



Cultural Perspectives

Visual Prompt: From these pictures, what can you infer about different cultures' perspectives on beauty and style?

Unit Overview

In Unit 1 you examined how culture impacts the way people communicate and interact. In this unit you will extend that investigation to include how culture affects people's perspectives on things like family and justice. You will think about how people from diverse cultures can come to understand one another through art, as well as universal human concerns.

GOALS:

- To construct a narrative that expresses a cultural perspective
- To analyze narrative techniques and use them in writing
- To examine perspectives of justice across cultures and over time
- To understand and apply the elements of argument
- To develop an argument on an issue for a specific audience, using an effective genre

ACADEMIC VOCABULARY

- evidence
- empirical evidence
- logical evidence
- anecdotal evidence
- fallacy

Literary Terms

- anaphora
- memoir
- dialogue tags
- narrative pacing
- persona

Contents

Activities

2.1	Previewing the Unit	112
2.2	Images of Cultural Identity	113
	Poetry: “Where I’m From,” by George Ella Lyon	
2.3	Cultural Narrative	117
	Memoir: Excerpt from <i>Funny in Farsi</i> , by Firoozeh Dumas	
2.4	Author’s Stylebook: Dialogue	122
	Autobiography: Excerpt from <i>Kaffir Boy</i> , by Mark Mathabane	
2.5	Author’s Stylebook: Pacing	129
	Essay: “Pick One,” by David Matthews	
LC✓	Language Checkpoint: Using Subordination and Coordination ...	134
2.6	Author’s Stylebook: Description	138
	Essay: Excerpt from “If You Are What You Eat, Then What Am I?” by Geeta Kothari	
2.7	Elements of a Graphic Novel.....	142
	Graphic Novel: Excerpt from <i>Persepolis</i> , by Marjane Satrapi	
2.8	Telling a Story with Poetry	153
	Poetry: “Woman with Kite,” by Chitra Banerjee Divakaruni	
	Poetry: “Grape Sherbet,” by Rita Dove	
2.9	Struggling with Identity: Rethinking Persona	159
	Memoir: Excerpt from <i>The Hunger of Memory</i> , by Richard Rodriguez	
	>Introducing the Strategy: Socratic Seminar	
2.10	Changes in Perspective	164
	Essay: “Thanksgiving: A Personal History,” by Jennifer New	
	Embedded Assessment 1: Writing a Narrative	174

2.11	Previewing Embedded Assessment 2 and Thinking About Argument.....	176
2.12	Justice and Culture	178
	Editorial: “Time to Assert American Values,” from <i>The New York Times</i>	
	Article: “Rough Justice,” by Alejandro Reyes	
2.13	Taking a Stand on Justice	186
	Speech: Excerpt from “On Civil Disobedience,” by Mohandas K. Gandhi	
2.14	Taking a Stand on Legal Issues	190
	Speech: “On Surrender at Bear Paw Mountain, 1877,” by Chief Joseph	
	Speech: “On Women’s Right to Vote,” by Susan B. Anthony	
2.15	Taking a Stand Against Hunger	194
	Proclamation: “Declaration of the Rights of the Child”	
	Essay: “School’s Out for Summer,” by Anna Quindlen	
2.16	Taking a Stand on Truth and Responsibility	203
	Speech: Excerpt from “One Word of Truth Outweighs the World,” by Aleksandr Solzhenitsyn	
	Speech: Excerpt from “Hope, Despair, and Memory,” Nobel Lecture by Elie Wiesel	
2.17	Taking a Stand Against Exploitation	210
	Editorial: “Diners Should Pay Attention to Workers, Not Just the Food,” by Kathleen Kingsbury	
	Embedded Assessment 2: Creating an Argument.....	215

Language & Writer’s Craft

- Dialogue (2.4)
- Sentence Variety (2.5)
- Clauses (2.6)
- Varying Sentence Beginnings (2.9)
- Organizing an Argument (2.13)



MY INDEPENDENT READING LIST

Previewing the Unit

LEARNING STRATEGIES:

Predicting, Skimming/
Scanning, Graphic Organizer



INDEPENDENT READING LINK

Read and Discuss

In the first part of this unit, you will read nonfiction narratives by writers who share aspects of their lives and cultures. For outside reading, choose fiction or nonfiction narratives that explore an aspect of culture (food, dance, art, subgroups) of interest. Discuss an independent reading selection with peers, focusing on the similarities and differences in the description of a particular aspect to your own culture.

My Notes

Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.

Making Connections

In Unit 1, you learned that all of us have a cultural identity. Writers express their cultural experiences through multiple narrative genres in both fiction and nonfiction. In this unit, you will further examine cultural influences by reading narratives expressing elements of culture. You will also look at issues of justice and how culture influences perceptions of justice. Finally, you will write an argument about an issue of justice.

Essential Questions

1. How can cultural experiences and perspectives be conveyed through memorable narratives?
2. What issues resonate across cultures, and how are arguments developed in response?

Developing Vocabulary

Predict what you think this unit is about. Use the words or phrases that stood out to you when you read the Unit Overview and the Key Terms on the Contents page.

Unpacking Embedded Assessment 1

Read the following assignment for Embedded Assessment 1:

Your assignment is to write a narrative about an incident, either real or imagined, that conveys a cultural perspective. Throughout this unit, you have studied narratives in multiple genres, and you have explored a variety of cultural perspectives. You will now select the genre you feel is most appropriate to convey a real or fictional experience that includes one or more elements of culture.

Summarize in your own words what you will need to know for this assessment. With your class, create a graphic organizer to identify the skills and knowledge needed to complete the assessment successfully. Strategize how to complete the assignment. To help you and your classmates complete the graphic organizer, review the criteria in the Scoring Guide on page 175.

Learning Targets

- Analyze poetry to identify sensory language, structure, and technique.
- Write an explanatory text citing evidence from a poem.

Preview

In this activity, you will read and analyze a poem about cultural identity.

Setting a Purpose for Reading

- Writers of fiction and nonfiction use imagery and other sensory language to add color and depth to their writing. As you read the poem on the next page, mark the text for details that appeal to your sight, hearing, touch, taste, and smell.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

George Ella Lyon (1949–) is the author of award-winning children’s books, including *Catalpa*, a book of poetry that won the Appalachian Book of the Year award, and the novel *With a Hammer for My Heart*. Lyon is often asked about her unusual first name. On her website, she explains that she was named after her uncle George and her aunt Ella.

Poetry

Where I’m From

by George Ella Lyon

I am from clothes-pins
from Clorox and carbon-tetrachloride.
I am from the dirt under the back porch.
(Black, glistening,
5 it tasted like beets.)
I am from the forsythia bush,
the Dutch Elm
whose long gone limbs I remember
as if they were my own.

LEARNING STRATEGIES:
Graphic Organizer, Think-
Pair-Share, Marking the Text

My Notes



WORD CONNECTIONS

Content Connections

Carbon tetrachloride is a poisonous chemical produced from the chemical compound methane. It was formerly used in dry cleaning, as a refrigerant, and in fire extinguishers, among other uses. Lyon is probably remembering its sweet smell.

Images of Cultural Identity

My Notes

auger: tool for boring holes

drift: be carried along by a current

GRAMMAR & USAGE Sentences and Fragments

A complete sentence includes at least one independent clause. In academic writing, it is important to make sure all of your sentences are complete. In narrative writing and in poems, however, sentence fragments can sometimes be used for effect. Notice that George Ella Lyon uses the sentence fragment “From the finger my grandfather lost to the auger, the eye my father shut to keep his sight.” How does this fragment affect the pace of the poem? What does it leave out?

10 I'm from fudge and eyeglasses,
from Imogene and Alafair.
I'm from the know-it-alls
and the pass-it-ons,
from Perk up! and Pipe down!

15 I'm from He restoreth my soul
with a cottonball lamb
and ten verses I can say myself.
I'm from Artemus and Billie's Branch,
fried corn and strong coffee.

20 From the finger my grandfather lost
to the **auger**,
the eye my father shut to keep his sight.

Under my bed was a dress box
spilling old pictures,
25 a sift of lost faces
to **drift** beneath my dreams.
I am from those moments—
snapped before I budded—
leaf-fall from the family tree.

Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** How does the speaker use sensory language in lines 3–5 to show her memories of her family culture?

2. **Key Ideas and Details:** What is the central idea of the poem? What details does the speaker use to help readers understand the central idea?

Working from the Text

3. Record textual evidence of the speaker’s use of sensory details in the poem using the table below.

Sight	Hearing	Touch	Taste	Smell

4. With a partner, discuss the textual evidence that you recorded in the table. How did the inclusion of sensory language help convey the speaker’s culture?

My Notes

5. Notice the speaker’s use of **anaphora**—the repetition of a word or phrase at the beginning of a line. The speaker repeats “I am from” (or “I’m from”) in each stanza. What does each use of the phrase reveal about her identity? How does the repetition provide structure to the free verse?

Literary Terms

Anaphora is the repetition of the same word or group of words at the beginning of two or more clauses or lines.

Check Your Understanding

How would you describe the culture reflected in Lyon’s poem? What clues from the poem helped you to form your description?

Images of Cultural Identity

My Notes

Writing to Sources: Explanatory Text

Write an essay to explain how the author uses imagery and specific words and phrases to convey a sense of family culture and identity. How do these images reflect a particular aspect of culture? Be sure to:

- Begin with a clear thesis that states an aspect of culture explored in the poem.
- Include direct quotations and specific examples from the text. Introduce and punctuate all quotations correctly.
- Use a coherent organizational structure and make connections between specific words or images and the ideas conveyed.

Learning Targets

- Analyze a narrative and identify key narrative components.
- Identify and analyze aspects of culture presented in literature.

Elements of Narrative

You have likely written several narratives by now in your various courses. Personal narratives are a type of nonfiction text in which a writer shares something from his or her own experience. They are written in the narrative mode, and share many techniques with fictional texts: a setting, a sequence of events, a point of view, a theme, and characters (real or imagined).

Preview

In this activity, you will read a **memoir** and analyze the narrative techniques that the author uses to tell her story.

Setting a Purpose for Reading

- The following text is a memoir, which is a type of personal narrative. In her memoir, Dumas writes about her experience as a newcomer to the United States and how she and her family adjust to a different culture. As you read the text, annotate it and make notes in the My Notes space as you find important narrative elements.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Born in Abadan, Iran, writer Firoozeh Dumas spent much of her childhood living in California. She credits her father—a Fulbright scholar and engineer who attended Texas A&M University—and his fondness for humorous storytelling with inspiring her to write stories of her own. After the events of September 11, 2001, friends urged Dumas to publish her stories as a way to remind readers of the humor and humanity of Middle Eastern cultures.

LEARNING STRATEGIES:
Marking the Text, Graphic Organizer

My Notes

Literary Terms

A **memoir** is an account of the personal experiences of the author. It is also an autobiographical account.



WORD CONNECTIONS

Multiple Meaning Words

The word *account* has different meanings. As a noun, *account* can mean a narrative of events, which is its use in describing a memoir as an account. It may also mean a financial record, such as a bank account or a credit card account. As a verb, *account* means to give an explanation, as in this sentence: “How would you account for the missing footballs?”

GRAMMAR & USAGE

Syntax

Syntax is the way a writer organizes the words, phrases, and clauses of sentences. The use of subordinate structures, such as subordinate clauses and appositives, lengthens a sentence, allowing more details to be packed into it. Notice that the opening sentence contains an introductory adverbial clause and an appositive. What details do these sentence parts add? Notice also that in the opening complex sentence, the main clause comes last, requiring the reader to complete the whole sentence to understand the meaning.

As you read, identify the author’s syntactical choices, and consider their effects on the flow, rhythm, and content of the memoir.

facilitate: make easier

prestigious: high status

My Notes

Memoir

from **Funny in Farsi**

by Firoozeh Dumas

1 When I was seven, my parents, my fourteen-year-old brother, Farshid, and I moved from Abadan, Iran, to Whittier, California. Farid, the older of my two brothers, had been sent to Philadelphia the year before to attend high school. Like most Iranian youths, he had always dreamed of attending college abroad and, despite my mother’s tears, had left us to live with my uncle and his American wife. I, too, had been sad at Farid’s departure, but my sorrow soon faded—not coincidentally, with the receipt of a package from him. Suddenly, having my brother on a different continent seemed like a small price to pay for owning a Barbie complete with a carrying case and four outfits, including the rain gear and mini umbrella.

2 Our move to Whittier was temporary. My father, Kazem, an engineer with the National Iranian Oil Company, had been assigned to consult for an American firm for about two years. Having spent several years in Texas and California as a graduate student, my father often spoke about America with the eloquence and wonder normally reserved for a first love. To him, America was a place where anyone, no matter how humble his background, could become an important person. It was a kind and orderly nation full of clean bathrooms, a land where traffic laws were obeyed and where whales jumped through hoops. It was the Promised Land. For me, it was where I could buy more outfits for Barbie.

3 We arrived in Whittier shortly after the start of second grade; my father enrolled me in Leffingwell Elementary School. To **facilitate** my adjustment, the principal arranged for us to meet my new teacher, Mrs. Sandberg, a few days before I started school. Since my mother and I did not speak English, the meeting consisted of a dialogue between my father and Mrs. Sandberg. My father carefully explained that I had attended a **prestigious** kindergarten where all the children were taught English. Eager to impress Mrs. Sandberg, he asked me to demonstrate my knowledge of the English language. I stood up straight and proudly recited all that I knew: “White, yellow, orange, red, purple, blue, green.”

4 The following Monday, my father drove my mother and me to school. He had decided that it would be a good idea for my mother to attend school with me for a few weeks. I could not understand why two people not speaking English would be better than one, but I was seven, and my opinion didn’t matter much.

5 Until my first day at Leffingwell Elementary School, I had never thought of my mother as an embarrassment, but the sight of all the kids in the school staring at us before the bell rang was enough to make me pretend I didn’t know her. The bell finally rang and Mrs. Sandberg came and escorted us to class. Fortunately, she had figured out that we were precisely the kind of people who would need help finding the right classroom.

6 My mother and I sat in the back while all the children took their assigned seats. Everyone continued to stare at us. Mrs. Sandberg wrote my name on the board: F-I-R-O-O-Z-E-H. Under my name, she wrote “I-R-A-N.” She then pulled down a map of the world and said something to my mom. My mom looked at me and asked me what she had said. I told her that the teachers probably wanted her to find Iran on the map.

7 The problem was that my mother, like most women of her generation, had been only briefly educated. In her era, a girl’s **sole** purpose in life was to find a husband. Having an education ranked far below more desirable **attributes** such as the ability to serve tea or prepare baklava. Before her marriage, my mother, Nazireh, had dreamed of becoming a midwife. Her father, a fairly **progressive** man, had even refused the two earlier suitors who had come for her so that his daughter could pursue her dream. My mother planned to obtain her diploma, then go to Tabriz to learn midwifery from a teacher whom my grandfather knew. Sadly, the teacher died unexpectedly, and my mother’s dreams had to be buried as well.

8 Bachelor No. 3 was my father. Like the other suitors, he had never spoken to my mother, but one of his cousins knew someone who knew my mother’s sister, so that was enough. More important, my mother fit my father’s physical requirements for a wife. Like most Iranians, my father preferred a fair-skinned woman with straight, light-colored hair. Having spent a year in America as a Fulbright scholar, he had returned with a photo of a woman he found attractive and asked his older sister, Sedigeh, to find someone who resembled her. Sedigeh had asked around, and that is how at age seventeen my mother officially gave up her dreams, married my father, and had a child by the end of the year.

9 As the students continued staring at us, Mrs. Sandberg gestured to my mother to come up to the board. My mother reluctantly obeyed. I cringed. Mrs. Sandberg, using a combination of hand gestures, started pointing to the map and saying, “Iran? Iran? Iran?” Clearly, Mrs. Sandberg had planned on incorporating us into the day’s lesson. I only wished she had told us that earlier so we could have stayed home.

10 After a few awkward attempts by my mother to find Iran on the map, Mrs. Sandberg finally understood that it wasn’t my mother’s lack of English that was causing a problem, but rather her lack of world geography. Smiling graciously, she pointed my mother back to her seat. Mrs. Sandberg then showed everyone, including my mother and me, where Iran was on the map. My mother nodded her head, acting as if she had known the location all along but had preferred to keep it a secret. Now all the students stared at us, not just because I had come to school with my mother, not because we couldn’t speak their language, but because we were stupid. I was especially mad at my mother, because she had **negated** the positive impression I had made previously by reciting the color wheel. I decided that starting the next day, she would have to stay home.

11 The bell finally rang and it was time for us to leave. Leffingwell Elementary was just a few blocks from our house and my father, grossly underestimating our ability to get lost, had assumed that my mother and I would be able to find our way home. She and I wandered aimlessly, perhaps hoping for a shooting star or a talking animal to help guide us back. None of the streets or houses looked familiar. As we stood pondering our predicament, an enthusiastic young girl came leaping out of her house and said something. Unable to understand her, we did what we had done all day: we smiled. The girl’s mother joined us, then gestured for us to follow her inside. I assumed that the girl, who appeared to be the same age as I, was a student at Leffingwell Elementary; having us inside her house was probably akin to having the circus make a personal visit.

My Notes

sole: only
attributes: qualities

progressive: liberal

negated: canceled out

Cultural Narrative

My Notes

12 Her mother handed us a telephone, and my mother, who had, thankfully, memorized my father’s work number, called him and explained our situation. My father then spoke to the American woman and gave her our address. This kind stranger agreed to take us back to our house.

13 Perhaps fearing that we might show up at their doorstep again, the woman and her daughter walked us all the way to our front porch and even helped my mother unlock the unfamiliar door. After making one last futile attempt at communication, they waved good-bye. Unable to thank them in words, we smiled even more broadly.

14 After spending an entire day in America, surrounded by Americans, I realized that my father’s description of America had been correct. The bathrooms were clean and the people were very, very kind.

Second Read

- Reread the memoir to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: In paragraph 3, the narrator visits her new school for the first time. What does the narrator’s first encounter with the school setting indicate about her?

2. Craft and Structure: In paragraph 7, Dumas tells us that her “mother’s dreams had to be buried as well.” Why do you think the author chooses to use this figure of speech to describe the event?

3. Key Ideas and Details: How does Dumas feel on her first day of school in America? What evidence in the text supports this idea?

4. Craft and Structure: Why does Dumas use an adult narrator to reflect on her experiences as a 7-year-old?

5. **Key Ideas and Details:** Reread the last sentence of the text. How could you use the descriptions of Dumas’s emotions and her statement that “the people were very, very kind” to state the theme of the text?

Working from the Text

6. Use this graphic organizer to record specific details from the text.

Narrative Elements	Details from the Narrative
Setting(s)	
Character(s)	
Point of View	
Sequence of Events	
Theme	

Check Your Understanding

Reread the description of Dumas’s mother’s lack of education. Discuss with a partner: How can adding background information about a character add depth to a character in a narrative?

Writing to Sources: Explanatory Text

Write an essay to explain how the incidents portrayed in the narrative make a point about a particular aspect of culture. Which aspect of culture is the focus of the narrative? What narrative elements does the author incorporate, and how do they contribute to the overall purpose of the memoir? Be sure to:

- Begin with a clear thesis statement that states the author’s point.
- Include direct quotations and specific examples and other relevant evidence from the text. Introduce and punctuate all quotations correctly.
- Organize your ideas and information in a way that highlights important connections and distinctions.

My Notes

LEARNING STRATEGIES:

Marking the Text, Paraphrasing, Graphic Organizer, Think-Pair-Share, Discussion Groups

My Notes

Literary Terms

Dialogue tags are the phrases that attribute the quotation to the speaker; for example, *she said* or *he bellowed*.

Learning Targets

- Analyze the narrative technique of dialogue in an autobiography.
- Write a narrative using direct and indirect dialogue.

Dialogue

Authors use a variety of techniques to create narratives that make their stories come alive on the page. Authors use dialogue to provide the reader with information about a character, to provide background information, and to advance the plot. You may have noticed that the previous narrative contained almost no dialogue, which served to emphasize the confusion and embarrassment, as well as the humor, of the situation.

Dialogue may be either direct or indirect. Indirect dialogue is a paraphrase of what is said by a character or narrator. This dialogue does not need quotation marks.

Example: When my mother began dropping hints that I would soon be going to school, I vowed never to go to school because it was a waste of time.

Direct dialogue is the exact words spoken by a person. This dialogue uses quotation marks and **dialogue tags**.

Example: "This time next fall, you will be in school," hinted my mother.
"Why would I go to school? You'll never see me wasting my time at school!" I vowed.

Take a moment and think about a person you know who tells great stories. What is it about their storytelling that makes it so good? One thing that they probably do is change the way that they say things as they tell the story. With a partner, quickly generate a list of dialogue tags other than "said" that good storytellers use.

Preview

In this activity, you will read an excerpt from an autobiography to analyze the author's use of dialogue and then use dialogue when writing your own narrative.

Setting a Purpose for Reading

- As you read the excerpt for the elements of a narrative, also annotate the text, noting the impact of the dialogue and dialogue tags on the story and the characters.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Mark Mathabane (1960–) was born in South Africa just outside Johannesburg. He spent his childhood in an unheated shack with no electricity and no running water. Mathabane and his family lived in fear of the police who enforced the law of apartheid—sometimes violently. In 1978, Mathabane secured a tennis scholarship to a college in South Carolina. He later graduated from Dowling College in New York. During his writing career, Mathabane has produced several works of nonfiction as well as three recent novels. *Kaffir Boy* is Mathabane’s story of his childhood living under apartheid.

Autobiography

from **Kaffir Boy**

by Mark Mathabane

1 When my mother began dropping hints that I would soon be going to school, I vowed never to go because school was a waste of time. She laughed and said, “We’ll see. You don’t know what you’re talking about.” My philosophy on school was that of a gang of ten-eleven-and twelve-year-olds whom I so revered that their every word seemed that of an oracle.

2 These boys had long left their homes and were now living in various neighborhood junkyards, making it on their own. They slept in abandoned cars, smoked glue and benzene, ate pilchards and brown bread, sneaked into the white world to caddy and, if unsuccessful, came back to the township to steal beer and soda bottles from shebeens, or goods from the Indian traders on First Avenue. Their lifestyle was exciting, adventurous and full of surprises; and I was attracted to it. My mother told me that they were no-gooders, that they would amount to nothing, that I should not associate with them, but I paid no heed. What does she know? I used to tell myself. One thing she did not know was that the gang’s way of life had captivated me wholly, particularly their philosophy on school: they hated it and considered an education a waste of time.

3 They, like myself, had grown up in an environment where the value of an education was never emphasized, where the first thing a child learned was not how to read and write and spell, but how to fight and steal and rebel; where the money to send children to school was grossly lacking, for survival was first priority. I kept my membership in the gang, knowing that for as long as I was under its influence, I would never go to school.

4 One day my mother woke me up at four in the morning.

5 “Are they here? I didn’t hear any noises,” I asked in the usual way.

6 “No,” my mother said. “I want you to get into that washtub over there.”

7 “What!” I balked, upon hearing the word *washtub*. I feared taking baths like one feared the plague. Throughout seven years of hectic living the number of baths I had taken could be counted on one hand with several fingers missing. I simply had no natural inclination for water; cleanliness was a trait I still had to acquire. Besides, we had only one bathtub in the house, and it constantly sprung a leak.

My Notes



INDEPENDENT READING LINK

Read and Discuss

Discuss with peers how the texts you have read in class and independently depict the role of education in different cultures. Compare and contrast this with your own views and perspectives on education. How does reading other perspectives help you understand the role of education in society? Discuss how your reading contributes to an understanding of the Essential Question, “How can cultural experiences and perspectives be conveyed through memorable narratives?”

Author's Stylebook: Dialogue

GRAMMAR & USAGE Punctuation

Quotation marks enclose direct dialogue. Punctuating dialogue correctly allows readers to easily understand when characters in a story are speaking. Ending punctuation marks generally are placed inside the quotation marks. Notice the placement of quotation marks and other punctuation in the following sentences from *Kaffir Boy*:

“Are you ready?” Granny asked my mother.

My Notes

lavishly: richly

8 “I said get into that tub!” My mother shook her finger in my face.

9 Reluctantly, I obeyed, yet wondered why all of a sudden I had to take a bath. My mother, armed with a scropbrush and a piece if Lifebouy soap, purged me of years and years of grime till I ached and bled. As I howled, feeling pain shoot through my limbs as the thistles of the brush encountered stubborn callouses, there was a loud knock at the door.

10 Instantly my mother leaped away from the tub and headed, on tiptoe, toward the bedroom. Fear seized me as I, too, thought of the police. I sat frozen in the bathtub, not knowing what to do.

11 “Open up, Mujaji [my mother’s maiden name],” Granny’s voice came shrilling through the door. “It’s me.”

12 My mother heaved a sigh of relief; her tense limbs relaxed. She turned and headed to the kitchen door, unlatched it and in came Granny and Aunt Bushy.

13 “You scared me half to death,” my mother said to Granny. “I had forgotten all about your coming.”

14 “Are you ready?” Granny asked my mother.

15 “Yes—just about,” my mother said, beckoning me to get out of the washtub.

16 She handed me a piece of cloth to dry myself. As I dried myself, questions raced through my mind: What’s going on? What’s Granny doing at our house this ungodly hour of the morning? And why did she ask my mother, “Are you ready?” While I stood debating, my mother went into the bedroom and came out with a stained white shirt and a pair of faded black shorts.

17 “Here,” she said, handing me the togs, “put these on.”

18 “Why?” I asked.

19 “Put them on I said!”

20 I put the shirt on; it was grossly loose-fitting. It reached all the way down to my ankles. Then I saw the reason why: it was my father’s shirt!

21 “But this is Papa’s shirt,” I complained. “It don’t fit me.”

22 “Put it on,” my mother insisted. “I’ll make it fit.”

23 “The pants don’t fit me either,” I said. “Whose are they anyway?”

24 “Put them on,” my mother said. “I’ll make them fit.”

25 Moments later I had the garments on; I looked ridiculous. My mother started working on the pants and shirt to make them fit. She folded the shirt in so many intricate ways and stashed it inside the pants, they too having been folded several times at the waist. She then chocked the pants at the waist with a piece of sisal rope to hold them up. She then **lavishly** smeared my face, arms and legs with a mixture of pig’s fat and Vaseline. “This will insulate you from the cold,” she said. My skin gleamed like the morning star and I felt as hot as the centre of the sun and smelled God knows like what. After embalming me, she headed to the bedroom.

- 26 “Where are we going, Gran’ma?” I said, hoping that she would tell me what my mother refused to tell me. I still had no idea I was about to be taken to school.
- 27 “Didn’t your mother tell you?” Granny said with a smile. “You’re going to start school.”
- 28 “What!” I gasped, leaping from the chair where I was sitting as if it were made of hot lead. “I am not going to school!” I blurted out and raced toward the kitchen door.
- 29 My mother had just reappeared from the bedroom and guessing what I was up to, she yelled, “Someone get the door!”
- 30 Aunt Bushy immediately barred the door. I turned and headed for the window. As I leaped for the windowsill, my mother lunged at me and brought me down. I tussled, “Let go of me! I don’t want to go to school! Let me go!” but my mother held fast onto me.
- 31 “It’s no use now,” she said, grinning triumphantly as she pinned me down. Turning her head in Granny’s direction, she shouted, “Granny! Get a rope quickly!”
- 32 Granny grabbed a piece of rope nearby and came to my mother’s aid. I bit and clawed every hand that grabbed me, and howled protestations against going to school; however, I was no match for the two determined **matriarchs**. In a jiffy they had me **bound**, hand and feet.
- 33 “What’s the matter with him?” Granny, bewildered, asked my mother. “Why did he suddenly turn into an imp when I told him you’re taking him to school?”
- 34 “You shouldn’t have told him that he’s being taken to school,” my mother said. “He doesn’t want to go there. That’s why I requested you come today, to help me take him there. Those boys in the streets have been a bad influence on him.”
- 35 As the two matriarchs hauled me through the door, they told Aunt Bushy not to go to school but stay behind and mind the house and the children.

Second Read

- Reread the autobiography to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** How does Mathabane hint that his life is about to change on the day in which this scene takes place? Name three events from the text and explain how you know they signal something unusual is going to happen.

My Notes

matriarchs: ruling women of the family
bound: tied up

Author's Stylebook: Dialogue

My Notes

2. **Key Ideas and Details:** What details from Mathabane's life explain why he is so determined not to go to school?

3. **Craft and Structure:** Mathabane chooses to use mostly indirect dialogue in the beginning of the story and mostly direct dialogue at the end. What effect do his choices have on the pacing of the story? Why do you think he makes these choices?

4. **Craft and Structure:** Describe how the author uses active verbs to develop his characters in the part of the scene after the narrator is told he will be going to school.

5. **Craft and Structure:** The word *protestations* on page 125 means nearly the same as the simpler word *protests*. Why might the author have chosen to use a more formal and elaborate version of the word in this scene?

Working from the Text

6. Use this graphic organizer to record specific details from the text.

Narrative Elements	Details from the Narrative
Setting(s)	
Character(s)	
Point of View	
Sequence of Events	
Theme	

My Notes

Language and Writer's Craft: Dialogue

Writers may begin a sentence with dialogue, or they may use a comma or a colon to introduce direct dialogue that comes later in a sentence. Commas are used to introduce shorter quotations, and colons are sometimes used for longer quotations.

Dialogue beginning a sentence:

“You scared me half to death,” my mother said to Granny. “I had forgotten all about your coming.”

Dialogue introduced using a comma:

And why did she ask my mother, “Are you ready?”

Dialogue introduced using a colon:

I stood up straight and proudly recited all that I knew: “White, yellow, orange, red, purple, blue, green.”

PRACTICE Consider the following excerpt from *Kaffir Boy*:

As I dried myself, questions raced through my mind: What’s going on? What’s Granny doing at our house this ungodly hour of the morning?

Notice that a colon is used to introduce the narrator’s thoughts, but quotation marks are not used. Authors differ in their treatment of a narrator’s thoughts. This author chooses not to punctuate them as quoted words. Other authors might use italics or quotation marks to set these thoughts apart from the rest of the text. Add quotation marks to punctuate these quoted questions as direct quotes introduced by a colon.

Author's Stylebook: Dialogue

My Notes

7. Look back through the text you just read and find examples of direct and indirect dialogue. List and label them in the chart that follows. Practice the two methods of writing dialogue by paraphrasing the examples of direct dialogue and rewriting indirect dialogue as direct dialogue, being sure to punctuate it correctly.

Dialogue	Practice Writing Dialogue
<p>When my mother began dropping hints that I would soon be going to school, I vowed never to go to school because it was a waste of time.</p>	<p>“This time next fall, you will be in school,” hinted my mother. “Why would I go to school? You’ll never see me wasting my time at school!” I vowed.</p>

8. **Collaborative Discussion:** Return to the excerpt and review the dialogue between Mathabane and his mother. Discuss with your group the impact of the dialogue on the development of the characters and the narrative. How does the author use dialogue to create the relationship between mother and son? Support your thinking with details from the story that illustrate the culture of family.

Narrative Writing Prompt

Write a personal narrative about a memorable experience from your own childhood that illustrates one perspective or attitude from your culture. Consider the impact your family and culture had on your experience. Be sure to:

- Introduce the character(s) and setting for the narrative.
- Provide a well-structured sequence of events and a conclusion that reflects on the impact of the experience.
- Incorporate direct and indirect dialogue to aid in the development of your narrative, and punctuate dialogue correctly.
- Use precise words and phrases and sensory language.

Learning Targets

- Analyze the narrative techniques writers use to create a sense of pacing in a narrative.
- Apply pacing to my own writing.

Pacing

Narrative pacing is an important part of telling a good story. A writer controls the rhythm of a narrative with specific choices in sentence length, word choice, and details. For example, a series of short sentences can heighten suspense and increase the pace, while a series of long sentences may slow the pace.

Preview

In this activity, you will read an essay and analyze its pacing. In addition, you will write your own narrative using the techniques you have learned so far in this unit.

Setting a Purpose for Reading

- As you read the following essay, mark the text and write notes about where the pacing or rhythm of the narrative changes and how these changes in pacing affect you as a reader.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

David Matthews is the author of the memoir *Ace of Spades* published in 2007 by Henry Holt and Co. He is the son of an African American father and a Jewish mother. In his memoir, Matthews tells of growing up racially mixed in Baltimore, Maryland during the 1970s and '80s. The following essay was adapted from his memoir and printed in *The New York Times Magazine* on January 21, 2007.

Essay

Pick One

by David Matthews
The New York Times

1 In 1977, when I was nine, my father and I moved away from the protected Maryland suburbs of Washington—and away from his latest wife, my latest stepmother—to my grandmother's apartment in inner-city Baltimore. I had never seen so many houses connected to one another, block after block, nor so many people on streets, marble stoops and corners. Many of those people, I could not help noticing, were black. I had never seen so many black people in all my life.

LEARNING STRATEGIES:

Graphic Organizer, Think-Pair-Share, Marking the Text

Literary Terms

Narrative pacing refers to the speed at which a narrative moves. A writer slows pacing with more details and longer sentences. Fewer details and shorter sentences have the effect of increasing the pace.

GRAMMAR & USAGE Semicolon

Writers use a semicolon to join independent clauses when two or more clauses are of equal importance. In paragraph 2, notice the sentence “I was black, too, though I didn’t look it; and I was white, though I wasn’t quite.” In this sentence, the two independent clauses are about two aspects of the same problem. In paragraph 7, notice the sentence “I didn’t contemplate the segregation; it was simply part of the new physical geography, and I was no explorer; I was a weak-kneed outsider, a yellowed freak.” How do the independent clauses relate to one another?

My Notes

Author's Stylebook: Pacing

GRAMMAR & USAGE

Dashes

Dashes can provide emphasis. Notice the dash used in this sentence: “I froze, and said nothing—for the time being.” Here, the phrase “for the time being” is emphasized. Dashes can also set off parenthetical information, as in this sentence: “And though I was used to some measure of instability—various apartments, sundry stepmothers and girlfriends—I had always gone to the same redbrick single-level school.” With this usage, the dash places more emphasis on the set-off content than parentheses would do.

render: pronounce

equine: horselike

stumped: baffled

partisan: of one belief

avidity: eagerness

clause: part of a legal document

My Notes

vicarious: lived through another person

2 I was black, too, though I didn't look it; and I was white, though I wasn't quite. My mother, a woman I'd never really met, was white and Jewish, and my father was a black man who, though outwardly hued like weak coffee, was—as I grew to learn—stridently black nationalist in his views and counted Malcolm X¹ and James Baldwin² among his friends. I was neither blessed nor cursed, depending on how you looked at it, with skin milky enough to classify me as white or swarthy enough to **render** me black. But before moving from our integrated and idyllic neighborhood, I really knew nothing of “race.” I was pretty much just a kid, my full-time gig. And though I was used to some measure of instability—various apartments, sundry stepmothers and girlfriends—I had always gone to the same redbrick single-level school. Nothing prepared me for walking into that public-school classroom, already three weeks into fourth grade. I had never felt so utterly on my own.

3 Mrs. Eberhard, my new homeroom teacher, made an introduction of sorts, and every student turned around to study me. The black kids, who made up more than 80 percent of the school's population, ranged in shades from butterscotch to Belgian chocolate, but none had my sallow complexion, nor my fine, limp hair. And the white kids, a salting of red and alabaster faces, had noses that were tapered and blunted, free of the slightly **equine** flare of my own, and lips that unobtrusively parted their mouths, in contrast to the thickened slabs I sucked between my teeth.

4 In the hallway, on the way to class, black and white kids alike herded around me. Then the question came: “What are you?”

5 I was **stumped**. No one had ever asked what I was before. It came buzzing at me again, like a hornet shaken from its hive. The kids surrounded me, pressing me into a wall of lockers. What are you? Hey, he won't answer us. Look at me. What are you? He's black. He looks white! No way, he's too dark. Maybe he's Chinese!

6 They were rigidly **partisan**. The only thing that unified them was their inquisitiveness. And I had a hunch, based on their **avidity**, that the question had a wrong answer. There was black or white. Pick one. Nowhere in their ringing questions was the elastic **clause**, mixed. The choice was both necessary and impossible: identify myself or have it done for me. I froze, and said nothing—for the time being.

7 At lunchtime that first day, teetering on the edge of the cafeteria, my eyes scanned the room and saw an island of white kids in a sea of black faces. I didn't contemplate the segregation; it was simply part of the new physical geography, and I was no explorer; I was a weak-kneed outsider, a yellowed freak.

8 In some way I wasn't fully aware of, urban black people scared me. I didn't know how to play the dozens or do double Dutch. I didn't know the one about how your mama's so dumb she failed her pap test. I didn't know that with the wrong intonation, or the wrong addressee, any mention of one's mama could lead to a table-clearing brawl. The black kids at school carried a loose, effortless charge that crackled through their interactions. They were alive and cool. The only experience I had with cool had been **vicarious**, watching my father and his bebop-era revolutionary friends, and feeling their vague sense of disappointment when I couldn't mimic their behavior. The black kids reminded me of home, but the white kids reminded me of myself, the me I saw staring back in the mirror. On that day, I came to believe that if I had said I was black, I would have had to spend the rest of my life convincing my own people.

¹ **Malcolm X** (1925–1965) was an African American minister and civil rights activist who was assassinated in 1965.

² **James Baldwin** (1924–1987) was an African American writer and social critic.

9 Lunch tray in hand, I made a final and (at least I like to tell myself) psychologically logical choice, one I would live with, and wrestle with, for a full decade to come: I headed toward the kids who looked most like me. Goofy bell-bottoms and matching Garanimals? Check. Seventies mop-top? Check. Then a ruddy boy with blond bangs lopped off at the eyebrows looked up from his Fantastic Four comic book, caught my eye across the cafeteria, scooched over in his seat and nodded me over.

10 That was it. By the code of the cafeteria table, which was just as binding in that time and place as the laws of Jim Crow³ or Soweto⁴, I was white.

Second Read

- Reread the essay to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What contrast does Matthews make between his old neighborhood and his new one?

2. **Craft and Structure:** Identify Matthews’s purpose in telling this story from his childhood. How does his use of narrative elements in the essay help him to achieve his purpose?

3. **Knowledge and Ideas:** Matthews makes the point that the “code of the cafeteria table ... was just as binding in that time and place as the laws of Jim Crow or Soweto.” During the 20th century, the laws Matthews refers to enforced segregation of black and white people in the United States and South Africa. Does his essay prove that his comparison is valid?

My Notes

³ **Jim Crow** is a name given to laws that enforced racial segregation in the United States from after the Civil War until 1965.

⁴ **Soweto** is a part of a city in South Africa where black Africans lived under the policy of apartheid.

Author's Stylebook: Pacing

My Notes

Working from the Text

Language and Writer's Craft: Sentence Variety

A variety of sentence types gives prose a natural rhythm. Simple sentences consist of one independent clause. Compound sentences consist of two independent clauses joined by a coordinating conjunction. Complex sentences consist of an independent clause and one or more subordinate clauses. Compound-complex sentences have two or more independent clauses as well as at least one subordinate clause.

Consider these examples from the essay:

Simple Sentence: "I had never felt so utterly on my own."

Compound Sentence: "Mrs. Eberhard, my new homeroom teacher, made an introduction of sorts, and every student turned around to study me."

Complex Sentence: "I was neither blessed nor cursed, depending on how you looked at it, with skin milky enough to classify me as white or swarthy enough to render me black."

Compound-Complex Sentence: "I was black, too, though I didn't look it; and I was white, though I wasn't quite."

PRACTICE With a partner, reread the essay looking for at least one example of each of these sentence types. Then write your own examples.

Sentence Type	Example from Text	Original Example
Simple (one independent clause)		
Compound (two or more independent clauses)		
Complex (one independent clause and at least one dependent clause)		
Compound-complex (two or more independent clauses and at least one dependent clause)		

4. What is the overall impact of sentence variety on the pacing of the essay? Provide details from the text to support your answer.

Narrative Writing Prompt

Write a narrative about a time when you made an important decision about yourself. Vary the pacing in your narrative by working in simple, compound, complex, and compound-complex sentences. Be sure to:

- Use descriptive details to help the reader understand your story.
- Provide a smooth progression of experiences or events, using transitions to move through the story.
- Vary the pacing through the use of details and sentence types and lengths.

Check Your Understanding

After completing your narrative, work with a partner and share your stories. Identify the change in pacing and the sentence types each of you used in your stories.

My Notes

Language Checkpoint: Using Subordination and Coordination

Learning Targets

- Understand the difference between subordinate and coordinate clauses.
- Use subordinating and coordinating conjunctions correctly when writing.

Understanding Subordination and Coordination

To understand subordination and coordination, you must first understand independent and dependent clauses.

independent clause: a phrase that contains a subject and a verb and expresses a complete thought; can stand alone as a complete sentence

Example: David Matthews is the author of the memoir *Ace of Spades*, published in 2007 by Henry Holt and Co.

dependent (or subordinate) clause: a phrase that contains a subject and verb but does not express a complete thought; cannot stand alone as a complete sentence

Example: Although he is the son of an African American father

1. Read the following clauses, and identify whether they are independent or dependent.

	Clause	I/D
a.	Matthew tells of growing up in Baltimore, Maryland, during the '70s and '80s	
b.	Although he was considered racially mixed	
c.	The essay was adapted from his memoir	

Using Coordinating Conjunctions

Coordinating conjunctions are words that join two or more words (or phrases) of equal importance.

The Seven Coordinating Conjunctions			
and	or	for	so
but	nor	yet	

2. Use each coordinating conjunction one time to complete the sentences. Choose the best option based on context.
 - a. The black kids reminded me of home, _____ the white kids reminded me of myself.
 - b. I was stumped, _____ no one had ever asked me what I was before.
 - c. Matthews's old neighborhood was integrated, _____ he didn't have to think about his race at school.
 - d. Mrs. Eberhard, my new homeroom teacher, made an introduction of sorts, _____ every student turned around to study me.
 - e. There was black, _____ there was white. I had to pick one.
 - f. I did not want to choose, _____ did I want a choice forced upon me.
 - g. I was in a classroom full of students, _____ I had never felt so utterly on my own.

Using Subordinating Conjunctions

Subordinating conjunctions are words that join two clauses, making one of them subordinate to, or less important than, the other.

Quick Guide to Subordinating Conjunctions			
after	before	in order to	when
although (though)	even if	since	whenever
as (as if)	even though	unless	whether
because	if	until	while

3. Read the following independent clauses. Choose a subordinating conjunction to join them, and write your sentence below.

I was used to some measure of instability.

I had always gone to the same redbrick single-level school.

4. Show your sentence to a partner. Did you use the same subordinating conjunction? If not, how does the meaning of the sentence change?

5. For each of the following sentences, select the subordinating conjunction that would clearly tie the dependent clause to the independent one. Make sure that the word fits the meaning within the sentence.

a. _____ my skin was milky enough to classify me as white, I was swarthy enough to be rendered black. (Although, Because, Since)

b. _____ I moved away from our integrated and idyllic neighborhood, I really knew nothing of “race.” (Because, Before, Whenever)

6. Share your answers with a partner, and be prepared to explain why your answer is correct. Discuss how each subordinating conjunction changes the meaning of the sentence.

Language Checkpoint: Using Subordination and Coordination

7. With your partner, look back at the sample sentences you have seen in this activity. What punctuation mark do you notice in most of the sentences? Where is it placed? Write down the pattern you notice.

Revising

Revise the passage to correct errors of subordination and coordination.

[1] David Matthews had a tough time as a kid because he never really felt that he fit in. [2] His father was a journalist because Matthews grew up around writers. [3] Matthews was biracial, so the other students in his school thought only in black and white. [4] He ultimately had to choose a side and he chose to be white.

1. a. NO CHANGE
b. kid, and
c. kid, because
d. kid, or
2. a. NO CHANGE
b. journalist for
c. journalist, so
d. journalist, for
3. a. NO CHANGE
b. biracial so
c. biracial, for
d. biracial, yet
4. a. NO CHANGE
b. side, and
c. side, but
d. side, for

Check Your Understanding

You have been asked to edit a student’s response to the writing prompt in Activity 2.5. Several clauses should be joined with conjunctions. Suggest which conjunctions you would choose, and explain to the student why the conjunctions make the writing clearer. Then add an item to your Editor’s Checklist to help you remember to check your writing for subordinating and coordinating conjunctions.

I was tired of people saying I didn’t care, that was the last straw. I had to turn my grade around, this was my chance. I heard the teacher describe the project, I knew I had to do well on it. The class was over, I shared my ideas with the teacher.

Practice

Return to the narrative that you wrote at the end of Activity 2.5. If you did not use any coordinating conjunctions, find two sentences you can combine. If you did not use any subordinating conjunctions, find an opportunity to use one. If you already used conjunctions, be sure you used ones that make sense and that you punctuated them properly.

LEARNING STRATEGIES:

Think-Pair-Share, Marking the Text, Rereading



**INDEPENDENT
READING LINK**

Read and Research

Examine the texts you have read independently to analyze how they present particular aspects of different cultures. What recurring themes and issues do you notice? How does an author's use of sensory details and other descriptive language convey elements and reflections of the author's culture?

tacit: unstated

GRAMMAR & USAGE
Colons

You can use a colon after an independent clause when it is followed by a list, a quotation, an appositive, or another idea directly related to the independent clause. In this sentence, the colon helps to introduce a list: "I want to eat what the kids at school eat: bologna, hot dogs, salami—foods my parents find repugnant because they contain pork and meat by-products, crushed bone and hair glued together by chemicals and fat."

As you read this essay, find another colon, and identify its use in the sentence.

Learning Targets

- Identify and evaluate the use of sensory details and figurative language.
- Use clauses to add variety to writing as well as convey meaning.

Preview

In this activity, you will read an essay and evaluate the author's use of sensory details and figurative language.

Setting a Purpose for Reading

- In the following excerpt from "If You Are What You Eat, Then What Am I?" author Geeta Kothari creates an image of a can of tuna with vivid language and telling details. As you read the passage for sensory details, highlight the descriptions that speak to your senses.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Essay

from **If You Are What You Eat,
Then What Am I?**

by Geeta Kothari

1 "To belong is to understand the *tacit* codes of the people you live with."—Michael Ignatieff

2 The first time my mother and I open a can of tuna, I am nine years old. We stand in the doorway of the kitchen, in semi-darkness, the can tilted toward daylight. I want to eat what the kids at school eat: bologna, hot dogs, salami—foods my parents find repugnant because they contain pork and meat by-products, crushed bone and hair glued together by chemicals and fat. Although she has never been able to tolerate the smell of fish, my mother buys the tuna, hoping to satisfy my longing for American food.

3 Indians, of course, do not eat such things.

4 The tuna smells fishy, which surprises me because I can't remember anyone's tuna sandwich actually smelling like fish. And the tuna in those sandwiches doesn't look like this, pink and shiny, like an internal organ. In fact, this looks similar to the bad foods my mother doesn't want me to eat. She is silent, holding her face away from the can while peering into it like a half-blind bird.

5 "What's wrong with it?" I ask.

6 She has no idea. My mother does not know that the tuna everyone else's mothers made for them was tuna salad.

7 "Do you think it's botulism¹?"

¹ Botulism is a serious illness caused by eating improperly preserved food.

Author’s Stylebook: Description

My Notes

Working from the Text

3. How does this writer share elements of her culture through her descriptive details? Give examples.

4. Use the table below to record and evaluate the writer’s use of sensory details. Write at least four examples of sensory details in the table. Then analyze each example to understand the effect the writer is trying to create. Finally, evaluate each detail’s effectiveness in conveying the writer’s experience.

Sensory Detail	Analyze the Effect	Evaluate How Effective It Is

© 2018 College Board. All rights reserved.

Language and Writer’s Craft: Clauses

Clauses add variety to writing as well as help to convey meaning. Writers use a variety of clauses to enhance their writing.

Adverbial clauses (often beginning with *after, as far as, before, even though, if, no matter how, that, while, or where*) describe a verb in the sentence’s main clause. An adverbial clause answers questions such as *when?, why?, how?, or to what degree?*

Example: At night, if I want her attention, I have to sit in the kitchen and talk to her while she cooks the evening meal, attentive to every third or fourth word I say.

Noun clauses perform the same functions in a sentence as nouns. A noun clause answers such questions as *who?, whom?, or what?*

Example: I don’t understand what it means, to have a mother who works outside and inside the home; I notice only the ways in which she disappoints me.

Adjectival clauses (often beginning with *that, which, who, whom, or whose*) describe a noun in the sentence’s main clause. An adjectival clause answers questions such as *which one? or what kind?*

Example: I don’t understand what it means, to have a mother who works outside and inside the home; I notice only the ways in which she disappoints me.

PRACTICE Think about the purpose of each of the above underlined clauses on the narrative, and note these purposes in the space provided.

Writing to Sources: Explanatory Text

Write an essay that explains the author’s use of a can of tuna as a symbol of a cultural difference. Discuss the author’s use of specific words and figurative language to describe the characters’ ideas about the tuna. How does this narrative technique engage readers and help them to interact with the story? Be sure to:

- Begin with a clear thesis statement that introduces the topic of the symbol and your view on how the writer uses it to engage readers.
- Include direct quotations and specific examples and details from the text to support your thesis statement. Introduce and punctuate all quotations correctly.
- Use a coherent organizational structure that shows how your ideas are connected and provide a concluding statement that follows from and supports the information.

My Notes

LEARNING STRATEGIES:

Graphic Organizer,
Summarizing, Note-taking

My Notes

Learning Targets

- Examine the narrative elements of a graphic novel.
- Relate aspects of cultural perspective to literature.
- Create a graphic panel with dialogue.

Preview

In this activity, you will read a graphic novel and compare its presentation of historical events to an informational text.

Features of a Graphic Novel

Graphic novels are cartoon drawings that tell a story and are published as a book. As you explore *Persepolis*, you should note the distinct features that characterize the genre. Following is a list of terms to use when referring to the novel both in your writing and speaking.

Panel-squares or rectangles that contain a single image

Gutters-space between panels

Dialogue Balloons-contain communication between/among characters

Thought Bubbles-contain a character's thoughts shared only with the reader

Captions-provide information about the scene or character

Sound Effects-visual clues about sounds in the scene

Preview the excerpt of the graphic novel to identify its features. Then label the following image using the terms provided.



Setting a Purpose for Reading

- As you read a chapter from *Persepolis*, record details of the key narrative elements of the story in the My Notes space. Also generate a list of the characteristics of a graphic novel that the author uses to create the narrative.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Elements of a Graphic Novel

My Notes

Handwritten notes area with horizontal lines.

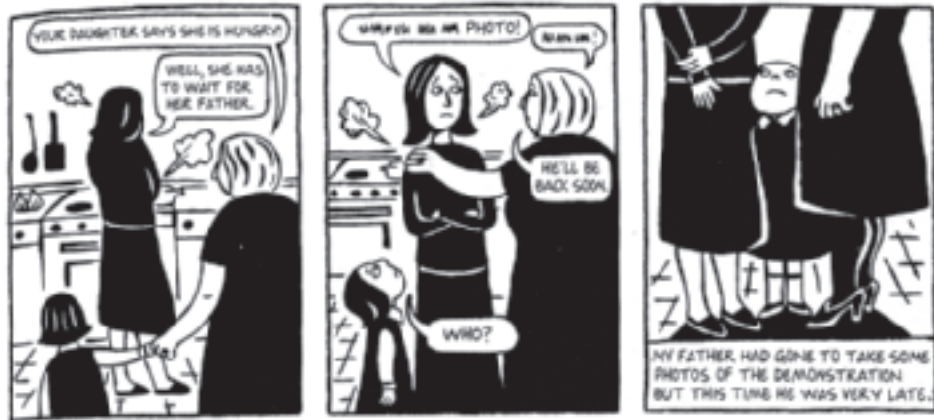
dynasties: families of rulers
succeeded: ruled after

Aryans: Caucasians



Elements of a Graphic Novel

My Notes



HE TOOK PHOTOS EVERY DAY, IT WAS STRICTLY FORBIDDEN. HE HAD EVEN BEEN ARRESTED ONCE BUT ESCAPED AT THE LAST MINUTE.



WE WAITED FOR HIM FOR HOURS. THERE WAS THE SAME SILENCE AS BEFORE A STORM.



I THOUGHT THAT MY FATHER WAS DEAD, THAT THEY HAD SHOT HIM.



IF YOU ONLY KNEW HOW WORRIED I WAS!

SOMETHING INCREDIBLE HAPPENED!

YES, I ALMOST HAD A HEART ATTACK.



I WAS SURE YOU WERE DEAD!



My Notes

Lined area for taking notes.

© 2018 College Board. All rights reserved.

Elements of a Graphic Novel

My Notes



royalist: person who supports a king



My Notes

Elements of a Graphic Novel

My Notes

Second Read

- Reread the graphic novel excerpt to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Craft and Structure:** What is the purpose of the graphic novel? How do the words and format of the graphic novel relate to that purpose?

 2. **Key Ideas and Details:** Look at the panel on page 146 in which the narrator is pressed between her mother and grandmother. What can you infer from the art that is not stated directly in the text? What clues can you use to make this inference?

 3. **Craft and Structure:** Why does the narrator compare the wait for her father to come home to “the same silence as before a storm”?

 4. **Craft and Structure:** What do you notice about the dominance of black or white in each illustration on page 147? How do the illustrations support the text of the story?

 5. **Craft and Structure:** Why does the grandmother say, “If I die now at least I’ll be a martyr! Grandma martyr!”

 6. **Craft and Structure:** At one point in the excerpt, the author switches from showing what is happening in the narrator’s house to showing the historical events that the grandmother is describing. Why do you think she chooses to show this flashback?

7. **Craft and Structure:** At the end of the excerpt, we see the narrator reading a book called *The Reasons for the Revolution* and saying that she decided to read all the books she could. How does this help to bring this part of the story to a satisfying close?

My Notes

Working from the Text

8. Use the following graphic organizer to sort your annotations.

Narrative Elements	Details from the Narrative	Characteristics of the Graphic Novel
Setting		
Character		
Point of View		
Sequence of Events		
Theme		

Elements of a Graphic Novel

My Notes

9. Read the informational text about the Iranian Revolution that your teacher provides. Create a Venn diagram to compare and contrast the effect of presenting this piece of history in a graphic novel form and in prose.

Narrative Writing Prompt

Take the narrative that you wrote for Activity 2.5 and create a series of panel drawings that include dialogue. Be sure to:

- Include narrative elements of setting, character, point of view, sequence of events, and theme throughout the graphic panels.
- Use dialogue balloons and narrator blocks effectively.
- Edit your captions and dialogue to correctly use coordinating and subordinating conjunctions.

Learning Targets

- Analyze a poem for the author’s use of details, diction, and imagery to convey a cultural perspective.
- Write an explanatory text that analyzes the use of narrative elements in poetry.

Preview

In this activity, you will read two narrative poems and then compare how each writer uses narrative elements.

LEARNING STRATEGIES:
TP-CASTT, Marking the Text,
Close Reading, Drafting,
Sharing and Responding

Setting a Purpose for Reading

- As you read the following poems, look for narrative elements. Make connections to the memoirs and excerpts you have read.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Chitra Banerjee Divakaruni (1956–) was born in India, but she has spent much of her life in the United States. Her writing has won numerous awards, including the American Book Award for her short story collection *Arranged Marriage*. Divakaruni sets her works primarily in India and the United States. Divakaruni began her writing career as a poet, but she has branched out into other genres such as short stories and novels.

ABOUT THE AUTHOR

Rita Dove (1952–) was born in Akron, Ohio. She is a gifted poet and writer who has won numerous prestigious awards. In 1976, she won the Pulitzer Prize for Poetry for her collection of poems *Thomas and Beulah*, which are roughly based on her grandparents’ lives. Ms. Dove has served as the nation’s Poet Laureate, read her poetry at the White House under different presidents, and appeared on several television programs. She taught creative writing for many years and currently is a professor of English at the University of Virginia.

My Notes

My Notes

querulous: complaining
disgruntled: unhappy

translucent: partly transparent
resistant: opposing

Poetry

Woman with kite

by Chitra Banerjee Divakaruni

Meadow of crabgrass, faded dandelions,
querulous child-voices. She takes
from her son's **disgruntled** hands the spool
of a kite that will not fly.

- 5** Pulls on the heavy string, ground-glass rough
between her thumb and finger. Feels the kite,
translucent purple square, rise in a **resistant** arc,
flapping against the wind. Kicks off her chappals¹,
tucks up her kurta² so she can run with it,
- 10** light flecking off her hair as when she was
sexless-young. Up, up

past the puff-cheeked clouds, she
follows it, her eyes slit-smiling at the sun.
She has forgotten her tugging children, their

- 15** *give me, give me* wails. She sprints
backwards, sure-footed, she cannot
fail, connected to the air, she
is flying, the wind blows through her, takes
her red dupatta³, mark of marriage.
- 20** And she laughs like a woman should never laugh
so the two widows on the park bench
stare and huddle their white-veiled heads
to gossip-whisper. The children have fallen,
breathless, in the grass behind.

¹ **Chappals** are a kind of open-toed, T-strap sandal.

² A **kurta** is a long, loose, shirt worn by women in India.

³ A **dupatta** is a scarf or head covering.

- 25 She laughs like wild water, shaking
her braids loose, she laughs
like a fire, the spool a blur
between her hands,
the string unraveling all the way
- 30 to release it into space, her life,
into its bright, weightless orbit.

Second Read

- Reread the poem to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** What words and images does Divakaruni use to describe the woman’s children and to describe the woman as she runs with the kite? Why do you think she chooses this language to describe the characters?

 2. **Craft and Structure:** At the end of the poem, Divakaruni says that the string unravels all the way to release the woman’s life “into its bright, weightless orbit.” What metaphor is the writer using here, and what is its effect?

My Notes

© 2018 College Board. All rights reserved.

My Notes

gelled: jelly-like

dollop: a scoop

Poetry

Grape Sherbet

by Rita Dove

The day? Memorial.
After the grill
Dad appears with his masterpiece—
swirled snow, **gelled** light.

- 5** We cheer. The recipe's
a secret, and he fights
a smile, his cap turned up
so the bib resembles a duck.
That morning we galloped
10 through the grassed-over mounds
and named each stone
for a lost milk tooth. Each **dollop**
of sherbet, later,
is a miracle,
15 like salt on a melon that makes it sweeter.

Everyone agrees—it's wonderful!
It's just how we imagined lavender
would taste. The diabetic grandmother
stares from the porch, a torch

- 20** of pure refusal.

We thought no one was lying
there under our feet,
we thought it
was a joke. I've been trying

- 25** to remember the taste,
but it doesn't exist.

Now I see why
you bothered,
father.



Second Read

- Reread the poem to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
3. **Craft and Structure:** Cite the details that Dove uses to describe her father’s homemade grape sherbet. Why does she say the taste “doesn’t exist”?

4. **Key Ideas and Details:** Dove closes the poem by saying, “Now I see why you bothered, father.” What shift is conveyed at the end of the poem?

Working from the Text

5. With your teacher and classmates, use TP-CASTT to analyze “Woman with Kite.” As you have learned, the acronym TP-CASTT stands for title, paraphrase, connotation, attitude, shifts, title, and theme.
- **Title:** Make a prediction about what you think the title means before you read the poem.
 - **Paraphrase:** Restate the poem in your own words. What is the poem about? Rephrase difficult sections word for word.
 - **Connotation:** Look beyond the literal meanings of key words and images to their associations.
 - **Attitude:** What is the speaker’s attitude? What is the author’s attitude? How does the author feel about the speaker, the characters, and the subject?
 - **Title:** Reexamine the title. What do you think it means now within the context of the poem?
 - **Theme:** Think of the literal and metaphorical layers of the poem, and then determine the overall theme.

My Notes

Telling a Story with Poetry

My Notes

6. Create a graphic organizer that identifies the narrative elements in “Woman with Kite.” Focus on how the narrative elements are addressed in the format of a poem.

7. With a partner, analyze “Grape Sherbet” using TP-CASTT. Be sure to annotate the text for the elements of a narrative, cultural references, and perspective.

Writing to Sources: Explanatory Text

Explain how the author of each poem uses narrative elements to convey a cultural perspective. How does each author use details and imagery? What specific words and phrases or figurative language are used to show the narrator’s perspective? Be sure to:

- Begin with a clear thesis that introduces the title, the author, and the narrator’s cultural perspective of each poem.
- Include specific examples and relevant details to show how the authors use narrative elements effectively in their poetry.
- Use a coherent organizational structure and employ transitions effectively to highlight similarities and differences in the way each author uses narrative elements.
- Include direct quotations if appropriate; punctuate all quotations correctly.
- Use an appropriate voice and a variety of phrases to add interest to your writing.
- Provide a concluding statement that supports your main point.

Struggling with Identity: Rethinking Persona

ACTIVITY
2.9

Learning Targets

- Analyze how an author’s persona relates to audience and purpose.
- Identify allusions and connect them to the writer’s purpose.
- Practice effective speaking and listening in a Socratic Seminar discussion.

Persona

Persona is a literary device that writers create in their stories. A **persona** allows an author to express ideas and attitudes that may not reflect his or her own. Think about your own personas. What is your persona with your family versus your persona with friends and at school?

Preview

In this activity, you will read an excerpt from a memoir and analyze the author’s persona.

Setting a Purpose for Reading

- Mark the text for allusions, and use metacognitive markers by placing a ? when you have a question, a ! when you have a strong reaction, and a * when you have a comment.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Richard Rodriguez has written extensively about his own life and his struggles to reconcile his origins as the son of Mexican immigrants and his rise through American academia. In his memoir, *The Hunger of Memory*, written in English, his second language, Rodriguez examines how his assimilation into American culture affected his relationship to his Mexican roots.

Memoir

Excerpt from
**The Hunger
of Memory**

by Richard Rodriguez

- 1 I have taken Caliban’s¹ advice. I have stolen their books. I will have some run of this isle.
- 2 Once upon a time, I was a “socially **disadvantaged**” child. An enchantedly happy child. Mine was a childhood of intense family closeness. And extreme public **alienation**.

¹ Caliban is a monstrous character in Shakespeare’s play *The Tempest* who wants to steal the books and magic of another character to gain power.

LEARNING STRATEGIES:
Marking the Text, Rereading,
Socratic Seminar, Discussion
Groups

Literary Terms

Persona is the voice assumed by a writer. It is not necessarily his or her own voice.

My Notes

disadvantaged: lacking resources such as education and money
alienation: separation

Struggling with Identity: Rethinking Persona

assimilated: a part of a cultural group

GRAMMAR & USAGE Punctuation for Effect

Writers may place quotation marks around a word to suggest irony or sarcasm. In Paragraph 2, Rodriguez places the term “socially disadvantaged” in quotation marks. This suggests that he finds the euphemism incongruous with his idea of himself—a term others applied to him. As you read, consider why he places “use” in quotation marks in this sentence: “... wasn’t it a shame that I wasn’t able to ‘use’ my Spanish ...”

GRAMMAR & USAGE Sentence Types

An effective way to create rhythm and emphasis in prose is to vary sentence types and lengths. Notice the variety in the first four sentences of paragraph 8. This paragraph begins with a sentence fragment that refers back to the previous sentence. A longer sentence then emphasizes the “year of continuous silence” it describes. Two short sentences then describe the abrupt end of the money. Find another section that includes a variety of sentence types. How does the variety reflect the author’s flow of thoughts and his meaning?

dupe: a person who has been fooled

pieties: religious statements

3 Thirty years later I write this book as a middle-class American man. **Assimilated.**

4 Dark-skinned. To be seen at a Belgravia dinner party. Or in New York. Exotic in a tuxedo. My face is drawn to severe Indian features which would pass notice on the page of a *National Geographic*, but at a cocktail party in Bel Air somebody wonders: “Have you ever thought of doing any high-fashion modeling? Take this card.” (In Beverly Hills will this monster make a man.)

5 A lady in a green dress asks, “Didn’t we meet at the Thompsons’ party last month in Malibu?”

6 And, “What do you do, Mr. Rodriguez?”

7 I write: I am a writer.

8 A part-time writer. When I began this book, five years ago, a fellowship bought me a year of continuous silence in my San Francisco apartment. But the words wouldn’t come. The money ran out. So I was forced to take temporary jobs. (I have friends who, with a phone call, can find me well-paying work.) In past months I have found myself in New York. In Los Angeles. Working. With money. Among people with money. And at leisure—a weekend guest in Connecticut; at a cocktail party in Bel Air.

9 Perhaps because I have always, accidentally, been a classmate to children of rich parents, I long ago came to assume my association with their world; came to assume that I could have money, if it was money I wanted. But money, big money, has never been the goal of my life. My story is not a version of Sammy Glick’s. I work to support my habit of writing. The great luxury of my life is the freedom to sit at this desk.

10 “Mr? ...”

11 Rodriguez. The name on the door. The name on my passport. The name I carry from my parents—who are no longer my parents, in a cultural sense. This is how I pronounce it: Rich-heard Road-re-guess. This is how I hear it most often.

12 The voice through the microphone says, “Ladies and gentlemen, it is with pleasure that I introduce Mr. Richard Rodriguez.”

13 I am invited very often these days to speak about modern education in college auditoriums and in Holiday Inn ballrooms. I go, still feel a calling to act the teacher, though not licensed by the degree. One time my audience is a convention of university administrators; another time high school teachers of English; another time a women’s alumnae group.

14 “Mr. Rodriguez has written extensively about contemporary education.”

15 Several essays. I have argued particularly against two government programs—affirmative action and bilingual education.

16 “He is a provocative speaker.”

17 I have become notorious among certain leaders of America’s Ethnic Left. I am considered a **dupe**, an ass, the fool—Tom Brown, the brown Uncle Tom, interpreting the writing on the wall to a bunch of cigar-smoking pharaohs.

18 A dainty white lady at the women’s club luncheon approaches the podium after my speech to say, after all, wasn’t it a shame that I wasn’t able to “use” my Spanish in school. What a shame. But how dare her lady-fingered **pieties** extend to my life!

19 There are those in White America who would anoint me to play out for them some drama of ancestral **reconciliation**. Perhaps because I am marked by indelible color they easily suppose that I am unchanged by social **mobility**, that I can claim unbroken ties with my past. The possibility! At a time when many middle-class children and parents grow distant, apart, no longer speak, romantic solutions appeal.

20 But I reject the role. (Caliban won't ferry a TV crew back to his island, there to recover his roots.)

21 Aztec ruins hold no special interest for me. I do not search Mexican graveyards for ties to unnamable ancestors. I assume I retain certain features of gesture and mood derived from buried lives. I also speak Spanish today. And read Garcia Lorca and García Márquez at my leisure. But what consolation can that fact bring against the knowledge that my mother and father have never heard of Garcia Lorca or García Márquez?

22 What preoccupies me is immediate; the separation I endure with my parents is loss. This is what matters to me; the story of the scholarship boy who returns home one summer from college to discover bewildering silence, facing his parents. This is my story. An American story. Consider me, if you choose, a comic victim of two cultures. This is my situation; writing these pages, surrounded in the room I am in by volumes of Montaigne and Shakespeare and Lawrence. They are mine now.

23 A Mexican woman passes in a black dress. She wears a white apron; she carries a tray of hors d'oeuvres. She must only be asking if there are any I want as she proffers the tray like a wheel of good fortune. I shake my head. No. Does she wonder how I am here? In Bel Air.

24 It is education that has altered my life. Carried me far.

Second Read

- Reread the excerpt from the memoir to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** Reread the footnote about the character Caliban. Rodriguez returns to this literary allusion several times in the essay: when he says he “has stolen their books,” when he quotes Shakespeare in saying a monster can “make a man,” and when he refers to Caliban “ferrying a TV crew back to his island,” a modern updating of a scene in *The Tempest*. Why might Rodriguez identify with this character?

reconciliation: rejoining
mobility: easy movement

My Notes

Struggling with Identity: Rethinking Persona

My Notes

2. **Key Ideas and Details:** Rodriguez says that his parents “are no longer [his] parents, in a cultural sense.” What details does he use to develop this idea in the text?

3. **Craft and Structure:** Rodriguez controls the pacing of this narrative text through the use of varied sentence lengths and occasional dialogue. How does the pacing affect us as readers?

Working from the Text

4. Reread the text, using the guiding questions below to deepen your understanding of Rodriguez’s purpose. In groups of four, divide the questions among yourselves. Jot down answers to the questions, and then share your notes with each other.
- **Allusions:** What allusions are made? How does Rodriguez draw on Shakespeare’s *The Tempest*, as well as other literary works, to add depth and meaning to his text (who are Caliban, Uncle Tom, and García Márquez)?
 - **Conflicts:** What forces (either internal or external) are pulling Rodriguez in different directions?
 - **Diction:** What words have strong connotations and which images paint a vivid picture?
 - **Syntax:** Note the use of abrupt, choppy sentence fragments. What effect do they have on your reading?
 - What universal ideas about life and society does Rodriguez convey in this text?

Introducing the Strategy: Socratic Seminar

A **Socratic Seminar** is a focused discussion that is tied to an essential question, topic, or selected text. You participate by asking questions to initiate a conversation that continues with a series of responses and additional questions. In a Socratic Seminar, you must support your opinions and responses using specific textual evidence.

Socratic Seminar

Your teacher will lead you in a Socratic Seminar in which you discuss this piece more fully. As you participate in the discussion, keep in mind the norms for group discussions:

- Be prepared—read the texts, complete any research needed, and make notes about points to be discussed.
- Be polite—follow rules for cordial discussions, listen to all ideas, take votes to settle differences on ideas, and set timelines and goals for the discussion.
- Be inquisitive—ask questions to keep the discussion moving, to clarify your understanding of others’ ideas, and to challenge ideas and conclusions.
- Be thoughtful—respond to different perspectives in your group, summarize points when needed, and adjust your own thinking in response to evidence and ideas presented within the group.

Check Your Understanding

Reflect on how the discussion in a Socratic Seminar adds to your understanding of your reading. Also reflect on how the group applied the discussion norms. What worked well? What did not work as well?

My Notes

Language and Writer’s Craft: Varying Sentence Beginnings

Sentences need not always begin with the subject. Beginning with other structures not only provides variety and interest, but can also give emphasis to an important detail or point. Sentences can begin with a word, a phrase, or a clause:

Beginning with a word: Stunned, Gretchen burst into tears.

Beginning with a phrase: Unable to believe her eyes, Gretchen burst into tears.

Beginning with a clause: Because she was not expecting a surprise party, Gretchen burst into tears.

PRACTICE With a partner, review the three examples of sentence beginnings and find examples of each in the texts from the unit.

Sentence Beginnings	Example from Texts
Beginning with a word	
Beginning with a phrase	
Beginning with a clause	

Writers who use varied syntax effectively incorporate multiple sentence types in their writing. Select one piece of writing you have completed in this unit to revise for syntactical variety. Be sure to:

- Use at least three different types of sentences.
- Incorporate a variety of sentence beginnings, including beginning with a word, beginning with a phrase, and beginning with a clause.

LEARNING STRATEGIES:

Brainstorming, Graphic Organizer, Marking the Text, Think-Pair-Share, Close Reading

My Notes

Learning Targets

- Analyze tone and diction to track changes in narrative perspective.
- Examine how both internal changes and external changes can affect perspective on experiences.

Preview

In this activity, you will read an essay and think about changes in the narrator’s perspective.

Setting a Purpose for Reading

- As you read the following essay, use close reading and mark the text for changes in the author’s perspective about Thanksgiving.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Jennifer New lives in Iowa City, Iowa, and writes regularly for online and other publications. She describes herself as a dedicated writer whose “mind is forever on the page, playing with language and new ideas for books or articles.”

Essay

Thanksgiving: A Personal History

by Jennifer New

From the mythic Midwest of my childhood to the mesmerizing Chicago of later years, this holiday has always evoked a place.

1 In trying to explain what was missing from her life, how it felt hollow, a friend recently described to me a Thanksgiving she’d once had. It was just two friends and her. They had made dinner and had a wonderful time. “Nothing special happened,” she explained, “But we were all funny and vibrant. I thought life would always be like that.”

2 This is the holiday mind game: the too-sweet memory of that one shining moment coupled with the painful certainty that the rest of the world must be sitting at a Norman Rockwell¹ table feeling loved. It only gets worse when you begin deconstructing the purpose of such holidays. Pondering the true origins of Thanksgiving, for example, always leaves me feeling more than a bit ashamed and not the least bit festive. Don’t even get me started on Christmas.

¹ Norman Rockwell was a painter whose subject was small-town life.

mesmerizing: fascinating

3 Every year, I think more and more of divorcing myself from these blockbuster holidays. I want to be free from both the material **glut** and the Pandora’s box² of emotions that opens every November and doesn’t safely close until Jan. 2. Chief among these is the longing for that perfect day that my friend described, the wishful balance of tradition, meaning and belonging. But as an only child in a family that has never been long on tradition, I’ve usually felt my nose pressed against the glass, never part of the long, lively table and yet not quite able to scrap it all to spend a month in Zanzibar³.



glut: excessive amount

4 When I was a kid, of course, there was none of this philosophizing. I was too thrilled by the way the day so perfectly matched the song we’d sung in school. You know the one: “Over the river and through the woods. . .” Across the gray Midwestern landscape, driving up and down rolling hills, my parents and I would go to my grandmother’s house. From the back seat, I’d peer out at the endless fields of corn, any stray stalks now standing brittle and bleached against the frostbitten black soil. Billboards and gas stations occasionally punctuated the landscape. Everything seemed unusually still, sucked dry of life by winter and the odd quiet of a holiday weekend.

5 In less than an hour, we’d turn off the interstate, entering more familiar territory. My child’s mind had created mythic markers for the approach to my grandparents’. First came the sign for a summer campground with its wooden cartoon characters, now caught alone and cold in their faded swimsuits. Farther up the road, a sentry-like boulder stood atop a hill, the final signpost before we pulled into my grandparents’ lane. Suddenly, the sky was obscured by the long, reaching branches of old-growth oak and elm trees. A thick underbrush, a collage of grays and browns, extended from the road and beyond to the 13 acres of Iowa woodland on which their house was situated. A frozen creek bisected the property at the bottom of a large hill. The whole kingdom was enchanted by deer, a long orange fox, battalions of squirrels and birds of every hue.

6 Waiting at the end of the lane was not the house from the song, that home to which the sleigh knew the way. A few years earlier my grandparents had built a new house, all rough-hewn, untreated wood and exposed beams, in lieu of the white clapboard farmhouse where they had raised their children. I vaguely understood that this piece of contemporary architecture, circa 1974, was a twist on that traditional tune, but to me it was better: a magical soaring place full of open spaces, surprises and light.

7 Upon entering the house, I’d stand and look up. Floating above were windows that seemed impossibly high, their curtains controlled by an electric switch. On another wall was an Oriental rug so vast it seemed to have come from a palace. Hidden doors, a glass fireplace that warmed rooms on both sides and faucets sprouting water in high arcs fascinated me during each visit. In the basement, I’d roam through a virtual labyrinth of

My Notes



WORD CONNECTIONS

Roots and Affixes

Philosophizing contains two roots. The root *soph* comes from the Greek word *sophos*, meaning “wise.” This root also appears in *sophistry*, *sophisticated*, and *sophomore*. The root *phil* comes from the Greek *philos*, which means “love of something.” It also appears in *philology*, *philanthropy*, *philately*, and *philharmonic*.

Empathy contains the root *path*, from the Greek word *pathos*, meaning “feeling, suffering, or disease.” This root also appears in *pathology*, *pathetic*, and *sympathy*. The suffix *-y* indicates that the word is a noun. The prefix *em-* means “with.”

² In Greek mythology, **Pandora’s box** was a jar that contained all the evils of the world. Pandora, the first woman created by the gods, opened the jar out of curiosity and let all the evils out.

³ **Zanzibar** is a group of islands in Tanzania in East Africa. It represents a place that is exotic and hard to reach.

Changes in Perspective

My Notes

rooms filled with the possessions of relatives now gone. Butter urns, antique dolls and photo albums of stern-faced people competed fantastically with the intercoms and other gadgetry of the house.


8 I see now that it would have been a great setting for gaggles of cousins: having pillow fights, trudging through the snowy woods, dressing up in my grandmother's old gowns and coonskin hat. Instead, I recall holidays as having a museum-like hush. Alone with the friends I'd created in my mind and the belongings of deceased generations, I was content. Upstairs, a football game hummed from the TV, a mixer whirred in the kitchen and the stereo piped one of my grandmother's classical music 8-tracks from room to room. But the house, with its carpeting and wallpaper, absorbed it all. As I'd seen in an illustration from one of my books, I could picture the house as a cross-section, looking into each room where, alone, my family members, read, cooked, watched TV and napped. Pulling the camera farther away, the great house glowed in the violet of early nightfall, as smoke from the chimney wafted through the woodland and then over the endless dark fields, a scattering of tiny, precise stars overhead.

9 The moment that brought us there together—my grandparents, mom and dad, my uncle and his partner, and my great-grandmother—was perhaps the most quiet moment of all. Thanksgiving supper, held in the dim light of late afternoon, was a restrained meal, as though it were a play and we had all lost our scripts. Only the clank of silverware, the passing of dishes and the sharing of small talk seemed to carry us around and through it.

10 If I could go back in time and enter the minds of everyone at that table, I would not be surprised if only my great-grandmother and I were really happy to be there. My grandfather: walking in his fields, calculating numbers from stocks and commodities, fixing a piece of machinery. My parents: with friends in a warmer climate, "The White Album" on the stereo and some unexpected cash in their wallets. My uncle and his partner Bob: willing themselves back home and beyond this annual homage. (Bob himself was a mystery to me, a barrel-chested man who laughed a lot and wore—at least in the one mental snapshot I have of him—a wild patterned smock top and a gold medallion. No one had explained Bob's relationship to our family, so I assigned him a role in my own universe, much like the cartoon characters at the campground or the sentinel rock. I made sense of him and marveled at his ebullience.) And then my grandmother: thinking she should enjoy this, but tired from the cooking and management of the meal, more looking forward to a game later in the evening.

11 That left my great-grandmother and me. Both of us were happy to have this time with family, this mythic meal in which we both believed. And, really, everyone else was there for us: to instill tradition in me, to uphold it for her. Isn't that what most holidays are about? Everyone in the middle gets left holding the bag, squirming in their seats, while the young and old enjoy it. Within a few years, though, by the time I hit adolescence, I'd had my fill of tradition. Not the boulder, the huge house with its secret **niches** nor even the golden turkey served on an antique platter that my grandmother unearthed every year from the depths of a buffet held any appeal. Gone was my ability to see the world through the almost psychedelic rose-colored glasses of childhood. I also hadn't gained any of the empathy that comes with age. Instead, I was stuck with one foot in cynicism and the other in hypersensitivity. The beloved, magical house now looked to me like a looming example of misspent money and greed. My great-grandmother, so tiny and helpless at this point, now struck me as macabre and frightening, her papery white skin on the verge of tearing.

niches: ornamental recesses in a wall for displaying objects



WORD CONNECTIONS

Multiple Meaning Words

Niche is a French word. It means both "ornamental recesses in a wall for displaying objects," as it is used in Jennifer New's essay, and "a special market for one's skills."

12 Perhaps my parents took my behavior, moody and unkind as it was, as a sign that traditions are sometimes meant to be broken. I'm not sure whether they were using me to save themselves from the repetition of the annual holiday, or if they were saving the rest of the family from me. Either way, we stopped pulling into the wooded lane that fourth Thursday in November. For the next few years, we'd drive instead to Chicago. My mind managed to create similar mythic land markers: the rounded pyramids near Dekalb, Ill., which I've since realized are storage buildings; the office parks of the western suburbs where I imagined myself working as a young, single woman, à la Mary Tyler Moore; the large neon sign of a pair of lips that seemed to be a greeting especially for us, rather than the advertising for a dry cleaner that they actually were. About this point, at the neon lips, the buildings around us grew older and darker, and on the horizon the skyscrapers blinked to life in the cold twilight air. The slow enveloping by these mammoth structures was as heady as the approach down my grandparents' lane had been years earlier.

13 We would stay at a friend's apartment, or better yet, in a downtown hotel. I was mesmerized by the clip of urban life. On the wide boulevard of Michigan Avenue, I'd follow women in their fat fur coats, amazed and **appalled**. The wisps of hairs from the coat closed tight around their necks, hugging brightly made-up faces. Leather boots tapped along city streets, entering the dance of a revolving door or stepping smartly into the back of a yellow cab. The mezzanines⁴ of department stores—Lord & Taylor, Marshall Fields—dazzled me; the glint of light reflected on makeup-counter mirrors, the intoxicating waft of perfume on a **cacophony** of voices. And my parents, freed of their familiar roles, seemed young and bright. They negotiated maître d's and complex museum maps; they ordered wine from long lists and knew what to tip.

14 Of course, like that adolescent hero, Holden Caulfield, I was that thing we hated most: a hypocrite. I couldn't see the irony in my fascination with the urban splendor vs. my disdain for my grandparents' hard-earned home. Or that my parents possessed the same qualities and talents no matter where we were. I definitely couldn't pan out far enough to see that I was just a teenager yearning for a bigger world, a change of pace.

My Notes

appalled: disgusted

cacophony: harsh sound

© 2018 College Board. All rights reserved.



⁴ A **mezzanine** is a partial story between two floors of a building.

Changes in Perspective

GRAMMAR & USAGE Dashes

Remember that when you want to emphasize parenthetical information, you may use dashes rather than commas or parentheses. Jennifer New uses this technique in her sentence “This family—suburban, Jewish, bursting with noise and stories—so unlike my own” The parenthetical information is crucial to understanding the specific ways the families are different. Look back at the sentence “The mezzanines of department stores—Lord & Taylor, Marshall Fields—dazzled me” Why does New want to emphasize the names of the stores?

eccentricities: strange behaviors
neuroses: emotional illnesses

My Notes

15 During these city trips, my sense of Thanksgiving shifted. No longer was it a wishbone drying on the kitchen windowsill, or foil-wrapped leftovers in the refrigerator. Instead, late November connoted the moneyed swirl of holiday lights flickering on the Magnificent Mile as an “El” train clamored over the Loop. It was the bellows of drivers and the urbane banter of pedestrians, weighted down with packages. The soft glow of restaurants—the darker the better—cut me so far adrift from my day-to-day world that I might as well have traveled to another continent. Far away from the immense quietude of the house in the woods, the bellhops now served as my uncles, shop clerks and waiters my cousins, and the patrons in theater lobbies and museums became my extended family. Late at night, I’d creep out of my bed to the window and watch with amazement as the city below continued to move to the beat of an all-night rumba. Without having to be invited or born into it, I was suddenly, automatically, part of something bigger and noisier than my small family.

16 In years since, I’ve cobbled together whatever Thanksgiving is available to me. After college, friends and I, waylaid on the West Coast without family, would whip up green-bean casserole and cranberries, reinventing the tastes of childhood with varying success. There were always broken hearts and pining for home at these occasions, but they were full of warmth and camaraderie. Then, for several years, my husband and I battled a sea of crowds in various airports, piecing together flights from one coast to the other in order to share the day with his family.

17 On my first visit, I was startled by the table set for more than 20 people. This was a family in which relatives existed in heaps, all appearing in boldface and underlined with their various **eccentricities**. **Neuroses** and guarded secrets, petty jealousies and unpaid debts were all placed on the back burner for this one day while people reacquainted themselves, hugging away any uneasiness. This family—suburban, Jewish, bursting with noise and stories—so unlike my own, made me teeter between a thrilling sense of finally having a place at a long table, and a claustrophobic yearning for a quiet spot in a dark café. Or, better yet, in a dark and quiet woodland.



18 This year for Thanksgiving, I will rent movies, walk with the dog down still streets and have a meal with my parents and husband. Throughout the day, I'll imagine myself moving through the big house in the woods that my grandparents sold years ago. Padding down carpeted hallways, I'll rediscover hidden doorways and unpack that platter from the buffet. A bag of antique marbles will open its contents to me as the grandfather clock chimes. Counting "12," I'll look outside onto the lawn and watch a family of deer make their nightly crossing through the now barren vegetable garden, jumping over the fence that my husband and I put in their path, and into the neighbor's yard. I'll press my nose against the cold glass and wish myself outside and beyond the still of the house.

Second Read

- Reread the essay to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Craft and Structure:** What clues can you use to determine the meaning of *deconstructing* in the sentence, "It only gets worse when you begin deconstructing the purpose of such holidays"? Consider both your knowledge of roots and prefixes and the context.
 2. **Craft and Structure:** Use a dictionary to determine the meanings of the words *sentry* and *gaggles*. What is the effect of the writer's choice of words to describe a "sentry-like" boulder and "gaggles" of cousins?
 3. **Key Ideas and Details:** Reread the author's description of what she thinks Thanksgiving should be in the third paragraph. What does the author struggle with as her perspective of Thanksgiving changes? Give evidence from the text to support your answer.

My Notes

Lined area for taking notes.

Changes in Perspective

My Notes

4. **Craft and Structure:** Reread the footnote about Pandora’s box in Greek mythology. The author uses an allusion to Pandora’s box as a metaphor for the emotions she feels between Thanksgiving and New Year’s. Why do you think she chooses to use this allusion?

5. **Knowledge and Ideas:** The author states that most holidays are about instilling tradition in younger family members and upholding it for older ones. She writes, “Isn’t that what most holidays are about? Everyone in the middle gets left holding the bag, squirming in their seats, while the young and old enjoy it.” Do you think that she gives enough evidence to prove this point valid for her readers?

6. **Craft and Structure:** How would you describe Jennifer New’s purpose in writing this essay? What effect might she want to have on readers by sharing her own experiences with Thanksgivings through the years?

7. **Key Ideas and Details:** How does the author’s last sentence, “I’ll press my nose against the cold glass and wish myself outside and beyond the still of the house,” build on her earlier image of being a child with her “nose pressed against the glass, never part of the long, lively table and not yet quite able to scrap it all”?

Working from the Text

8. Use the following graphic organizer to record the author’s changing perspective about Thanksgiving:

Time Period	Tone toward the Thanksgiving Holiday with Textual Evidence	Words or Phrases Used to Indicate a Transition to This Time Period
Childhood		“When I was a kid ...”

Changes in Perspective

My Notes

9. In pairs, review the narrative and share the following topics, assigning each person to one aspect of narrative writing to report and share findings to the rest of the group.

Student 1: Review the narrative and identify each of the narrative techniques (dialogue, pacing, and description) from this unit. For each of the identified techniques, evaluate the effectiveness of the technique in the narrative.

Student 2: Review the narrative and describe each of the narrative elements of the story (setting, a sequence of events, a point of view, a theme, and characters).

10. Choose a holiday or celebration and describe how your perspective on or attitude toward the holiday may have changed over time, from childhood to adolescence. Then describe how you think it might change as you get older.

Holiday/Celebration:

Childhood Perspective:

Adolescent Perspective:

Future Perspective:

Check Your Understanding

Scan the text “Thanksgiving: A Personal History.” Then write a summary of the major time periods in the author’s life and how her attitude changed in each time period.

Drafting the Embedded Assessment

Draft a narrative about an incident, either real or imagined, that conveys a cultural perspective. You can use your notes from the Perspectives brainstorming activity you completed earlier to consider how cultural perspectives change over time. Which experience(s) will effectively demonstrate a specific cultural perspective? Which narrative techniques will you use to develop your narrative? Be sure to:

- Introduce the characters and situation and establish an effective point of view.
- Use appropriate narrative techniques to develop the incident and your cultural perspective.
- Use a logical sequence of events to develop the events in your narrative.
- Incorporate precise words and phrases and sensory and figurative language to convey a vivid picture of the experience.
- Provide a conclusion that reflects on the experience and related cultural perspective.

My Notes



Independent Reading Checkpoint

Review your independent reading. Analyze how one or more selections reflect a particular aspect of culture. Which narrative techniques do the authors use to effectively convey their cultural perspective? How can you use your observations and what you have learned as you write a narrative reflecting your own cultural perspective?

Writing a Narrative

ASSIGNMENT

Your assignment is to write a narrative about an incident, either real or imagined, that conveys a cultural perspective. Throughout this unit, you have studied narratives in multiple genres, and you have explored a variety of cultural perspectives. You will now select the genre you feel is most appropriate to convey a real or fictional experience that includes one or more elements of culture.

Prewriting/Planning: Take time to plan your narrative.

- Have you reviewed your notes about your culture and the groups (subcultures) to which you belong, in order to focus on cultural perspectives?
- How will you select personal experiences related to culture that you could classify as stories worth telling?
- What strategies will you use to help create a sequence of events, specific details, and images to convey your experience?
- How will you choose a narrative genre that will best suit your writing needs?
- How can you use your writing group to help you select a genre type and story idea that would be worth telling?

Drafting: Choose the structure of your narrative and create a draft.

- How will you include important narrative techniques, such as sequencing of events, dialogue, pacing, and description to develop experiences and characters?
- How can you use the mentor texts of your narrative genre to help guide your drafting?

Evaluating and Revising: Create opportunities to review and incorporate changes to make your narrative better.

- How can you use the Scoring Guide to ensure your narrative reflects the expectations for narrative techniques and use of language?
- How can you use your writing groups to solicit helpful feedback and suggestions for revision?

Editing/Publishing: Confirm that your final draft is ready for publication.

- What resources can you consult to correct mistakes and produce a technically sound document?

Reflection

After completing this Embedded Assessment, think about how you completed the assignment. Write a reflection responding to the following questions:

1. What have you learned about how an author controls the way an audience responds to his or her writing?
2. What new narrative techniques did you include in your narrative to create an effect in your reader's response to the narrative?

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The narrative</p> <ul style="list-style-type: none"> engages the reader through interesting lead-in and details uses narrative techniques (dialogue, pacing, description) to develop experiences and characters provides a conclusion that resolves issues and draws the story to a close. 	<p>The narrative</p> <ul style="list-style-type: none"> describes an incident and orients the reader uses narrative techniques effectively to develop characters and experiences provides a clear conclusion to the story. 	<p>The narrative</p> <ul style="list-style-type: none"> does not describe a cultural perspective or lacks essential details to orient the reader includes few narrative techniques to develop characters provides an unsatisfying conclusion that does not resolve the story. 	<p>The narrative</p> <ul style="list-style-type: none"> does not contain essential details to establish a cultural perspective does not effectively use narrative techniques to develop the story does not provide a conclusion.
Structure	<p>The narrative</p> <ul style="list-style-type: none"> follows the structure of the genre with well-sequenced events clearly orients the reader and uses effective transitions to link ideas and events demonstrates a consistent point of view. 	<p>The narrative</p> <ul style="list-style-type: none"> follows the structure of the genre and includes a sequence of events orients the reader and uses transitions to create a coherent whole uses a mostly consistent point of view. 	<p>The narrative</p> <ul style="list-style-type: none"> may follow only parts of the structure of the genre presents disconnected events and limited coherence contains a point of view that is not appropriate for the focus of the narrative. 	<p>The narrative</p> <ul style="list-style-type: none"> does not follow the structure of the genre includes few if any events and no coherence contains inconsistent and confusing points of view.
Use of Language	<p>The narrative</p> <ul style="list-style-type: none"> purposefully uses descriptive language, telling details, and vivid imagery uses meaningful dialogue when appropriate to advance the narrative demonstrates error-free spelling and use of standard English conventions. 	<p>The narrative</p> <ul style="list-style-type: none"> uses descriptive language and telling details uses direct and/or indirect dialogue when appropriate demonstrates general command of conventions and spelling; minor errors do not interfere with meaning. 	<p>The narrative</p> <ul style="list-style-type: none"> uses limited descriptive language or details contains little or no dialogue demonstrates limited command of conventions and spelling; errors interfere with meaning. 	<p>The narrative</p> <ul style="list-style-type: none"> uses no descriptive language or details contains no effective use of dialogue contains numerous errors in grammar and conventions that interfere with meaning.

Previewing Embedded Assessment 2 and Thinking About Argument

LEARNING STRATEGIES:

Marking the Text, Summarizing, Graphic Organizer

My Notes

Learning Targets

- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully and reflect on prior learning that supports the knowledge and skills needed.
- Explore the issue of justice as a potential topic of an argument.

Making Connections

In the first part of this unit, you explored a variety of narratives and told a memorable story that conveyed a cultural perspective. In this part of the unit, you will expand on your writing skills by writing an argumentative essay to persuade an audience to agree with your position on an issue.

Essential Questions

Based on your learning from the first part of this unit, how would you respond to the Essential Questions now?

1. How can cultural experiences and perspectives be conveyed through memorable narratives?
2. What issues resonate across cultures, and how are arguments developed in response?

Developing Vocabulary

Look at your Reader/Writer Notebook and review the new vocabulary you learned in the first part of this unit. Which words do you know in depth, and which words do you need to learn more about?

Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Writing an Argumentative Essay.

Your assignment is to develop an argument about an issue that resonates across cultures. You will choose a position, target audience, and effective genre to convey your argument to a wide audience.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

Arguing for Justice

An argument usually focuses on a topic that is of interest to many people. The topic may be one with many different sides, or it may be one with two sides: for and against. In this last part of the unit, you will explore issues of justice as an example of a topic on which people take definite positions.



INDEPENDENT READING LINK

Read and Research

In this part of the unit, you will be reading informational texts as well as some well-known speeches. Speeches are often made to persuade an audience about a topic. Brainstorm and make a list of issues about which you have a definite position. Research to locate famous speeches or informational texts that present one or both sides of one or more of the issues on your list.

Societies create systems of justice to maintain order by establishing rules and laws that reasonable people understand and abide by. Even in well-organized systems, though, there are differences of opinion about what is just, what is fair, and what is right. Instances of injustice often provoke strong emotional reactions that give rise to conflicts. Examining important social issues relating to justice demands that you examine multiple perspectives and evaluate arguments for all sides of an issue.

1. Think about the following terms and write associations you have with them.

My Notes

Term	What words come to mind when you see or hear these terms?	What has influenced your opinion of these terms?
Justice, justice system		
Laws, rules, codes, constitution		
Judge, jury, lawyers, witnesses, prosecutor, defendant, victim		
Ethics, morality		
Punishment, rehabilitation		

2. Now, using the ideas you have recorded, write a personal definition of the word *justice*. What does justice mean to you? How does your culture affect your views on justice? You can develop your definition of justice with a series of brief examples or with a narrative that illustrates your point.

LEARNING STRATEGIES:

Think-Pair-Share, Close Reading, Marking the Text, Note-taking, Graphic Organizer

My Notes

Learning Targets

- Analyze and synthesize details from two texts about justice.
- Explain how an author builds an argument.

Persuasion

When presenting their support for a particular point of view, writers use persuasive language to make their cases about unjust treatment or situations. A powerful argument is crafted using emotional, logical, and ethical appeals to those who have the power to take action on an issue. To take a stand against an injustice and provide a passionate and persuasive argument that convinces others of your point of view is the responsibility and right of every effective communicator.

Preview

In this activity, you will read two texts about the same issue and analyze their claims.

Setting a Purpose for Reading

- When presenting an argument, writers use evidence to support their positions. Of the types of **evidence**—**empirical**, **logical**, and **anecdotal**—anecdotal is the least reliable because it may be based on a personal account rather than fact or research. As you read the following two texts, look for the evidence presented to support the arguments. Mark each text to identify each type of evidence, and discuss with peers the effect of that persuasive technique on the text as a whole as well as its impact on the reader.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ACADEMIC VOCABULARY

Evidence is information that supports a position in an argument. **Empirical evidence** is based on experiences and direct observation through research. **Logical evidence** is based on facts and a clear rationale. **Anecdotal evidence** is based on personal accounts of incidents.

ABOUT THE ISSUE

Background Information on Michael Fay Controversy

Michael Fay, an American teenager living in Singapore, was arrested in 1994 for possession of stolen street signs and for vandalism of automobiles. The criminal justice system in Singapore sentenced Fay to a series of “canings,” in which the accused is struck several times on the buttocks with a long rattan cane. Amnesty International has declared this punishment “torture.”

Before the punishment was carried out, Fay’s father publicized his case all over America, hoping that people would be so horrified by the act that they would protest. What the case touched off instead was a huge debate over the effectiveness of such punishments on criminals. Proponents of caning pointed out that Singapore has very little crime, while America provides its criminals with cable TV. The case dominated much of talk radio in the months leading up to the scheduled caning.

The Clinton Administration did intervene somewhat and was able to get the number of strokes reduced. In the end, Fay was struck four times with the cane, and the case—and Fay—slipped out of the public’s mind.

The Michael Fay case generated a lot of publicity. Newspaper reporters and editorial writers expressed different points of view on whether the punishment was justified.

Editorial

Time to Assert American Values

from The New York Times

1 Singapore’s founding leader, Lee Kuan Yew, returned to a favorite theme yesterday in defending the threatened caning of Michael Fay, an 18-year-old American found guilty of vandalism. Western countries value the individual above society; in Asia, he said, the good of society is deemed more important than individual liberties. This comfortable bit of **sophistry** helps governments from China to Indonesia **rationalize** abuses and **marginalize** courageous people who campaign for causes like due process and freedom from torture. Western nations, it is asserted, have no right to impose their values on countries that govern themselves successfully according to their own values.

2 So, the argument goes, when Americans express outrage over a punishment that causes permanent scarring—in this case, caning—they are committing an act of cultural arrogance, assuming that American values are intrinsically superior to those of another culture.

3 There is a clear problem with this argument. It assumes that dissidents, democrats and reformers in these countries are somehow less authentic representatives of their cultures than the members of the political elite who enforce oppressive punishments and suppress individual rights.

4 At times like this, Americans need to remember that this country was also founded by dissidents—by people who were misfits in their own society because they believed, among other things, that it was wrong to punish pilferage with hanging or crimes of any sort with torture.

5 These are values worth asserting around the world. Americans concerned with the **propagation** of traditional values at home should be equally energetic in asserting constitutional principles in the international contest of ideas. There are millions of acts of brutality that cannot be exposed and combated. A case like Michael Fay’s is important because it provides a chance to challenge an **inhumane** practice that ought not to exist anywhere.

6 While this country cannot dictate to the government of Singapore, no one should fail to exhort it to behave mercifully. President Clinton provided a sound example when he called for a pardon. Principled private citizens ought now to call for American companies doing business in Singapore to bring their influence to bear.

7 Our colleague William Safire is right to call upon American corporations with subsidiaries in Singapore to press President Ong Teng Cheong to cancel Mr. Fay’s punishment. According to Dun & Bradstreet and the U.S.-Asean Business Council, some CEOs and companies in this category are: Riley P. Bechtel of the Bechtel Group Inc.; John S. Reed of Citicorp; Roberto C. Goizueta of the Coca-Cola Company Inc.; Edgar S. Woolard Jr. of E. I. du Pont de Nemours & Company; Lee R. Raymond of Exxon Corporation; John F. Welch Jr. of the General Electric Company; Michael R. Bonsignore of Honeywell Inc.; Louis V. Gerstner Jr. of the International Business Machines Corporation; and Ralph S. Larsen of Johnson & Johnson Inc.

My Notes

sophistry: false argument
rationalize: give excuses for
marginalize: make less important

propagation: the spreading of something

inhumane: not kind to humans

Justice and Culture

My Notes

8 Singapore needs such people as friends. Now is the time for them to make their voices heard. The Fay case provides a legitimate opening for American citizens and companies to bring political and economic pressure to bear in the propagation of freedom and basic rights. Former President Bush can lead the effort by using his speech at a Citibank seminar in Singapore Thursday to call for clemency for Michael Fay.

Second Read

- Reread the editorial to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What is the most compelling claim that the author makes in the first paragraph about the cultural conflict in values illustrated by this case of vandalism? How does it support the author’s argument?

2. **Craft and Structure:** The author states, “While this country cannot dictate to the government of Singapore, no one should fail to exhort it to behave mercifully.” Both *dictate* and *exhort* have to do with telling another person or group what to do. What shades of meaning distinguish the two words as used in this sentence? Look the words up in a dictionary if you need to clarify their meanings.

3. **Key Ideas and Details:** How does the author connect his statement that America should tell other countries to behave mercifully with the list of American corporations with branches in Singapore?

Article

Rough Justice

A Caning in Singapore Stirs Up a Fierce Debate About Crime and Punishment

by Alejandro Reyes

1 The Vandalism Act of 1966 was originally **conceived** as a legal weapon to combat the spread of mainly political graffiti common during the heady days of Singapore's struggle for independence. Enacted a year after the republic left the Malaysian Federation, the law explicitly mandates between three and eight strokes of the cane for each count, though a provision allows first offenders to escape caning "if the writing, drawing, mark or inscription is done with pencil, crayon, chalk or other delible substances and not with paint, tar or other indelible substances. ..."

2 Responding to reporters' questions, U.S. chargé d'affaires Ralph Boyce said: "We see a large discrepancy between the offense and the punishment. The cars were not permanently damaged; the paint was removed with thinner. Caning leaves permanent scars. In addition, the accused is a teenager and this is his first offense."

3 By evening, the Singapore government had its reply: "Unlike some other societies which may tolerate acts of vandalism, Singapore has its own standards of social order as reflected in our laws. It is because of our tough laws against anti-social crimes that we are able to keep Singapore orderly and relatively crime-free." The statement noted that in the past five years, fourteen young men aged 18 to 21, twelve of whom were Singaporean, had been sentenced to caning for vandalism. Fay's arrest and sentencing shook the American community in Singapore. Schools advised parents to warn their children not to get into trouble. The American Chamber of Commerce said "We simply do not understand how the government can condone the permanent scarring of any 18-year-old boy—American or Singaporean—by caning for such an offense." Two dozen American senators signed a letter to Ong on Fay's behalf.

4 But according to a string of polls, Fay's caning sentence struck a chord in the U.S. Many Americans fed up with rising crime in their cities actually supported the tough punishment. Singapore's embassy in Washington said that the mail it had received was overwhelmingly approving of the tough sentence. And a radio call-in survey in Fay's hometown of Dayton, Ohio, was strongly pro-caning.

5 It wasn't long before Singapore **patriarch** Lee Kuan Yew weighed in. He reckoned the whole affair revealed America's moral decay. "The U.S. government, the U.S. Senate and the U.S. media took the opportunity to ridicule us, saying the sentence was too severe," he said in a television interview. "[The U.S.] does not restrain or punish individuals, forgiving them for whatever they have done. That's why the whole country is in chaos: drugs, violence, unemployment and homelessness. The American society is the richest and most prosperous in the world but it is hardly safe and peaceful."

6 The debate over caning put a spotlight on Singapore's legal system. Lee and the city-state's other leaders are committed to harsh punishments. Preventive detention laws allow authorities to lock up suspected criminals without trial. While caning is

GRAMMAR & USAGE Semicolons and Colons

Colons and semicolons serve many purposes in informational writing.

When introducing a quotation after an independent clause, a colon may be used. For example, note the use of the colon in this sentence: "By evening, the Singapore government had its reply: 'Unlike some other societies which may tolerate acts of vandalism, Singapore has its own standards of social order as reflected in our laws.'"

A semicolon can be used to join two independent clauses. This implies that the two clauses are related and/or equal or perhaps that one restates the other. Consider this sentence: "The cars were not permanently damaged; the paint was removed with thinner." How are the two independent clauses related?

conceived: created
patriarch: father figure



Justice and Culture

mandatory: required by law

My Notes

dichotomy: division into two opposites

accord: agree

mesmerized: hypnotized

mandatory in cases of vandalism, rape and weapons offenses, it is also prescribed for immigration violations such as overstaying visas and hiring of illegal workers. The death penalty is automatic for drug trafficking and firing a weapon while committing a crime. At dawn on May 13, six Malaysians were hanged for drug trafficking, bringing to seventeen the number executed for such offenses so far this year, ten more than the total number of prisoners executed in all of 1993.

7 Most Singaporeans accept their brand of rough justice. Older folk readily speak of the way things were in the 1950s and 1960s when secret societies and gangs operated freely. Singapore has succeeded in keeping crime low. Since 1988, government statistics show there has been a steady decline in the crime rate from 223 per 10,000 residents to 175 per 10,000 last year. Authorities are quick to credit their tough laws and harsh penalties for much of that. ...

8 “If there is a single fundamental difference between the Western and Asian worldview, it is the **dichotomy** between individual freedom and collective welfare,” said Singapore businessman and former journalist Ho Kwon Ping in an address to lawyers on May 5, the day Fay was caned. “The Western cliché that it would be better for a guilty person to go free than to convict an innocent person is testimony to the importance of the individual. But an Asian perspective may well be that it is better that an innocent person be convicted if the common welfare is protected than for a guilty person to be free to inflict further harm on the community.”

9 There is a basic difference too in the way the law treats a suspect. “In Britain and in America, they keep very strongly to the presumption of innocence,” says Walter Woon, associate professor of law at the National University of Singapore and a nominated MP. “The prosecution must prove that you are guilty. And even if the judge may feel that you are guilty, he cannot convict you unless the prosecution has proven it. So in some cases it becomes a game between the defense and the prosecuting counsel. We would rather convict even if it doesn’t **accord** with the purist’s traditions of the presumption of innocence.”

10 Singapore’s legal system may be based on English common law, but it has developed its own legal traditions and philosophy since independence. The recent severance of all appeals to the Privy Council in London is part of that process. In fundamental ways, Singapore has departed from its British legal roots. The city-state eliminated jury trials years ago—the authorities regard them as error-prone. Acquittals can be appealed and are sometimes overturned. And judges have increased sentences on review. Recently an acquittal was overturned and a bus driver was sentenced to death for murder based only on circumstantial evidence. “Toughness is considered a virtue here,” says Woon. “The system is stacked against criminals. The theory is that a person shouldn’t get off on fancy argument.”

11 Woon opposes caning to punish non-violent offenses. But he is not an admirer of the American system. Last year, Woon and his family were robbed at gunpoint at a bus stop near Disney World in Orlando, Florida. The experience shook him. America’s legal system, he argues, “has gone completely berserk. They’re so **mesmerized** by the rights of the individual that they forget that other people have rights too. There’s all this focus on the perpetrator and his rights, and they forget the fellow is a criminal.” Fay is no more than that, Woon says. “His mother and father have no sense of shame. Do they not feel any shame for not having brought him up properly to respect other people’s property? Instead they consider themselves victims.”

12 Yet harsh punishments alone are clearly not the salvation of Singapore society. The predominantly Chinese city-state also has a cohesive value system that emphasizes such Confucian virtues as respect for authority. “No matter how harsh your punishments, you’re not going to get an orderly society unless the culture is in favor of order,” says Woon. “In Britain and America, they seem to have lost the feeling that people are responsible for their own behavior. Here, there is still a sense of personal responsibility. If you do something against the law, you bring shame not only to yourself but to your family.”

13 That “sense of shame,” Woon reckons, is more powerful than **draconian** laws. “Loosening up won’t mean there will be chaos,” he says. “But the law must be seen to work. The punishment is not the main thing. It’s the enforcement of the law. The law has to be enforced effectively and fairly.”

Second Read

- Reread the article to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
- 4. Craft and Structure:** The author states: “Recently an acquittal was overturned and a bus driver was sentenced to death for murder based only on circumstantial evidence.” Use context and the definitions of the words *circumstance* and *evidence* to explain the meaning of “circumstantial evidence” in this sentence.
- 5. Knowledge and Ideas:** Both selections in this activity are about Singapore’s punishment for Michael Fay, an American found guilty of vandalism. How is the author’s purpose different in “Time to Assert American Values” and “Rough Justice”?

Working from the Text

- 6.** Return to each of the texts and locate examples of evidence in the texts that you marked and identify whether it is empirical, logical, or anecdotal. With your group, discuss the impact of the evidence on the text and the reader, using examples from the text to support your answers.

My Notes

draconian: harsh



WORD CONNECTIONS

Etymology

Draconian comes from the Greek name *Draco*, a lawyer from ancient Athens who created a tough code of laws. The word *dragon* comes from a similar but unrelated Greek word, *drakon*, meaning “serpent.”

Justice and Culture

ACADEMIC VOCABULARY

A **fallacy** is a mistaken belief or a false or misleading statement based on unsound evidence. Fallacious reasoning is illogical because it relies on a fallacy.

Reasoning and Evidence

When evaluating claims made about a topic, it is important to determine whether a writer's reasoning is valid and if the evidence provided sufficiently supports a claim. Writers may make false statements that are not fully supported by logic or evidence.

Fallacies are common errors in reasoning that undermine the logic of an argument. Fallacies may be based on irrelevant points and are often identified because they lack evidence to support their claim. Some common fallacies are given below.

Examples of Common Fallacies

Hasty Generalization	A conclusion that is based on insufficient or biased evidence: in other words, rushing to a conclusion before all the relevant facts are available.	Example: Even though it's only the first day, I can tell this is going to be a boring course.
Either/Or	A conclusion that oversimplifies the argument by reducing it to only two sides or choices.	Example: We can either stop using cars or destroy the earth.
Ad Populum	An emotional appeal that speaks to positive (such as patriotism, religion, democracy) or negative (such as terrorism or fascism) feelings rather than the real issue at hand.	Example: If you were a true American, you would support the rights of people to choose whatever vehicle they want.
Moral Equivalence	A comparison of minor misdeeds with major atrocities.	Example: That parking attendant who gave me a ticket is as bad as Hitler.
Red Herring	A diversionary tactic that avoids the key issues, often by avoiding opposing arguments rather than addressing them.	Example: The level of mercury in seafood may be unsafe, but what will fishers do to support their families?

My Notes

- With a partner, reread the previous texts about Michael Fay and look for evidence of fallacious reasoning. Provide evidence for why you think the reasoning is fallacious, and discuss how the writers could have changed their text to avoid these problems.

Check Your Understanding

What other fallacies are commonly used in arguments? Explain how anecdotal evidence could be an example of false or fallacious reasoning.

Explain How an Author Builds an Argument

Evaluate the arguments for and against the punishment prescribed in the Michael Fay case as they are presented in the editorial and the article. Assess the validity of the arguments and identify the one that, in your opinion, has the most relevant and sufficient evidence to support it. Be sure to:

- Start with a statement that identifies the argument you will discuss, including the title and author of the passage. Then state your claim about how the author builds his or her argument to persuade the audience.
- Explain the impact of the author’s choices on the text and reader, providing relevant evidence from the passage.
- Identify any false statements and faulty reasoning.
- Use words, phrases, and clauses to show how your ideas are related.
- Provide a concluding statement that follows from the argument you have presented.

My Notes

LEARNING STRATEGIES:

Discussion Groups, Think-Pair-Share, Marking the Text

My Notes

Learning Targets

- Identify the author’s purpose and analyze the argument presented.
- Analyze and evaluate the organization of ideas.
- Evaluate rhetorical appeals and their effectiveness in argument.

Preview

In this activity, you will read a speech about civil disobedience and analyze how the author builds his argument.

Setting a Purpose for Reading

- Put a star next to Gandhi’s central claim.
- Highlight the most important details that support Gandhi’s claim.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Born in 1869, Mohandas Karamchand Gandhi was a great believer in the power of using civil disobedience against governments that oppressed the poor and the disenfranchised. He spent seven years in South Africa leading and defending Indians born and living there without legal rights. It was there that he began practicing *satyagraha*, or passive resistance. Later, he returned to his homeland of India where he helped the country gain its independence from the British in 1947. He became known there as Mahatma, or “Great Soul.” India, though free from Britain, suffered from internal turmoil as religious factions fought for power. Gandhi was assassinated by a fanatic in 1948.



INDEPENDENT READING LINK

Read and Recommend

Review the notes you have been taking in your Reader/Writer Notebook about your independent reading. Which selections address the issue of justice or another issue related to culture? Choose one of the selections to recommend to your classmates. Write a one-paragraph review that explains how the work addresses an issue. Be specific. Include one or more reasons why the work might be helpful for peers to read as they consider argument in the context of culture.

ill-conceived: poorly thought out
belligerents: participants in a war

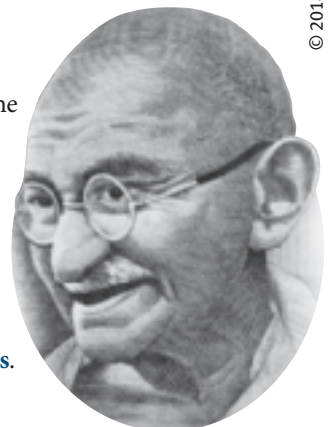
Speech

Excerpt from
On Civil Disobedience

by Mohandas K. Gandhi

July 27, 1916

1 There are two ways of countering injustice. One way is to smash the head of the man who perpetrates injustice and to get your own head smashed in the process. All strong people in the world adopt this course. Everywhere wars are fought and millions of people are killed. The consequence is not the progress of a nation but its decline. . . . No country has ever become, or will ever become, happy through victory in war. A nation does not rise that way; it only falls further. In fact, what comes to it is defeat, not victory. And if, perchance, either our act or our purpose was **ill-conceived**, it brings disaster to both **belligerents**.



© 2018 College Board. All rights reserved.

2 But through the other method of combating injustice, we alone suffer the consequences of our mistakes, and the other side is wholly spared. This other method is *satyagraha*.¹ One who resorts to it does not have to break another’s head; he may merely have his own head broken. He has to be prepared to die himself suffering all the pain. In opposing the atrocious laws of the Government of South Africa, it was this method that we adopted. We made it clear to the said Government that we would never bow to its outrageous laws. No clapping is possible without two hands to do it, and no quarrel without two persons to make it. Similarly, no State is possible without two entities, the rulers and the ruled. You are our **sovereign**, our Government, only so long as we consider ourselves your subjects. When we are not subjects, you are not the sovereign either. So long as it is your endeavour to control us with justice and love, we will let you to do so. But if you wish to strike at us from behind, we cannot permit it. Whatever you do in other matters, you will have to ask our opinion about the laws that concern us. If you make laws to keep us **suppressed** in a wrongful manner and without taking us into confidence, these laws will merely adorn the statute books. We will never obey them. Award us for it what punishment you like; we will put up with it. Send us to prison and we will live there as in a paradise. Ask us to mount the **scaffold** and we will do so laughing. Shower what sufferings you like upon us; we will calmly endure all and not hurt a hair of your body. We will gladly die and will not so much as touch you. But so long as there is yet life in these our bones, we will never comply with your **arbitrary** laws.



WORD CONNECTIONS

Multiple Meaning Words

A *statute* is a written law. *Statute books* is a term that refers to the entire body of written laws used by a particular government. It doesn’t refer to books in the sense of individual volumes.

sovereign: holding supreme power, like a king
suppressed: put down by force

scaffold: a platform on which people are executed by hanging

arbitrary: random and illogical

Second Read

- Reread the speech to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What rhetorical devices does Gandhi use to persuade his audience?

2. **Craft and Structure:** What are the strongest pieces of evidence Gandhi gives to support his claim?

My Notes

© 2018 College Board. All rights reserved.

¹ **satyagraha:** (Sanskrit) insistence on truth; a term used by Gandhi to describe his policy of seeking reform by means of nonviolent resistance

Taking a Stand on Justice

My Notes

Working from the Text

- Many writers publish stories about civil strife in their countries. Compare and contrast the portrayal of reactions to civil strife in *Persepolis* and “On Civil Disobedience.”
- Look at how the author transitions from idea to idea. How does Gandhi use cause and effect to organize his ideas? Create a graphic organizer in your Reader/Writer Notebook that shows the cause-and-effect patterns you identify in the speech.

Language and Writer’s Craft: Organizing an Argument

Transition words and phrases can help an argument writer guide a reader from one idea to the next. In this sentence from “On Civil Disobedience,” Gandhi uses the transition word *similarly* to show how two ideas are alike: “No clapping is possible without two hands to do it, and no quarrel without two persons to make it. **Similarly**, no State is possible without two entities, the rulers and the ruled.” Other transitions that compare are *also*, *in the same way*, and *likewise*.

Words that show contrast: *but, however, on the other hand*

Words that emphasize key points: *clearly, in fact, of course*

Words that introduce additional support: *additionally, also, furthermore, in addition*

Words that summarize an argument: *finally, in conclusion, to summarize*

Transitions can alter a sentence’s meaning. Read the following examples, and then choose one more transition word to use and describe how it changes the meaning of the sentence.

Sentence	Implied Meaning
On the other hand , Gandhi gained respect in the West.	This contrast hints that elsewhere, Gandhi may not have had respect.
Furthermore , Gandhi gained respect in the West.	This addition indicates that Gandhi was achieving many positive things, including gaining respect in the West.
_____, Gandhi gained respect in the West.	

PRACTICE Look back at your answers to the Second Read questions. Find two places where you might use transitions to clarify and strengthen your argument. Rewrite your responses using those transitions.

LEARNING STRATEGIES:
Marking the Text, Close Reading

My Notes

Learning Targets

- Analyze the use of rhetorical appeals in argument.
- Compare and contrast how different writers approach a subject or an issue.

Using Rhetorical Appeals

You have learned how writers use ethos, pathos, and logos to appeal to readers. In argumentative texts, reasoning should primarily be based on ethos and logos. However, pathos can be a strong appeal as part of an argument.

Preview

In this activity, you will read two speeches about justice and analyze the speakers' use of rhetorical appeals.

Setting a Purpose for Reading

- As you read each speech, think about the rhetorical appeals the authors use to persuade their audiences.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Chief Joseph (1840–1904) was the leader of a band of the Nez Percé people, originally living in the Wallowa Valley in what is now Oregon. During years of struggle against whites who wanted their lands and broken promises from the federal government, Chief Joseph led his people in many battles to preserve their lands. On a desperate retreat toward Canada, Chief Joseph and his band were fighting the Army and the weather, and he finally surrendered in the Bear Paw Mountains of Montana.

Speech

ON SURRENDER AT BEAR PAW MOUNTAIN, 1877

by Chief Joseph

1 Tell General Howard that I know his heart. What he told me before I have in my heart. I am tired of fighting. Our chiefs are killed. Looking Glass is dead, Tu-hul-hil-sote is dead. The old men are all dead. It is the young men who now say yes or no. He who led the young men [Joseph's brother Alikut] is dead. It is cold and we have no blankets. The little children are freezing to death. My people—some of them have run away to the hills and have no blankets and no food. No one knows where they are—perhaps freezing to death. I want to have time to look for my children and see how many of them I can find. Maybe I shall find them among the dead. Hear me, my chiefs, my heart is sick and sad. From where the sun now stands I will fight no more forever.



Taking a Stand on Legal Issues

domestic: related to the home
posterity: all future generations

disfranchisement: deprivation of the right to vote; modern spelling is *disenfranchisement*
bill of attainder: a law that punishes a person or people for a crime, often without a trial
ex post facto: after the fact
oligarchy: a small group that runs a government
dissension: disagreement

thus voting, I not only committed no crime, but, instead, simply exercised my citizen's rights, guaranteed to me and all United States citizens by the National Constitution, beyond the power of any state to deny.

2 The preamble of the Federal Constitution says:

3 *We, the people of the United States, in order to form a more perfect union, establish justice, insure **domestic** tranquillity, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our **posterity**, do ordain and establish this Constitution for the United States of America.*

4 It was we, the people; not we, the white male citizens; nor yet we, the male citizens; but we, the whole people, who formed the Union. And we formed it, not to give the blessings of liberty, but to secure them; not to the half of ourselves and the half of our posterity, but to the whole people—women as well as men. And it is a downright mockery to talk to women of their enjoyment of the blessings of liberty while they are denied the use of the only means of securing them provided by this democratic-republican government—the ballot.

5 For any state to make sex a qualification that must ever result in the **disfranchisement** of one entire half of the people, is to pass a **bill of attainder**, or, an **ex post facto** law, and is therefore a violation of the supreme law of the land. By it the blessings of liberty are forever withheld from women and their female posterity.

6 To them this government has no just powers derived from the consent of the governed. To them this government is not a democracy. It is not a republic. It is an odious aristocracy; a hateful **oligarchy** of sex; the most hateful aristocracy ever established on the face of the globe; an oligarchy of wealth, where the rich govern the poor. An oligarchy of learning, where the educated govern the ignorant, or even an oligarchy of race, where the Saxon rules the African, might be endured; but this oligarchy of sex, which makes father, brothers, husband, sons, the oligarchs over the mother and sisters, the wife and daughters, of every household—which ordains all men sovereigns, all women subjects, carries **dissension**, discord, and rebellion into every home of the nation. Webster¹, Worcester, and Bouvier all define a citizen to be a person in the United States, entitled to vote and hold office.

7 The only question left to be settled now is: Are women persons? And I hardly believe any of our opponents will have the hardihood to say they are not. Being persons, then, women are citizens; and no state has a right to make any law, or to enforce any old law, that shall abridge their privileges or immunities. Hence, every discrimination against women in the constitutions and laws of the several states is today null and void, precisely as is every one against Negroes.



1 Webster, Worcester, and Bouvier were all authors of dictionaries.

Second Read

- Reread the speech to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
3. **Knowledge and Ideas:** What evidence does Anthony use to support her claim that she committed no crime when she voted?
4. **Craft and Structure:** What rhetorical appeal does Anthony primarily use in this speech? What secondary appeal does she use? Give examples.

Working from the Text

- 5. Explain how each of the rhetorical appeals of ethos, pathos, and logos might be used to create an effective argument.

Writing to Sources: Explanatory Text

Compare and contrast how the author of each historic speech uses argument to take a stand on a legal issue. Identify the issue in each speech and the claim made by each speaker. Which type of rhetorical appeals are used, and what are the similarities and differences in how the authors use them? Be sure to:

- Identify the title, author, and issue presented in each speech.
- Begin with a thesis statement that provides your main idea about how each author uses rhetorical appeals.
- Include relevant textual evidence and examples to support your thesis.
- Link main points with effective transitions to clearly identify similarities and differences in the way the speeches build an argument.
- Provide a concluding section that supports your main point.

My Notes

© 2018 College Board. All rights reserved.

LEARNING STRATEGIES:

Brainstorming, Paraphrasing, Previewing, Think-Pair-Share, Note-taking, Discussion Groups, Marking the Text

My Notes

Learning Targets

- Identify an author’s purpose and analyze an argument presented.
- Synthesize information from print and nonprint persuasive texts.
- Conduct research and present findings in a brief presentation to peers.

Preview

In this activity, you will read various print and nonprint persuasive texts in order to analyze the arguments presented.

Setting a Purpose for Reading

- As you read the next two texts (“Declaration of the Rights of the Child” and the World Health Organization graph and accompanying statistics), mark the texts to identify main ideas.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE DOCUMENT

The following document is a proclamation issued by the United Nations on November 20, 1959. The United Nations is an organization that tries to determine issues of justice that transcend individual cultures and societal rules.

Proclamation

Declaration of the Rights of the Child

PROCLAIMED BY GENERAL ASSEMBLY RESOLUTION 1386(XIV)
OF 20 NOVEMBER 1959

1 *Whereas* the peoples of the United Nations have, in the Charter, reaffirmed their faith in fundamental human rights and in the dignity and worth of the human person, and have determined to promote social progress and better standards of life in larger freedom,

2 *Whereas* the United Nations has, in the Universal Declaration of Human Rights, proclaimed that everyone is entitled to all the rights and freedoms set forth therein, without distinction of any kind, such as race, color, sex, language, religion, political or other opinion, national or social origin, property, birth or other status,

whereas: because it is true that

3 *Whereas* the child, by reason of his physical and mental immaturity, needs special safeguards and care, including appropriate legal protection, before as well as after birth,

4 *Whereas* the need for such special safeguards has been stated in the Geneva Declaration of the Rights of the Child of 1924, and recognized in the Universal Declaration of Human Rights and in the statutes of specialized agencies and international organizations concerned with the welfare of children,

5 *Whereas* mankind owes to the child the best it has to give,

6 *Now therefore,*

7 *The General Assembly*

8 *Proclaims* this Declaration of the Rights of the Child to the end that he may have a happy childhood and enjoy for his own good and for the good of society the rights and freedoms herein set forth, and calls upon parents, upon men and women as individuals, and upon voluntary organizations, local authorities and national Governments to recognize these rights and strive for their observance by legislative and other measures progressively taken in accordance with the following principles:

Principle 1

9 The child shall enjoy all the rights set forth in this Declaration. Every child, without any exception whatsoever, shall be entitled to these rights, without distinction or discrimination on account of race, color, sex, language, religion, political or other opinion, national or social origin, property, birth or other status, whether of himself or of his family.

Principle 2

10 The child shall enjoy special protection, and shall be given opportunities and facilities, by law and by other means, to enable him to develop physically, mentally, morally, spiritually and socially in a healthy and normal manner and in conditions of freedom and dignity. In the enactment of laws for this purpose, the best interests of the child shall be the paramount consideration.

Principle 3

11 The child shall be entitled from his birth to a name and a nationality.

Principle 4

12 The child shall enjoy the benefits of social security. He shall be entitled to grow and develop in health; to this end, special care and protection shall be provided both to him and to his mother, including adequate pre-natal and post-natal care. The child shall have the right to adequate nutrition, housing, recreation and medical services.

Principle 5

13 The child who is physically, mentally or socially handicapped shall be given the special treatment, education and care required by his particular condition.

GRAMMAR & USAGE
Verb Tenses

Verbs have **active** and **passive** voice in all six **tenses**. A passive-voice verb always contains a form of *be* followed by the past participle of the verb.

The voice of a verb (active or passive) indicates whether the subject performs (active) or receives (passive) the action.

Active voice, future tense:
“The child **shall enjoy** all the rights. ...”

Passive voice, future tense:
“Every child **shall be entitled**. ...”


Generally, it is preferable to use the active voice in your writing. The active voice is more direct and concise. However, sometimes the passive voice is more appropriate when the doer of the action is unknown or is less important than the person receiving the action. In a formal document such as this one, why is the use of passive voice appropriate?

My Notes

Taking a Stand Against Hunger

My Notes

compulsory: enforced

 **WORD CONNECTIONS**

Multiple Meaning Words
Traffic means both “vehicles driving on a road” and “illegal activity.”

exploitation: a use for someone else's benefit

Principle 6

14 The child, for the full and harmonious development of his personality, needs love and understanding. He shall, wherever possible, grow up in the care and under the responsibility of his parents, and, in any case, in an atmosphere of affection and of moral and material security; a child of tender years shall not, save in exceptional circumstances, be separated from his mother. Society and the public authorities shall have the duty to extend particular care to children without a family and to those without adequate means of support. Payment of State and other assistance towards the maintenance of children of large families is desirable.

Principle 7

15 The child is entitled to receive education, which shall be free and **compulsory**, at least in the elementary stages. He shall be given an education which will promote his general culture and enable him, on a basis of equal opportunity, to develop his abilities, his individual judgement, and his sense of moral and social responsibility, and to become a useful member of society.

16 The best interests of the child shall be the guiding principle of those responsible for his education and guidance; that responsibility lies in the first place with his parents.

17 The child shall have full opportunity for play and recreation, which should be directed to the same purposes as education; society and the public authorities shall endeavour to promote the enjoyment of this right.

Principle 8

18 The child shall in all circumstances be among the first to receive protection and relief.

Principle 9

19 The child shall be protected against all forms of neglect, cruelty and **exploitation**. He shall not be the subject of traffic, in any form.

20 The child shall not be admitted to employment before an appropriate minimum age; he shall in no case be caused or permitted to engage in any occupation or employment which would prejudice his health or education, or interfere with his physical, mental or moral development.

Principle 10

21 The child shall be protected from practices which may foster racial, religious and any other form of discrimination. He shall be brought up in a spirit of understanding, tolerance, friendship among peoples, peace and universal brotherhood, and in full consciousness that his energy and talents should be devoted to the service of his fellow men.

Taking a Stand Against Hunger

My Notes

Statistic 1

“In round numbers there are 7 billion people in the world. Thus, with an estimated 925 million hungry people in the world, 13.1 percent, or almost 1 in 7 people are hungry.”

Statistic 2

“Children are the most visible victims of undernutrition. Children who are poorly nourished suffer up to 160 days of illness each year. Poor nutrition plays a role in at least half of the 10.9 million child deaths each year—five million deaths. Undernutrition magnifies the effect of every disease, including measles and malaria.”

Second Read

- Reread the graph and statistics to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

3. **Knowledge and Ideas:** Look back at the “Declaration of the Rights of the Child,” Principle 4. Considering the World Health Organization data, how is the world upholding the promises of the Declaration?

4. **Knowledge and Ideas:** Compare the data in the graph with Statistic 1. What does the graph show you that the statistic does not? What does the statistic tell you that the graph does not show?

Check Your Understanding

Are any of these statistics surprising? Are there any that you would like to investigate further? As you move through this activity, you will have the opportunity to conduct research on the issue of hunger or other issues of interest to you.

Setting a Purpose for Reading

- In her essay “School’s Out for Summer,” Anna Quindlen makes an argument about the need to address child hunger in the United States. As you read the essay, mark the text to indicate the components of her argument:
 - Identify the *hook*, *claim*, *evidence/support*, *concessions* and *refutations*, and a *call to action*.
 - Underline the persuasive appeals and look for clues that indicate the author’s intended audience.
 - Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Anna Quindlen is a novelist and an award-winning and popular newspaper columnist who has written for some of the nation's most prestigious newspapers, including the *New York Times*, where she was a reporter, editor, and contributor for many years. Critics suggest that her appeal as a columnist lies in her personal approach and her insights into problems experienced by ordinary readers. She won the Pulitzer Prize for commentary in 1992.

Essay

School's **Out** for Summer

by Anna Quindlen

1 WHEN THE AD COUNCIL CONVENED focus groups not long ago to help prepare a series of public service announcements on child hunger, there was a fairly **unanimous** response from the participants about the subject. Not here. Not in America. If there was, we would know about it. We would read about it in the paper, we would see it on the news. And of course we would stop it. In America.

2 Is it any wonder that the slogan the advertising people came up with was “The Sooner You Believe It, the Sooner We Can End It”?

3 It's the beginning of summer in America's cement cities, in the deep hidden valleys of the country and the loop-de-loop sidewalkless streets of the suburbs. For many adults who are really closet kids, this means that their blood hums with a hint of freedom, the old beloved promise of long aimless days of dirt and sweat and sunshine, T-shirts stained with Kool-Aid and flip-flops gray with street grit or backyard dust.

4 But that sort of summer has given way to something more difficult, even darker, that makes you wonder whether year-round school is not a notion whose time has come. With so many households in which both parents are working, summer is often a scramble of scheduling: day camps, school programs, the Y, the community center. Some parents who can't afford or find those kinds of services park their vacationing children in front of the television, lock the door, and go to work hoping for the best, calling home on the hour. Some kids just wander in a wilder world than the one that existed when their parents had summers free.

5 And some kids don't get enough to eat, no matter what people want to tell themselves. Do the math: During the rest of the year fifteen million students get free or cut-rate lunches at school, and many of them get breakfast, too. But only three million children are getting lunches through the federal summer lunch program. And hunger in the United States, particularly since the institution of so-called welfare reform, is epidemic. The numbers are astonishing in the land of the all-you-can-eat buffet. The Agriculture Department estimated in 1999 that twelve million children were hungry

My Notes

unanimous: agreed upon by everyone involved

Taking a Stand Against Hunger

My Notes

bipartisan: done with the cooperation of two political parties

stigma: a mark of shame

bodega: a small city grocery store

snafu: a confusing problem

pilfer: steal a small amount

or at risk of going hungry. A group of big-city mayors released a study showing that in 2000, requests for food assistance from families increased almost 20 percent, more than at any time in the last decade. And last Thanksgiving a food bank in Connecticut gave away four thousand more turkeys than the year before—and still ran out of birds.

6 But while the Christmas holidays make for heartrending copy, summer is really ground zero in the battle to keep kids fed. The school lunch program, begun in the 1970s as a result of **bipartisan** federal legislation, has been by most measures an enormous success. For lots of poor families it's become a way to count on getting at least one decent meal into their children, and when it disappears it's catastrophic. Those who work at America's Second Harvest, the biggest nonprofit supply source for food banks, talk of parents who go hungry themselves so their kids can eat, who put off paying utility and phone bills, who insist their children attend remedial summer school programs simply so they can get a meal. The parents themselves are loath to talk: Of all the humiliations attached to being poor in a prosperous nation, not being able to feed your kids is at the top of the list.

7 In most cases these are not parents who are homeless or out of work. The people who run food banks report that most of their clients are minimum-wage workers who can't afford enough to eat on their salaries. "Families are struggling in a way they haven't done for a long time," says Brian Loring, the executive director of Neighborhood Centers of Johnson County, Iowa, which provides lunches to more than two hundred kids at five locations during the summer months. For a significant number of Americans, the cost of an additional meal for two school-age children for the eight weeks of summer vacation seems like a small fortune. Some don't want or seek government help because of the perceived **stigma**; some are denied food stamps because of new welfare policies. Others don't know they're eligible, and none could be blamed if they despaired of the exercise. The average length of a food stamp application is twelve often impenetrable pages; a permit to sell weapons is just two.

8 The success of the school lunch program has been, of course, that the food goes where the children are. That's the key to success for summer programs, too. Washington, D.C., has done better than any other city in the country in feeding hungry kids, sending fire trucks into housing projects to distribute leaflets about lunch locations, running a referral hotline and radio announcements. One food bank in Nevada decided to send trucks to the parks for tailgate lunches. "That's where the kids are," its director told the people at Second Harvest.

9 We Americans like need that takes place far from home, so we can feel simultaneously self-congratulatory and safe from the possibility that hard times could be lurking around the corner. Maybe that's why our mothers told us to think of the children in Africa when we wouldn't clean our plates. I stopped believing in that when I found myself in a **bodega** with a distraught woman after New York City had declared a snow day; she had three kids who ate breakfast and lunch at school, her food stamps had been held up because of some bureaucratic **snafu**, and she was considering whether to **pilfer** food from the senior center where she worked as an aide. Surely there should be ways for a civilized society to see that such a thing would never happen, from providing a simpler application for food stamps to setting a decent minimum wage.



But wishing don't make it so, as they say in policy meetings, and proposals aren't peanut butter and jelly. Find a food bank and then go grocery shopping by **proxy**. Somewhere nearby there is a mother who covets a couple of boxes of spaghetti, and you could make her dream come true. That's right. In America.

proxy: the power to act for someone else

Second Read

- Reread the essay to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
5. **Key Ideas and Details:** How does the author use the “hook” of the Ad Council’s focus groups and slogan to set up her argument about hunger in America?
 6. **Craft and Structure:** Why does Quindlen use the metaphor “ground zero” to describe the problem that summer creates in the battle to keep kids fed?
 7. **Key Ideas and Details:** What data and anecdotal evidence does the author provide to support her thesis that America has a big hunger problem for children even though it might be hard to believe?
 8. **Knowledge and Ideas:** Do you think the author would say that the United States is meeting the principles outlined in the Declaration of the Rights of the Child? Why or why not?

My Notes

Taking a Stand Against Hunger

My Notes

Working from the Text

9. In a small group, critique the effect of the author's argument. Share examples of the author's evidence (logical, empirical, anecdotal) and discuss the effectiveness of the evidence presented. Can you identify whether the author uses fallacious reasoning and, if so, where?

10. **Research:** Do you support the author's arguments, or would you take a different position? Conduct research on the issue of hunger in your community.
- First, create a question you would like to answer through your research. Then, use available resources to find answers to your question, creating new questions or revising your question as needed based on your findings.
 - Organize your evidence by form (empirical, logical, anecdotal). Provide at least one example of each form of evidence.
 - Finally, synthesize your findings into a brief, informal presentation, and present your information to a small group of your peers.

Argument Writing Prompt

After researching the issue of hunger in your community, write an essay that identifies the problem of hunger and argues for a solution. Support your position with evidence from your research. Be sure to:

- Establish a focus with a hook and claim.
- Demonstrate valid reasoning and sufficient evidence to support your argument.
- Use linking words and phrases to show the relationships between your claim and your reasons, your reasons and evidence, and your claims and any counterclaims.
- Write a strong conclusion that follows from your claim and supports the argument you presented.
- Cite sources using an appropriate format.

Taking a Stand on Truth and Responsibility

ACTIVITY
2.16

Learning Targets

- Analyze two complex speeches by Nobel Prize winners.
- Synthesize textual evidence by participating actively in a Socratic Seminar.
- Emulate the model speeches by drafting an argumentative speech.

Preview

In this activity, you will read two speeches on the topic of speaking the truth in the face of adversity and then participate in a Socratic Seminar.

Setting a Purpose for Reading

- Read Solzhenitsyn’s speech and use metacognitive markers and take notes as you follow your teacher’s directions.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Aleksandr Isayevich Solzhenitsyn (1918–2008) became a worldwide figure when he was exiled from the Soviet Union in 1974 for publishing a historical account of the wretched system of Soviet prison camps known as gulags. Solzhenitsyn had been imprisoned as a young soldier during World War II for writing a letter critical of Stalin, the Soviet dictator. His experiences in a Siberian prison became the basis for his best-known work, *A Day in the Life of Ivan Denisovich*. For years afterward, Solzhenitsyn was forced to publish his works secretly and often abroad because of the threat of further incarceration. Solzhenitsyn lived in the United States for twenty years, but when he regained his Soviet citizenship in 1990, he returned home and continued writing until his death in 2008.

Speech

from One Word of Truth Outweighs the World

by Aleksandr Solzhenitsyn

1 I THINK THAT WORLD LITERATURE has the power in these frightening times to help mankind see itself accurately despite what is **advocated** by partisans and by parties. It has the power to transmit the condensed experience of one region to another, so that different scales of values are combined, and so that one people accurately and **concisely** knows the true history of another with a power of recognition and acute awareness as if it had lived through that history itself—and could thus be spared repeating old mistakes. At the same time, perhaps we ourselves may succeed in developing our own WORLD-WIDE VIEW, like any man, with the center of the eye seeing what is nearby but the **periphery** of vision taking in what is happening in the rest of the world. We will make correlations and maintain world-wide standards.

LEARNING STRATEGIES:
Guided Reading,
Metacognitive Markers, Note-taking, Marking the Text, Close Reading, Socratic Seminar

My Notes

advocated: argued for another’s cause

concisely: using few words

periphery: outside edge

Taking a Stand on Truth and Responsibility

onslaught: a violent attack

profound: deeply important and wise

oratory: public speaking

My Notes

dispelled: made to go away

2 Who, if not writers, are to condemn their own unsuccessful governments (in some states this is the easiest way to make a living; everyone who is not too lazy does it) as well as society itself, whether for its cowardly humiliation or for its self-satisfied weakness, or the lightheaded escapades of the young, or the youthful pirates brandishing knives?

3 We will be told: What can literature do against the pitiless **onslaught** of naked violence? Let us not forget that violence does not and cannot flourish by itself; it is inevitably intertwined with LYING. Between them there is the closest, the most **profound** and natural bond: nothing screens violence except lies, and the only way lies can hold out is by violence. Whoever has once announced violence as his METHOD must inexorably choose lying as his PRINCIPLE. At birth, violence behaves openly and even proudly. But as soon as it becomes stronger and firmly established, it senses the thinning of the air around it and cannot go on without befogging itself in lies, coating itself with lying's sugary **oratory**. It does not always or necessarily go straight for the gullet; usually it demands of its victims only allegiance to the lie, only complicity in the lie.

4 The simple act of an ordinary courageous man is not to take part, not to support lies! Let *that* come into the world and even reign over it, but not through me. Writers and artists can do more: they can VANQUISH LIES! In the struggle against lies, art has always won and always will.

5 Conspicuously, incontestably for everyone. Lies can stand up against much in the world, but not against art.

6 Once lies have been **dispelled**, the repulsive nakedness of violence will be exposed—and hollow violence will collapse.

7 That, my friend, is why I think we can help the world in its red-hot hour: not by the nay-saying of having no armaments, not by abandoning oneself to the carefree life, but by going into battle!

8 In Russian, proverbs about TRUTH are favorites. They persistently express the considerable, bitter, grim experience of the people, often astonishingly:

9 ONE WORD OF TRUTH OUTWEIGHS THE WORLD.

10 On such a seemingly fantastic violation of the law of the conservation of mass and energy are based both my own activities and my appeal to the writers of the whole world.

Second Read

- Reread the speech to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What image does the author use to explain his use of “world-wide view”? What is his meaning?

2. **Key Ideas and Details:** What conclusion does the author draw about truth? What argument supports his conclusion?

3. **Craft and Structure:** How is Solzhenitsyn’s statement that the “simple act of an ordinary courageous man is not to take part, not to support lies” similar to and different from the following statement from Gandhi’s speech, “On Civil Disobedience”: “We made it clear to the said Government that we would never bow to its outrageous laws. No clapping is possible without two hands to do it?”

Setting a Purpose for Reading

- Follow the same close reading process you used with “One Word of Truth” to read Wiesel’s “Hope, Despair, and Memory.” Be sure to mark the text for evidence of his argument, counterarguments, evidence, and reasoning.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

My Notes

Taking a Stand on Truth and Responsibility

My Notes

incompatible: unable to be used together



ABOUT THE AUTHOR

Elie Wiesel (1928–2016) was born in the town of Sighet, now part of Romania. During World War II, he and his family were deported to the German concentration and extermination camps. His parents and little sister perished, while Wiesel and his two older sisters survived. Liberated from Buchenwald in 1945 by Allied troops, Wiesel went to Paris, where he studied at the Sorbonne and worked as a journalist. In 1958, he published his first book, *La Nuit*, a memoir of his experiences in the concentration camps. He authored nearly thirty books, some of which use these events as their basic material. In his many lectures, Wiesel concerned himself with the situation of the Jews and other groups who have suffered persecution and death because of their religion, race, or national origin. Wiesel made his home in New York City and became a United States citizen. He was awarded the Nobel Peace Prize in 1986.

Speech

Excerpt from

Hope, Despair, and Memory

by Elie Wiesel, December 11, 1986

1 Just as man cannot live without dreams, he cannot live without hope. If dreams reflect the past, hope summons the future. Does this mean that our future can be built on a rejection of the past? Surely such a choice is not necessary. The two are **incompatible**. The opposite of the past is not the future but the absence of future; the opposite of the future is not the past but the absence of past. The loss of one is equivalent to the sacrifice of the other.

2 A recollection. The time: After the war. The place: Paris. A young man struggles to readjust to life. His mother, his father, his small sister are gone. He is alone. On the verge of despair. And yet he does not give up. On the contrary, he strives to find a place among the living. He acquires a new language. He makes a few friends who, like himself, believe that the memory of evil will serve as a shield against evil; that the memory of death will serve as a shield against death.

3 This he must believe in order to go on. For he has just returned from a universe where God, betrayed by His creatures, covered His face in order not to see. Mankind, jewel of his creation, had succeeded in building an inverted Tower of Babel¹, reaching not toward heaven but toward an anti-heaven, there to create a parallel society, a new “creation” with its own princes and gods, laws and principles, jailers and prisoners. A world where the past no longer counted—no longer meant anything.

4 Stripped of possessions, all human ties severed, the prisoners found themselves in a social and cultural void. “Forget,” they were told. “Forget where you came from; forget who you were. Only the present matters.” But the present was only a blink of the Lord’s eye. The Almighty himself was a slaughterer: it was He who decided who would live and who would die; who would be tortured, and who would be rewarded. Night after

¹ In the Bible, the building of the Tower of Babel caused God to divide humanity into speakers of different languages.

night, seemingly endless processions vanished into the flames, lighting up the sky. Fear dominated the universe. Indeed this was another universe; the very laws of nature had been transformed. Children looked like old men, old men whimpered like children. Men and women from every corner of Europe were suddenly reduced to nameless and faceless creatures desperate for the same ration of bread or soup, dreading the same end. Even their silence was the same for it resounded with the memory of those who were gone. Life in this accursed universe was so distorted, so unnatural that a new species had evolved. Waking among the dead, one wondered if one were still alive. ...

5 Of course, we could try to forget the past. Why not? Is it not natural for a human being to repress what causes him pain, what causes him shame? Like the body, memory protects its wounds. When day breaks after a sleepless night, one's ghosts must withdraw; the dead are ordered back to their graves. But for the first time in history, we could not bury our dead. We bear their graves within ourselves.

6 For us, forgetting was never an option. ...

7 And yet it is surely human to forget, even to want to forget. The Ancients saw it as a divine gift. Indeed the memory helps us to survive, forgetting allows us to go on living. How could we go on with our daily lives, if we remained constantly aware of the dangers and ghosts surrounding us? The Talmud² tells us that without the ability to forget, man would soon cease to learn. Without the ability to forget, man would live in a permanent, paralyzing fear of death. Only God and God alone can and must remember everything.

8 How are we to reconcile our supreme duty towards memory with the need to forget that is essential to life? No generation has had to confront this **paradox** with such urgency. The survivors wanted to communicate everything to the living: the victim's solitude and sorrow, the tears of mothers driven to madness, the prayers of the doomed beneath a fiery sky.

9 They needed to tell of the child who, in hiding with his mother, asked softly, very softly: "Can I cry now?" They needed to tell of the sick beggar who, in a sealed cattle-car, began to sing as an offering to his companions. And of the little girl who, hugging her grandmother, whispered: "Don't be afraid, don't be sorry to die ... I'm not." She was seven, that little girl who went to her death without fear, without regret.

10 Each one of us felt compelled to record every story, every encounter. Each one of us felt compelled to bear witness. Such were the wishes of the dying, the **testament** of the dead. Since the so-called civilized world had no use for their lives, then let it be inhabited by their deaths. ...

11 After the war we reassured ourselves that it would be enough to relate a single night in Treblinka, to tell of her cruelty, the senselessness of murder, and the outrage born of indifference: it would be enough to find the right word and the **propitious** moment to say it, to shake humanity out of its indifference and keep the torturer from torturing ever again. We thought it would be enough to read the world a poem written by a child in the Theresienstadt ghetto to ensure that no child anywhere would ever again have to endure hunger or fear. It would be enough to describe a death-camp "Selection," to prevent the human right to dignity from ever being violated again.

12 We thought it would be enough to tell of the tidal wave of hatred which broke over the Jewish people for men everywhere to decide once and for all to put an end to hatred of anyone who is "different"—whether black or white, Jew or Arab, Christian

My Notes

paradox: a situation in which two opposite things are true

testament: legal proof

propitious: fortunate

² The Talmud is an important scholarly text in the Jewish religion.

Taking a Stand on Truth and Responsibility

anemic: weak

My Notes

or Moslem³—anyone whose orientation differs politically, philosophically, sexually. A naive undertaking? Of course. But not without a certain logic.

13 We tried. It was not easy. At first, because of the language; language failed us. We would have to invent a new vocabulary, for our own words were inadequate, **anemic**. And then too, the people around us refused to listen; and even those who listened refused to believe; and even those who believed could not comprehend. Of course they could not. Nobody could. The experience of the camps defies comprehension. ...

14 I remember the killers, I remember the victims, even as I struggle to invent a thousand and one reasons to hope.

15 There may be times when we are powerless to prevent injustice, but there must never be a time when we fail to protest. The Talmud tells us that by saving a single human being, man can save the world. We may be powerless to open all the jails and free all prisoners, but by declaring our solidarity with one prisoner, we indict all jailers. None of us is in a position to eliminate war, but it is our obligation to denounce it and expose it in all its hideousness. War leaves no victors, only victims. I began with the story of Besht. And, like the Besht, mankind needs to remember more than ever. Mankind needs peace more than ever, for our entire planet, threatened by nuclear war, is in danger of total destruction. A destruction only man can provoke, only man can prevent.

16 Mankind must remember that peace is not God’s gift to his creatures, it is our gift to each other.

Second Read

- Reread the speech to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

4. Craft and Structure: What is the meaning of the comparison the author makes with the simile “Like the body, memory protects its wounds”?

5. Craft and Structure: What experiences does Wiesel describe using narrative techniques? Which techniques does he use? Why is narration important to his argument?

6. Key Ideas and Details: Why do you think both Wiesel and Solzhenitsyn speak of the importance of telling the truth?

³ Moslem is an older spelling for *Muslim*, a follower of Islam.

LEARNING STRATEGIES:
Marking the Text, Close Reading, Graphic Organizer

My Notes

Learning Targets

- Read an argument and analyze how the author builds it.
- Write an essay that explains how an author builds an argument to persuade an audience.

Preview

In this activity, you will read an editorial and analyze the author’s use of argument and persuasive techniques.

Setting a Purpose for Reading

- Underline any specific words or phrases that appeal to logic or emotion and are designed to persuade a reader.
- Put a star next to the main claims the author makes.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Kathleen Kingsbury (b. 1979) edits the Ideas section for the *Boston Globe*. After graduating from the Columbia School of Journalism, she worked at CNN and then at *Time Magazine* as a reporter and a business correspondent based in Asia. She won the Walker Stone Award for Editorial Writing and the Pulitzer Prize in 2015 for a series of stories on the low wages of restaurant workers, called “Service Not Included,” which ran in the *Boston Globe*. The following editorial is from that series.

Editorial

Diners should pay attention to workers, not just the food

December 29, 2014

by Kathleen Kingsbury for *The Boston Globe*

1 Americans have started to care deeply about how their food came to be. At restaurants, we ask probing questions: Are the greens organic? Were the cows grass-fed? We fret over whether our chicken could run around the farmyard. We take comfort in knowing that the pickles were prepared in-house, and that the cucumbers came from just an hour away. In short, we’ve come to demand high quality and **sustainable** sourcing in every part of a restaurant’s operation.

2 Well, except in how the employees who work there are treated.

3 In a series of editorials over the past year, the *Globe* has detailed the challenges that food service workers routinely face: wages too low to live on, minimal job security, few organizing rights, the risk of wage theft, and even human trafficking.

sustainable: able to be maintained

4 These are all indecencies that, **theoretically**, should fall to lawmakers to address. But political will in Washington to raise the minimum wage has stalled, and labor enforcement, at both the federal and state levels, has been ineffectual.

5 No, more humane working conditions in restaurants aren't likely to arrive until patrons start demanding them as part of their dining experience, too.

6 Contrary to the protests of industry bigwigs and some politicians, there is room in restaurant economics for higher pay and benefits—if customers are willing to pay a little bit more.

7 Ask top executives at Chipotle Mexican Grill. The burrito chain has achieved record margins and robust sales in recent years as Americans (and Europeans and Canadians) embrace its “Food with Integrity” motto. The company does offer its employees some luxuries rare in its industry—quick advancement, health insurance, regular full-time shifts, for instance—but its average wage for non-managers works out to be just slightly above \$9 per hour (including bonuses).

8 Yet, in discussing proposals for a \$10 minimum wage, Chipotle’s chief financial officer, Jack Hartung, shrugged it off. “A move to \$10 would have an effect, but not too significant,” Hartung told analysts last January. In other words, an extra buck an hour isn’t a major threat to Chipotle’s bottom line, but the chain is also in no hurry to get there. For the Chipotle “crew member” trying to support a child, a raise to \$10 represents a 11 percent pay hike and can mean the difference between making rent and being evicted, paying the gas bill, even putting enough food on the table.

9 Already, plenty of eateries and smaller chains in the Boston area ... have committed to **compensating** hourly employees more than the bare minimum: Shake Shack, Boloco, the Salty Pig, and Coda in the South End, Canary Square in Jamaica Plain, Porters Bar and Grill near North Station, Haley House Bakery Cafe in Roxbury.

10 In addition to a minimum wage of \$10, Boloco offers employees at its burrito joints other perks, including 401(k) matching, transportation **subsidies**, and English-language courses. Virtue isn’t the only reward: “There are **quantifiable** savings in terms of lower turnover and training costs,” said CEO Patrick Renna. “Happier employees mean better service and higher customer satisfaction.”

11 But customers shouldn’t wait for other restaurant owners to figure that out on their own. The dining public must show that it wants better treatment for workers. Here’s how:

- Demand intelligence. Unlike health code violations, an eatery’s bad labor practices aren’t regularly catalogued in any city-run online databases.
- Patronize the good guys ... Pay attention to online reviews that mention good labor practices. Tell owners that’s why you are there. Tell your friends, too.
- Tip in cash. Servers who make the tipped minimum wage (\$3 in Massachusetts as of Jan. 1) often must rely on generous tippers to make up most of their take-home pay. And, as backwards as it sounds in an electronic age, wait staff report that leaving cash is the best guarantee your tip will end up in the right pocket.
- Push for higher wages and workers’ rights. The Fight for \$15 campaign continues. Polls suggest most Americans support an increased minimum wage, so be vocal about it.

theoretically: in theory

My Notes

compensating: paying

subsidies: financial help
quantifiable: measurable

Taking a Stand Against Exploitation

My Notes

12 Being a more conscientious consumer will pay off in unexpected ways. Restaurants today lie at the heart of 21st-century American life. These employers aren't headed overseas; for the foreseeable future, millions of Americans will wait tables, cook food, or wash dishes for their livelihoods.

13 Meanwhile, an ever-more-frazzled public eats out instead of cooking at home. Neighborhood development and redevelopment plans increasingly hinge on attracting new restaurants. Having that local eatery on the corner, or a perhaps short drive away, has become an intrinsic part of what makes a community feel liveable.

14 That's all the more reason for customers to make sure their friends, neighbors, and family members who work in these vital businesses earn enough to live on. And when restaurateurs, from small chef-owners to fast-food giants, see customers paying closer attention to equity in their industry, they'll know what to do.

Second Read

- Reread the editorial to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: What topic does Kingsbury introduce in paragraph 1? Following that introduction, what is the effect of paragraph 2 on the reader?

2. Craft and Structure: Review paragraphs 3 and 4. How does the use of the word *indecencies* affect the tone of the article? What kind of appeal is the author using with this word choice?

3. Craft and Structure: What is the author's purpose in paragraph 8, where she describes the impact of a higher minimum wage on Chipotle's bottom line and on restaurant workers?

4. Key Ideas and Details: What element of an argument is displayed in the section with a bulleted list? What rhetorical appeal is used? Cite text evidence.

Working from the Text

5. Taking an editorial apart and looking at its details can help you to determine how the author built his or her argument. With a partner, use this graphic organizer to create an outline of the main argument and details of the passage. Be careful to use your own words to paraphrase or summarize each section of the editorial, and check to make sure that your summary is accurate.

Claim or main idea: _____

Reason 1: _____

Details given as evidence:

- _____
- _____
- _____

Reason 2: _____

Details given as evidence:

- _____
- _____
- _____

Reason 3: _____

Details given as evidence:

- _____
- _____
- _____

Check Your Understanding

Review your organizer. Choose the detail you think is most important to the author's argument and explain to your group what makes it so important.

My Notes

Taking a Stand Against Exploitation

My Notes

Explain How an Author Builds an Argument

As you reread the passage, consider how Kathleen Kingsbury uses

- evidence, such as facts or examples, to support claims
- reasoning to develop ideas and to connect claims and evidence
- stylistic or persuasive elements, such as word choice or appeals to emotion, to add power to the ideas expressed

Write an essay in which you explain how Kathleen Kingsbury builds an argument to persuade her audience to support better treatment for restaurant workers. In your essay, analyze how Kingsbury uses one or more of the features listed in the directions (or features of your own choice) to strengthen the logic and persuasiveness of her argument. Be sure that your analysis focuses on the most relevant features of the passage.

Your essay should not explain whether you agree with Kingsbury’s claims, but rather should explain how the author builds an argument to persuade her audience.



Independent Reading Checkpoint

Review your independent reading and analyze examples of how authors use evidence in argumentative essays to support their claims about particular issues. Examine and take notes about how specific issues resonate across cultures to inform your writing for the Embedded Assessment.

ASSIGNMENT

Your assignment is to develop an argument about an issue that resonates across cultures. You will choose a position, target audience, and effective genre to convey your argument to a wide audience.

Planning and Prewriting: Take time to make a plan for your essay.

- What further research will you have to do to support your claim?
- Have you stated your claim precisely and identified your counterclaims?
- Have you found sufficient evidence to support your claim?
- Who is your audience, and what are their concerns that must be addressed as counterclaims?

Drafting: Determine the structure and organization of your essay.

- How will you organize your ideas?
- What transitions will you use to connect evidence and support for your claim?
- What counterclaims will you acknowledge, and what evidence do you have to refute them?

Revising: Compose your synthesis paper.

- Have you written a precise claim?
- Have you used valid and sufficient evidence to support your claim?
- Have you created an organization that shows a clear relationship among claim, counterclaim, reasons, and evidence?
- Does your conclusion follow from and support your argument?
- Have you maintained a formal style throughout?

Editing for Publication: Check that your paper is ready for publication.

- Have you included transitional words, phrases, and clauses to clarify and connect ideas?
- Have you consulted style guides to ensure that you are citing evidence correctly and using correct grammar and punctuation?
- Have you checked that all words are spelled correctly?

Reflection

What have you learned about the importance of audience in determining the way an argument is developed? How is logic and reasoning an important part of creating an argument?

Creating an Argument

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The argument</p> <ul style="list-style-type: none"> skillfully presents a claim and provides background and a clear explanation of the issue synthesizes evidence from a variety of sources that strongly support the claim summarizes and refutes counterclaims with relevant reasoning and clear evidence concludes by clearly summarizing the main points and reinforcing the claim. 	<p>The argument</p> <ul style="list-style-type: none"> supports a claim that is clearly presented with appropriate background details synthesizes evidence from multiple sources that support the claim develops claims and counterclaims fairly and uses valid reasoning, relevant and sufficient evidence, and a variety of rhetorical appeals concludes by revisiting the main points and reinforcing the claim. 	<p>The argument</p> <ul style="list-style-type: none"> states a claim but does not adequately explain the issue or provide background details attempts to synthesize evidence from several sources that support the claim develops some counterclaims, but reasoning may not be completely relevant or sufficient for the evidence cited concludes by listing the main points of the thesis. 	<p>The argument</p> <ul style="list-style-type: none"> states a vague or unclear claim and does not explain the issue or provide background details contains no synthesis of evidence from different sources to support the claim may or may not develop counterclaims, and reasoning may not be relevant or sufficient for the evidence cited concludes without restating the main points of the claim.
Structure	<p>The argument</p> <ul style="list-style-type: none"> follows a logical progression of ideas that establish relationships between the essential elements of hook, claim, evidence, counterclaims, and conclusion links main points with effective transitions that establish coherence. 	<p>The argument</p> <ul style="list-style-type: none"> establishes clear relationships between the essential elements of hook, claim, evidence, counterclaims, and conclusion uses transitions to link the major sections of the essay and create coherence. 	<p>The argument</p> <ul style="list-style-type: none"> demonstrates an awkward progression of ideas, but the reader can understand them uses some elements of hook, claim, evidence, and conclusion spends too much time on some irrelevant details and uses few transitions. 	<p>The argument</p> <ul style="list-style-type: none"> does not follow a logical organization includes some details and elements of an argument, but the writing lacks clear direction and uses no transitions to help readers follow the line of thought.
Use of Language	<p>The argument</p> <ul style="list-style-type: none"> uses a formal style and tone appropriate to the audience and purpose smoothly integrates textual evidence from multiple sources, with correct citations shows excellent command of standard English capitalization, punctuation, spelling, grammar, and usage. 	<p>The argument</p> <ul style="list-style-type: none"> uses a formal style and tone appropriate to the audience and purpose correctly cites textual evidence from at least three sources follows conventions of standard English capitalization, punctuation, spelling, grammar, and usage. 	<p>The argument</p> <ul style="list-style-type: none"> mixes informal and formal writing styles cites some textual evidence, but citations may be missing or inaccurate includes some incorrect capitalization, punctuation, spelling, grammar, or usage that interfere with meaning. 	<p>The argument</p> <ul style="list-style-type: none"> uses mostly informal writing style uses some textual evidence but does not include citations includes incorrect capitalization, punctuation, spelling, grammar, or usage that interfere with meaning.