´shən) *n.* coloration of tissues by pigment.

platoon (plə-tōōn´) *n.* a subdivision of a company of troops consisting of two or more squads or sections and usually commanded by a lieutenant.

plausibility (plô-zə-bəl´ĭ-tē) *n.* likelihood; believability.

pliable (plī´ə-bəl) *adj.* easily bent or shaped; easily influenced, persuaded, or controlled.

poignant (poin´yənt) *adj.* physically or mentally painful.

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polarity (pō-lăr´ĭ-tē) *n.* separation to opposite sides.

ponder (pŏn´dər) *v. tr.* to think about (something) with thoroughness and care.

posse (pŏs´ē) *n.* a group of civilians temporarily authorized by officials to assist in pursuing fugitives.

postulate (pŏs´chə-lāt) *v.* to assume or assert the truth, reality, or necessity of, especially as a basis of an argument.

presaging (prĕs´ĭj-ĭng) *adj.* predicting.

pristine (prĭs´tēn) *adj.* pure or unspoiled.

project (prə -jĕkt´) *v.* to communicate or put forth.

proposition (prŏp-ə-zĭ´shən) *n.* a plan suggested for acceptance; a proposal.

prostrate (prŏs´trāt) *adj.* lying down with the head facing downward.

protrude (prō-trōōd´) *v.* to stick out or bulge.

provision (prə-vĭzh´ən) *n.* food supply.

provocation (prŏv-ə-kā´shən) *n.* the act of provoking or inciting.

recalcitrant (rĭ-kăl´sĭ-trənt) *adj.* uncooperative and resistant of authority.

reckless (rĕk´lĭs) *adj.* acting or done with a lack of care or caution.

reckoning (rĕk´ə-nĭng) *n.* a settlement of accounts.

recompense (rĕk´əm-pĕns) *n.* payment in return for something, such as a service.

regenerate (rĭ-jĕn´ə-rāt) *v.* to form, construct, or create anew.

regimen (rĕj´ə-mən) *n.* a system or organized routine of behavior.

remunerative (rĭ-myōō´nər-ə-tĭv) *adj.* bringing in money or profit.

reparations (rĕp-ə-rā´shəns) *n.* compensation or payment from a nation for damage or injury during a war.

rudiment (rōō´də-mənt) *n.* basic form.

sceptical (skĕp´tĭ-kəl) *adj.* marked by or given to doubt; questioning.

segregated (sĕg´rĭ-gāt-əd) *adj.* separated; isolated.

sentiment (sən´tə-mənt) *n.* a thought, view, or attitude, especially one based mainly on emotion instead of reason.

settlement (sĕt´l-mənt) *n.* a small community in a sparsely populated area.

sliver (slĭv´ər) *n.* a small narrow piece, portion, or plot.

specter (spĕk´tər) *n.* a ghostly apparition; a phantom.

stem (stĕm) *v.* to have or take origin or descent.

stoically (stō´ĭk-lē) *adv.* without showing emotion or feeling.

straits (strāts) *adj.* a position of difficulty, distress, or extreme need.

strive (strīv) *v.* to struggle or fight forcefully; contend.

subservience (səb-sûr´vē-əns) *n.* the condition of being subordinate in capacity or function.

summarily (sə-mĕr´ə-lē) *adv.* quickly and without ceremony.

sundry (sŭn´drē) *adj.* various or assorted.

superfluous (sōō-pûr´flōō-əs) *adj.* unnecessary.

supplant (sə-plănt´) *v.* to take the place of.

supposition (sŭp-ə-zĭsh´ən) *n.* the act of supposing; a belief or assumption.

systematize (sĭs´tə-mə-tīz) *v.* to form something into an organized plan or scheme.

tableau (tăb´lō) *n.* a dramatic scene or picture.

tepid (tĕp´ĭd) *adj.* lukewarm; indifferent.

tidings (tī´dĭngs) *pl. n.* information or news.

timid (tĭm´ĭd) *adj.* lacking self-confidence; shy.

transient (trăn´zē-ənt) *adj.* temporary; short-term.

transition (trăn-zĭsh´ən) *n.* process of change.

trifling (trī´flĭng) *adj.* frivolous; inconsequential.

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truculent (trŭk´yə-lənt) *adj.* eager for a fight; fierce.

tumultuous (tōō-mŭl´chōō-əs) *adj.* stormy, intense.

tyrannical (tĭ-răn´ĭ-kəl) *adj.* characteristic of a tyrant or tyranny; despotic and oppressive.

unalienable (ŭn-āl´yə-nə-bəl) *adj.* impossible to be taken away.

unassailable (ŭn-ə-sā´lə-bəl) *adj.* undeniable.

undulation (ŭn-jə-lə´shən, ŭn-dyə-, -də-) *n.* a regular rising and falling or movement to alternating sides; movement in waves.

unfathomed (ŭn-făth´əmd) *adj.* located at the deepest place.

unimpeded (ŭn-ĭm-pēd´əd) *adj.* not delayed or obstructed in its progress.

unremitting (ŭn-rĭ-mĭt´ĭng) *adj.* constant; never stopping.

vacant (vā´kənt) *adj.* blank, expressionless.

vanquish (văng´kwĭsh) *v.* to defeat in a contest or conflict.

venture (vĕn´chər) *v.* to risk or dare.

vindicate (vĭn´dĭ-kāt) *v.* to demonstrate or prove the validity of; justify.

virtuous (vûr´chōō-əs) *adj.* having or showing virtue, especially moral excellence.

virulent (vîr´yə-lənt) *adj.* extremely hostile or malicious.

volatile (vŏl´ə-tl) *adj.* evaporating readily at normal temperatures and pressures.

watershed (wô´tər-shĕd) *n.* a turning point, a crucial dividing line.

wring (rĭng) *v.* to obtain through force or pressure.

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ISBN 978-1-328-51106-5

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