A Unique Imprint

UNIT 6

STYLE, VOICE, AND TONE

- In Fiction
- In Nonfiction
- In Poetry
What’s in **STYLE**?

How do you decide what clothes to put on in the morning, or how to arrange your hair? You might follow current trends, or you might draw on the fashions of years past to create a unique look. Whatever you choose, your appearance reflects your personal **style**, the way you express yourself to others. Writers, filmmakers, songwriters, and artists have their own ways of expressing themselves, too. Their style includes the way they use elements of their craft to communicate ideas.

**ACTIVITY** With a partner, think of an author, actor, singer, or artist whose style you and your partner both like. What about this person’s work makes it unique? Answer the following questions:

- What three things come to mind first when you think of this person’s creations?
- What sets this person apart?
- What words would you use to describe his or her style?

After answering these questions, discuss whether this person’s style has influenced your own style, and how.
Included in this unit: R1.1, R1.2, R1.3, R2.7, R3.1, R3.4, R3.6, W1.1, W1.3, W2.1, W2.2, W2.6, LC1.1, LC1.2, LC1.3, LC1.4

**Preview Unit Goals**

**LITERARY ANALYSIS**
- Identify, analyze, and evaluate style, including diction, imagery, and sentence structure
- Compare and contrast style
- Identify and analyze voice, irony, and tone

**READING**
- Evaluate information and opinions
- Use and interpret graphic aids
- Synthesize information
- Identify sequence using signal words

**WRITING AND GRAMMAR**
- Write a response to literature
- Write concisely by using appositives and appositive phrases
- Form compound and complex sentences

**SPEAKING, LISTENING, AND VIEWING**
- Create an online database system

**VOCABULARY**
- Use context to help determine meaning of idioms and multiple-meaning words
- Understand connotative and denotative meanings of words
- Use knowledge of Latin word roots to help determine word meaning

**ACADEMIC VOCABULARY**
- style • literary analysis • voice
- tone • synthesize • irony
Think about the last time you read an e-mail from a friend. Could you almost “hear” that friend talking to you? Perhaps the e-mail contained phrases your friend often uses, or expressed an attitude that is typical of him or her. The personality that comes across in any piece of writing—whether it’s a friend’s e-mail or a classic novel—is the voice. The voice can belong to the writer or to a narrator. Either way, it is created through the writer’s one-of-a-kind style.

### Part 1: What Is Style?

“The rosy fingertips of dawn spread delicately across the sky.” “The sun bounced into view like a giant rubber ball.” How something is said often affects a reader as much as what is being said. In literature, how something is said is called the style. A writer’s style can be described using such words as formal, conversational, or journalistic. Style is created through a combination of literary elements and devices, such as the following:

#### Elements of Style

<table>
<thead>
<tr>
<th><strong>Word Choice</strong></th>
<th><strong>Examples</strong></th>
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</thead>
<tbody>
<tr>
<td>Is the writing packed with conversational words and slang, or elegant, formal phrases? Precise, vivid, casual, formal—the kinds of words a writer uses can help to create style.</td>
<td>The simple, informal language in this sentence helps to create a conversational style.</td>
</tr>
<tr>
<td><strong>Sentence Structure</strong></td>
<td>This long sentence reflects a flowing, descriptive style and gives you a sense of the character’s energy.</td>
</tr>
<tr>
<td>One element of style is sentence structure, the lengths and types of sentences a writer uses. Some writers are noted for crafting long, complex sentences. Others are noted for using short, simple ones.</td>
<td>Miranda gave her mother a quick smile and bounded forward in great skipping leaps up the ramp, across the red and gold carpet in the lobby, down the long side aisle and up the steps onto the stage.</td>
</tr>
<tr>
<td><strong>Imagery</strong></td>
<td>This writer layers on image after image, creating a poetic style that reflects the rhythm of the sea.</td>
</tr>
<tr>
<td>Words and phrases that appeal to readers’ senses create memorable images. The kinds and amount of images a writer uses can help to define his or her style.</td>
<td>Beyond the sails stretched the sky itself, as blue as a baby’s bluest eyes, while the greenish sea, crowned with lacy caps of foaming white, rushed by with unrelenting speed.</td>
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MODEL 1: COMPARING STYLE
In this excerpt, Rita Williams-Garcia uses a conversational, humorous style to convey the narrator’s dread of a family meal. As you read, look closely at the author’s word choice—the element that helps to create this style.

from Food from the Outside
Short story by Rita Williams-Garcia

My sister, brother, and I didn’t have a dog, but we sure could have used one around dinnertime. Our dog would never have had to beg for table scraps, for we promised sincerely in our mealtime prayers always to feed Rover the main course. It wouldn’t have been so much for love of dog, but for survival. You see, our mother, known throughout the neighborhood as “Miss Essie,” was still refining her cooking skills. Until we could persuade our parents to let us have a dog, we sat at the dinner table with wax sandwich bags hidden in our pockets, especially when Miss Essie served “Hackensack,” our code word for mystery stew.

MODEL 2: COMPARING STYLE
C. S. Lewis uses a more formal, descriptive style to write about an elaborate feast in the enchanted world of Narnia.

from The Voyage of the Dawn Treader
Novel by C. S. Lewis

On the table itself there was set out such a banquet as had never been seen, not even when Peter the High King kept his court at Cair Paravel. There were turkeys and geese and peacocks, there were boars’ heads and sides of venison, there were pies shaped like ships under full sail or like dragons and elephants, there were ice puddings and bright lobsters and gleaming salmon, there were nuts and grapes, pineapples and peaches, pomegranates and melons and tomatoes. There were flagons1 of gold and silver and curiously-wrought2 glass; and the smell of the fruit and the wine blew toward them like a promise of all happiness.

Close Read
1. Find two examples of words and phrases in this excerpt that sound like casual conversation.
2. Reread the boxed details. Would you describe the narrator’s voice as humorous, sincere, sarcastic, or something else? Explain.

1. flagons: vessels used for holding wine; flasks.
2. curiously-wrought: strangely crafted.
Part 2: Tone

Another important element of style is tone—a writer’s attitude toward a subject. The tone of a piece of writing might be described using words such as humorous, sarcastic, mocking, admiring, serious, or sympathetic. One way to determine a writer’s tone is to look at the specific words, phrases, and details he or she chooses to include.

Take a look at these two excerpts. In each, the writer conveys a very specific attitude toward sports.

**COMPARING TONE**

**Walter Dean Myers**  
By the time I was eleven, basketball had entered my life. I knew I was going to be a star and I could dream about myself playing in the NBA. My strength was my outside shot and in my dreams I always made the last, desperate shot that swished through the net just as the buzzer sounded.  
— from “Daydreams”

Myers uses an **optimistic, confident tone** to express his attitude toward his basketball abilities.  
- Myers’s choice of words reveals his dreamy optimism.  
- Details convey the author’s confidence.

**William Sleator**  
I was always the last one picked for teams. I was so used to it that it didn’t bother me. I was always way out in left field or right field or whichever field it is that balls hardly ever go to, and I lived in fear that a ball would come my way and I’d have to try to catch the thing and it would hit me on the head or I’d drop it. PE was the worst thing about school.  
— from “The Masque of the Red Death”

Sleator uses a **negative, yet humorous tone** to express his attitude toward PE class.  
- Words and phrases let readers know exactly how Sleator felt about playing baseball in PE class.  
- The details reveal the author’s sense of humor about his experience, as well as explain why PE class was so terrible.
**MODEL 1: COMPARING TONE**

The narrator of this novel, a teenaged boy, thinks back on helping a neighbor with her lawn. Read on to find out how he felt about this experience.

_from_ *Bird_

Novel by Angela Johnson

I used to mow old Mrs. Pritchard’s lawn when I was eight. She had one of those old mowers that was hard as anything to push through all the grass in her backyard. She said she didn’t like the gas mowers because they stunk and scared all the birds away.

I wouldn’t have done it for anybody else, but she always had lemonade out for me, then she’d feed me the best peach cobbler I ever tasted. I didn’t tell her, but I’d have mowed that big yard for nothing but some of that cobbler. I’m easy that way.

**Close Read**

1. What words and phrases in the boxed lines help you to understand the boy’s feelings about helping Mrs. Pritchard?
2. Which word pair best describes the tone revealed in the boxed lines?
   a. warm, nostalgic
   b. resentful, bitter
   c. biting, sarcastic

**MODEL 2: COMPARING TONE**

In her memoir, Haven Kimmel recalls a time in her childhood when she was strongly encouraged to do good deeds for other people. As you read about Kimmel’s first attempt to do something good, think about how you would describe her attitude, or tone.

_from_ *A Girl Named Zippy_

Nonfiction by Haven Kimmel

I spent every afternoon stalking good works. My first victim was Agnes Johnson who was 164 years old. Her skin, impatient for her to get it over with and die, appeared to be sliding down off her body into a pool around her ankles. She was older than dirt, but feisty. She insisted on cutting her own grass every week with an ancient push mower. For years I’d seen her out there, pushing against the mower as if it were a huge rock, her skinny arms quivering, her lips trembling, a thin film of sweat shining on the place most people had an upper lip. I’d never paid her much mind, but on this particular day I realized I’d hit the jackpot. Ordinarily I’d have rather run naked into a rose bush than cut grass; at my own house I suggested a few times a week that we get a goat or some other furry grazing thing to live in the backyard. (I thought a goat was an especially clever choice because they could also eat our empty tin cans.) So if I mowed Agnes Johnson’s yard, I could probably avoid doing any more good deeds until I myself was flat-out old.

**Close Read**

1. What words and phrases in the boxed lines help you to understand the boy’s feelings about helping Mrs. Pritchard?
2. Identify three details that help you understand Kimmel’s feelings about helping Agnes Johnson.
3. What word would you use to describe the author’s tone, or attitude, toward doing good deeds?
Part 3: Analyze the Literature

Both of the following selections are about romance and the anxiety that it can spark. Though the excerpts share a similar topic, each reveals its writer’s distinct personality.

The first excerpt is from an essay Lloyd Alexander wrote about his earliest experience with dating—or, rather, not dating. As you read, look for examples of the elements of style that you have studied in this workshop.

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from THE Truth ABOUT THE WORLD

Essay by Lloyd Alexander

My first date never happened. When I finally built up enough nerve, I dared to ask one of the girls in my ninth-grade class to go to some kind of dance or other—I don’t remember exactly; it was long ago. To my amazement, she accepted. For myself, I always thought in large, long-range terms. We would, I imagined, become sweethearts, get engaged, eventually marry, and live happily ever after.

Friday afternoon, the day before the glorious event, our gym teacher ordered us outdoors to play soccer. I usually preferred loitering around the fringes of the action, but when the ball bounded straight at me, I seized the moment to give it the mightiest kick in school history.

I noticed a couple of things. For one, I glimpsed the ball rocketing across the field, missing the goal by what looked like about half a mile; for another, I saw an expression of despondency and long suffering on the face of the gym teacher. By then, I was on the grass, trying to hold my left foot in both hands and giving my full attention to learning the nature of agony.

A couple of classmates hauled me to the nurse’s office. My mother had to be summoned. She took me home in our ancient Plymouth and phoned the doctor (they made house calls in those days). He examined my foot, now swollen to the size of a baked ham. He assured me I would live. I was sorry to hear that.

The date, of course, was off. My mother took charge of canceling it; I hadn’t the heart to do it myself. In those days, pain was supposed to build character. After nearly a week of character-building, I limped back to school. I was too ashamed even to look at my might-have-been date. And she, very properly, decided the right thing to do was never to speak to me again.

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Close Read

1. One element of Alexander’s style is his use of imagery. Find two examples of imagery in the excerpt.

2. The boxed details help to create a humorous, self-mocking tone. Identify two other details that reflect this tone.

3. Based on the voice you “heard” as you read, how would you describe the author’s personality?
The following excerpt is from a novel, so the voice you “hear” belongs to the narrator—a teenager named Leo. Here, Leo describes an awkward early encounter with his future girlfriend, who calls herself Stargirl. As you read, consider what elements help to create the author’s style.

**from**

**Stargirl**

**Novel by Jerry Spinelli**

At first it was enough just to see the house. Then I began to wonder if she was inside. I wondered what she could be doing. Light came from every window I could see. There was a car in the driveway. The longer I hung around, the closer I wanted to be. I crossed the street and practically dashed past the house. As I went by, I scooped up a stone from the yard. I went up the street, turned, and looked at her house in the distance.

I whispered to the salt-sprinkled sky, “That’s where Stargirl Caraway lives. She likes me.”

I headed back toward the house. The street, the sidewalks were deserted. The stone was warm in my hand. This time I walked slowly as I approached. I felt strange. My eyes fixed on a triangle of light in a curtained window. I saw a shadow on a yellow wall. I seemed to be drifting, footless, into the light.

Suddenly the front door opened. I dived behind the car in the driveway and crouched by the rear fender. I heard the door close. I heard steps. The steps matched the movement of a long shadow cast down the driveway. My breath stopped. The shadow stopped. I felt both ridiculous and weirdly, perfectly placed, as if crouching by that car was precisely what life had in store for me at that moment.

Her voice came from beyond the shadow. “Remember when you followed me into the desert that day after school?”

Absurdly, I debated whether to answer, as if doing so would—what? Give me away? I leaned into the smooth metal of the fender. It never occurred to me to stand, to show myself. Hours seemed to pass before I finally croaked, “Yes.”

“Why did you turn around and go back?”

Her tone was casual, as if she held conversations every night with people crouching behind the car in the driveway.

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**Close Read**

1. Spinelli’s writing includes rich imagery that helps readers to visualize the setting. Find three examples.

2. Describe the structures of the boxed sentences. What effect do you think Spinelli was trying to achieve through this stylistic choice?

3. Which word pair best describes the tone revealed in lines 7–12 and 16–18?
   a. sarcastic and bitter
   b. romantic and dreamy
   c. sad and serious

4. Compare Spinelli’s writing with Alexander’s. How are the authors’ styles similar or different?
Who is the REAL you?

KEY IDEA At first, it might seem silly to wonder who you really are. But do you act the same around your teachers as you do around your friends? And do your grandparents perceive the same person your friends see? We all have different sides to ourselves. In the story you are about to read, a young woman discovers a side of her mother she never knew existed.

QUICKWRITE Think of three or four people who know you in different ways—for example, your best friend, a teacher, a parent, and an enemy. What adjectives would each person use to describe you? How would you describe yourself? Jot down your thoughts about whether anyone perceives the real you.
LITERARY ANALYSIS: STYLE

Each of us has a unique style, or way of dressing, acting, and speaking. In literature, *style* is a writer’s way of expressing himself or herself. Style does not refer to what is said, but rather how it is said. Writers show style through the choices they make about the following things:

- Word choice and *imagery*—descriptive words and phrases that appeal to the senses. Notice Edwidge Danticat’s descriptions.
- Presentation—the way the story appears on the page. Notice Danticat’s use of line spacing, italics, and typographical symbols.
- Sentence structure. Notice Danticat’s purposeful use of sentence fragments.

READING SKILL: IDENTIFY SEQUENCE

*Sequence* is the order in which events occur in a story. To help yourself keep track of the order, look for signal words and phrases, such as *today, that morning, as, now, an hour later, then, and before.*

In the story you are about to read, the narrator relates present-day events while reflecting on conversations and incidents from the past. Keep track of the sequence of present-day events by recording them in a sequence chart like the one shown.

The narrator sees her mother walking down the street. → →

VOCABULARY IN CONTEXT

The following boldfaced words help Danticat show how people sometimes don’t really understand each other. To see how many words you know, restate each sentence, using a different word or phrase for the boldfaced word.

1. Pablo can *mesmerize* people with his charm, so they forget he isn’t reliable.
2. Jenny’s only *offense* is that she brags too much.
3. *My pursuit* of the truth only left me more confused.
4. I *contemplate* joining the game, but no one expects me to, so I don’t.
5. I doubt that the feisty Emily will *surrender* easily.

A New Home in New York

Writer Edwidge Danticat (ē’dwēג丹麦’tē-kā) emigrated from Haiti to Brooklyn, New York, when she was 12. D anticat had a hard time adjusting to life in New York. Her classmates made fun of her clothing, hairstyle, and Haitian accent. To escape from the loneliness she felt during this time, Danticat wrote stories about her home country. Over her career, D anticat has published several novels and short story collections, most of which involve Haitian culture and characters.

Krik? Krak! During her childhood, Danticat heard many Haitian stories. Storytellers begin their tales by asking the audience, “Krik?” If the audience is ready, they will respond with an excited “Krak!” This exchange of words became the title of D anticat’s first collection of short stories, in which “New York Day Women” appears.

A Haven for Haitians

Danticat’s homeland is one of the most densely populated and least developed countries in the Western hemisphere. This small country in the West Indies has been ruled by brutal dictators for much of its history. Hundreds of thousands of Haitians, including Danticat’s family, have fled to the United States. Many have settled in Brooklyn, a borough of New York City. According to the 2000 census, over 200,000 Haitians and Haitian Americans live there. In some Brooklyn schools, Haitian children make up 75 percent of the population.
Today, walking down the street, I see my mother. She is strolling with a happy gait, her body thrust toward the DON’T WALK sign and the yellow taxicabs that make forty-five-degree turns on the corner of Madison and Fifty-seventh Street. I have never seen her in this kind of neighborhood, peering into Chanel and Tiffany’s and gawking at the jewels glowing in the Bulgari1 windows. My mother never shops outside of Brooklyn. She has never seen the advertising office where I work. She is afraid to take the subway, where you may meet those young black militant street preachers who curse black women for straightening their hair. Yet, here she is, my mother, who I left at home that morning in her bathrobe, with pieces of newspapers twisted like rollers in her hair. My mother, who accuses me of random offenses as I dash out of the house.  

Would you get up and give an old lady like me your subway seat? In this state of mind, I bet you don’t even give up your seat to a pregnant lady.

My mother, who is often right about that. Sometimes I get up and give my seat. Other times, I don’t. It all depends on how pregnant the woman is and whether or not she is with her . . . husband and whether or not he is sitting down. As my mother stands in front of Carnegie Hall,2 one taxi driver yells to another, “What do you think this is, a dance floor?”

My mother waits patiently for this dispute to be settled before crossing the street.

In Haiti when you get hit by a car, the owner of the car gets out and kicks you for getting blood on his bumper.

1. Chanel (sha-nəl’); Tiffany’s; Bulgari (bōl’ gä-rē): very expensive shops that sell luxury goods such as designer clothing, perfume, glassware, and jewelry.

2. Carnegie Hall (kär’na-gē höl’): a famous concert hall in New York City.

ANALYZE VISUALS
What can you infer about the central silhouetted figure?

offense (ə-fēns’) n. a violation of a moral or social code; a sin

SEQUENCE
Reread lines 10–12. When did the mother accuse the narrator of “random offenses”? Tell how you know.

STYLE
Reread lines 10–17. Note any repetition of words or phrases. Based on this repetition, what do you think will be the subject of this story?

The Promenade, Fifth Avenue (1986), Bill Jacklin. Oil on canvas, 243.6 cm × 182.7 cm. Private collection. © Bill Jacklin/Bridgeman Art Library.
My mother who laughs when she says this and shows a large gap in her mouth where she lost three more molars to the dentist last week. My mother, who at fifty-nine, says dentures are okay.

You can take them out when they bother you. I’ll like them. I’ll like them fine.

Will it feel empty when Papa kisses you?

Oh no, he doesn’t kiss me that way anymore.

My mother, who watches the lottery drawing every night on channel 11 without ever having played the numbers.

A third of that money is all I would need. We would pay the mortgage, and your father could stop driving that taxicab all over Brooklyn.

I follow my mother, mesmerized by the many possibilities of her journey. Even in a flowered dress, she is lost in a sea of pinstripes and gray suits, high heels and elegant short skirts, sneakers, dashing from building to building.

My mother, who won’t go out to dinner with anyone. If they want to eat with me, let them come to my house, even if I boil water and give it to them.

My mother, who talks to herself when she peels the skin off poultry.

Fat, you know, and cholesterol. Fat and cholesterol killed your aunt Hermine.

My mother, who makes jam with dried grapefruit peel and then puts in cinnamon bark that I always think is cockroaches in the jam. My mother, whom I have always bought household appliances for, on her birthday. A nice rice cooker, a blender.

I trail the red orchids in her dress and the heavy faux leather bag on her shoulders. Realizing the ferocious pace of my pursuit, I stop against a wall to rest. My mother keeps on walking as though she owns the sidewalk under her feet.

As she heads toward the Plaza Hotel, a bicycle messenger swings so close to her that I want to dash forward and rescue her, but she stands dead in her tracks and lets him ride around her and then goes on.

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3. **pinstripes**: fabrics with very thin stripes, usually used to make business suits.
4. **faux** (fō): artificial but meant to look genuine.
5. **Plaza Hotel**: a world-renowned hotel located near Central Park in New York City.
6. **dead in her tracks**: perfectly still.
My mother stops at a corner hot-dog stand and asks for something. The vendor hands her a can of soda that she slips into her bag. She stops by another vendor selling sundresses for seven dollars each. I can tell that she is looking at an African print dress, contemplating my size. I think to myself, Please Ma, don’t buy it. It would be just another thing I would bury in the garage or give to Goodwill.

*Why should we give to Goodwill when there are so many people back home who need clothes? We save our clothes for the relatives in Haiti.*

Twenty years we have been saving all kinds of things for the relatives in Haiti. I need the place in the garage for an exercise bike.

60 *You are pretty enough to be a stewardess. Only dogs like bones.*

This mother of mine, she stops at another hot-dog vendor’s and buys a frankfurter that she eats on the street. I never knew that she ate frankfurters. With her blood pressure, she shouldn’t eat anything with sodium. She has to be careful with her heart, this day woman.

*I cannot just swallow salt. Salt is heavier than a hundred bags of shame.*

She is slowing her pace, and now I am too close. If she turns around, she might see me. I let her walk into the park before I start to follow again.

My mother walks toward the sandbox in the middle of the park. There a woman is waiting with a child. The woman is wearing a leotard with biker’s shorts and has small weights in her hands. The woman kisses the child good-bye and surrenders him to my mother, then she bolts off, running on the cemented stretches in the park.

The child given to my mother has frizzy blond hair. His hand slips into hers easily, like he’s known her for a long time. When he raises his face to look at my mother, it is as though he is looking at the sky.

My mother gives this child the soda that she bought from the vendor on the street corner. The child’s face lights up as she puts . . . a straw in the can for him. This seems to be a conspiracy just between the two of them.

My mother and the child sit and watch the other children play in the sandbox. The child pulls out a comic book from a knapsack with Big Bird on the back. My mother peers into his comic book. My mother, who taught herself to read as a little girl in Haiti from the books that her brothers brought home from school.

My mother, who has now lost six of her seven sisters in Ville Rose and has never had the strength to return for their funerals.
Many graves to kiss when I go back. Many graves to kiss.

She throws away the empty soda can when the child is done with it. I wait and watch from a corner until the woman in the leotard and biker’s shorts returns, sweaty and breathless, an hour later. My mother gives the woman back her child and strolls farther into the park. I turn around and start to walk out of the park before my mother can see me. My lunch hour is long since gone. I have to hurry back to work. I walk through a cluster of joggers, then race to a *Sweden Tours* bus. I stand behind the bus and take a peek at my mother in the park. She is standing in a circle, chatting with a group of women who are taking other people’s children on an afternoon outing. They look like a Third World Parent-Teacher Association meeting. I quickly jump into a cab heading back to the office. Would Ma have said hello had she been the one to see me first?

As the cab races away from the park, it occurs to me that perhaps one day I would chase an old woman down a street by mistake and that old woman would be somebody else’s mother, who I would have mistaken for mine.

Day women come out when nobody expects them.

Tonight on the subway, I will get up and give my seat to a pregnant woman or a lady about Ma’s age.

My mother, who stuffs thimbles in her mouth and then blows up her cheeks like Dizzy Gillespie while sewing yet another Raggedy Ann doll that she names Suzette after me.

I will have all these little Suzettes in case you never have any babies, which looks more and more like it is going to happen.

My mother, who sews lace collars on my company softball T-shirts when she does my laundry.

Why, you can’t look like a lady playing softball?

My mother, who never went to any of my Parent-Teacher Association meetings when I was in school.

You’re so good anyway. What are they going to tell me? I don’t want to make you ashamed of this day woman. Shame is heavier than a hundred bags of salt.

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10. **Third World**: the developing nations of Africa, Asia, and Latin America.
12. **Raggedy Ann**: a red-haired rag doll and fictional character who was the subject of several children’s books.
Comprehension

1. Recall  What does the narrator’s mother do for a living?
2. Clarify  Why is the narrator, Suzette, surprised to see her mother?
3. Clarify  Why doesn’t Suzette go up to greet her mother?

Literary Analysis

4. Examine Characterization  How does Edwidge Danticat bring the mother’s character to life? Using a character map like the one shown, record details from the story that describe the mother’s appearance, beliefs and values, and actions.

5. Examine Sequence  Review the sequence chart you made while reading. Under each square, note what Suzette seems to feel about her mother at that point in the story. In what way does Suzette’s perception of her mother change from the beginning to the end of the story?

6. Draw Conclusions  In the beginning of the story Suzette admits that she might not give up her seat on a bus to an older or pregnant woman. Yet by the story’s end, she changes her mind. What do you think causes this change?


8. Define an Author’s Style  Choose a passage from the story that you think is a good example of Danticat’s style. You may wish to look for a passage that demonstrates Danticat’s unique sentence structures, imagery, and way of formatting text, as well as her use of repetition. Copy down the passage. Then identify the important literary devices and other elements in it that are characteristic of Danticat’s style.

Extension and Challenge

9. Readers’ Circle  Should Suzette have approached her mother, and if so, what should she have said? Why do you think the mother never told Suzette about her trips to Manhattan? Discuss these questions with a small group.

10. SOCIAL STUDIES CONNECTION  Although the action in “New York Day Women” occurs in Manhattan, Suzette and her mother actually live in Brooklyn. Research the people, landmarks, geography, and history of these two boroughs, and create a poster contrasting the two. Present your poster to your class.

RESEARCH LINKS
For more on Brooklyn and Manhattan, visit the Research Center at ClassZone.com.
Vocabulary in Context

VOCABULARY PRACTICE
Choose the letter of the word or phrase that means the same, or nearly the same, as the boldfaced word or phrase.

1. **contemplate** a decision: (a) disregard, (b) consider, (c) ignore, (d) avoid
2. **mesmerize** an audience: (a) fascinate, (b) bore, (c) puzzle, (d) disappoint
3. **pursuit** of a criminal: (a) arrest, (b) imprisonment, (c) chasing, (d) pardon
4. **surrender** her valuables: (a) purchase, (b) give up, (c) hide, (d) hold
5. a minor **offense**: (a) wrongdoing, (b) injury, (c) argument, (d) accomplishment

VOCABULARY IN WRITING
What do you think you would learn if you followed someone you knew for a day? Write a paragraph explaining your answer. Use at least two vocabulary words in your paragraph. You could start this way.

**EXAMPLE SENTENCE**
As my mother enters the coffee shop, I **contemplate** following her, but I decide to stay outside instead.

VOCABULARY STRATEGY: MULTIPLE-MEANING WORDS
Many English words have more than one meaning. For example, you might know that **offense** is a term used in sports that means “those players whose primary responsibility it is to score.” But you might not be familiar with its meaning in this selection: “a violation of a moral or social code.”

If a word does not make sense to you, look at the words around it for clues to other possible meanings. For example:

*My mother, who accuses me of random offenses as I dash out of the house.*

Would the mother be more likely to accuse the narrator of a sports-related move, or of a moral or social mistake? Based on the context of the sentence, you can conclude that the second definition is correct. For further help with multiple-meaning words, check a dictionary.

**PRACTICE** Define the boldfaced words. Identify context clues that helped you understand the meaning of each.

1. The bus stops suddenly, and the motion **jerks** me out of a deep sleep.
2. Although we were tired, Michael and I decided to play one more **round** of chess.
3. Please **book** me a seat on the next plane to Washington, D.C.
4. I think we need to **table** this issue for now. Let’s put it aside until next week.
5. These new circumstances open a **window** of opportunity for us.
## Reading-Writing Connection

Get to know the characters in “New York Day Women” better by responding to these prompts. Then complete the **Grammar and Writing** exercise.

### WRITING PROMPTS

<table>
<thead>
<tr>
<th>Writing Prompts</th>
<th>Self-Check</th>
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<tbody>
<tr>
<td><strong>A. Short Response: Write a Character Sketch</strong></td>
<td><strong>A thorough description will . . .</strong></td>
</tr>
<tr>
<td>What do you learn about Suzette as she pursues her mother? Make inferences about her age, appearance, occupation, and personality. Then write a one-paragraph character sketch of her.</td>
<td>• include details about Suzette’s life and personality</td>
</tr>
<tr>
<td><strong>B. Extended Response: Write A Scene</strong></td>
<td><strong>An engaging scene will . . .</strong></td>
</tr>
<tr>
<td>Imagine that Suzette tells her mother what she saw and how her perceptions of her mother have changed as a result of this experience. How does the mother respond? Is she upset? Surprised? Relieved? Write a two- or three-paragraph scene about the encounter.</td>
<td>• be based on details about both characters</td>
</tr>
</tbody>
</table>

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### Grammar and Writing

**WRITE CONCISELY** An **appositive** is a noun or pronoun that identifies or renames another noun or pronoun. An **appositive phrase** is made up of an appositive and its modifiers. You can make your writing more concise by using an appositive or appositive phrase to combine two sentences into one.

**Original:** The mother works in Manhattan. She is a native of Haiti.

**Revised:** The mother, a native of Haiti, works in Manhattan. (A native of Haiti is an appositive phrase that identifies mother.)

Place commas before and after an appositive phrase when it adds extra, nonessential information about the noun or pronoun that precedes it, as in the example above.

**PRACTICE** In each item, combine the two sentences by changing the second sentence to an appositive phrase.

1. Suzette works in Manhattan. She is a resident of Brooklyn.
2. Suzette doesn’t give her subway seat to older passengers. She is the narrator.
3. The mother babysits children. She is a day woman.
4. The mother waits to cross the street. She is a patient woman.

*For more help with appositive phrases, see page R61 in the Grammar Handbook.*
How do you make decisions?

**KEY IDEA** How we make decisions depends on the situation. A simple coin toss can help you decide who goes first when playing a video game. But you wouldn’t want to flip a coin when making a more important choice, such as which sport to play or which high school to attend. In the story you are about to read, a decision has life-or-death consequences.

**SURVEY** Working with a small group, create a list of ways people commonly make decisions. Survey the class to learn how others choose what course to follow. Add more methods to the list as people mention them. What methods come up most often? Which do you think are most effective?
LITERARY ANALYSIS: TONE

Writers often express an attitude, or tone, toward the subject, setting, or characters they’re writing about. A tone can often be described with one word, such as angry, proud, or playful. Just as knowing a friend’s attitude can help you decide whether she’s serious or joking, knowing a writer’s tone can help you grasp his or her message. To help you determine Frank R. Stockton’s tone, pay attention to the words and details he uses to describe

• the characters—Do his descriptions of them suggest whether he thinks they’re smart or foolish, kind or cruel?
• the setting—Does he admire the society’s customs?
• the plot events—Does his language show that he takes the events seriously, or not?

READING STRATEGY: PARAPHRASE

One good way to understand and remember what you read is to paraphrase it, or restate the writer’s language in your own words. To paraphrase, follow these steps:

• Reread the passage, looking for the main ideas.
• Define unfamiliar words using context clues or a dictionary.
• Restate important ideas and details in your own words. A good paraphrase should be about as long as the original text.

As you read, paraphrase difficult sections in your notebook.

<table>
<thead>
<tr>
<th>Line Numbers</th>
<th>Paraphrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–4</td>
<td>Long ago, there lived a rough, cruel king. He had been influenced by forward-thinking cultures, but he was still uncivilized.</td>
</tr>
</tbody>
</table>

VOCABULARY IN CONTEXT

The following words help reveal Stockton’s opinion of his characters. How many do you know? Make a chart like the one shown, putting each word in the appropriate column.

<table>
<thead>
<tr>
<th>WORD LIST</th>
<th>anguished</th>
<th>conventional</th>
<th>progressiveness</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>aspire</td>
<td>devious</td>
<td>subordinate</td>
</tr>
<tr>
<td></td>
<td>assert</td>
<td>impartial</td>
<td>waver</td>
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<table>
<thead>
<tr>
<th>Know Well</th>
<th>Think I Know</th>
<th>Don’t Know at All</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>
The Lady, or the Tiger?

Frank R. Stockton

In the very olden time, there lived a semi-barbaric king, whose ideas, though somewhat polished and sharpened by the progressiveness of distant Latin neighbors, were still large, florid, and untrammeled, as became the half of him which was barbaric. He was a man of exuberant fancy, and, withal, of an authority so irresistible that, at his will, he turned his varied fancies into facts. He was greatly given to self-communing; and, when he and himself agreed upon anything, the thing was done. When every member of his domestic and political systems moved smoothly in its appointed course, his nature was bland and genial; but whenever there was a little hitch, and some of his orbs got out of their orbits, he was blander and more genial still, for nothing pleased him so much as to make the crooked straight, and crush down uneven places.

Among the borrowed notions by which his barbarism had become semifixed was that of the public arena, in which, by exhibitions of manly and beastly valor, the minds of his subjects were refined and cultured.

progressiveness (pra-grës’-iv-nës) n. the state of advancing toward better conditions or new policies, ideas, or methods

TONE
Based on the words he uses to describe the king, how do you think Stockton feels about this character?

ANALYZE VISUALS
What do the details in this painting help you infer about the kingdom and its people?

1. florid (flôr”id): very ornate; flowery.
2. untrammeled (ün-tram”ëld): not limited or restricted.
3. barbaric (bär-bär”ık): marked by crudeness or lack of restraint in taste, style, or manner.
4. self-communing: the act of “talking” things over with oneself only.
But even here the exuberant and barbaric fancy asserted itself. The arena of the king was built, not to give the people an opportunity of hearing the rhapsodies of dying gladiators, nor to enable them to view the inevitable conclusion of a conflict between religious opinions and hungry jaws, but for purposes far better adapted to widen and develop the mental energies of the people. This vast amphitheater, with its encircling galleries, its mysterious vaults, and its unseen passages, was an agent of poetic justice, in which crime was punished, or virtue rewarded, by the decrees of an impartial and incorruptible chance.

When a subject was accused of a crime of sufficient importance to interest the king, public notice was given that on an appointed day the fate of the accused person would be decided in the king's arena—a structure which well deserved its name; for, although its form and plan were borrowed from afar, its purpose emanated solely from the brain of this man, who, every barleycorn a king, knew no tradition to which he owed more allegiance than pleased his fancy, and who ingrafted on every adopted form of human thought and action the rich growth of his barbaric idealism.

When all the people had assembled in the galleries and the king, surrounded by his court, sat high up on his throne of royal state on one side of the arena, he gave a signal, a door beneath him opened, and the accused subject stepped out into the amphitheater. Directly opposite him, on the other side of the enclosed space, were two doors, exactly alike and side by side. It was the duty and the privilege of the person on trial to walk directly to these doors and open one of them. He could open either door he pleased; he was subject to no guidance or influence but that of the aforementioned impartial and incorruptible chance. If he opened the one, there came out of it a hungry tiger, the fiercest and most cruel that could be procured, which immediately sprang upon him and tore him to pieces, as a punishment for his guilt. The moment that the case of the criminal was thus decided, doleful iron bells were clanged, great wails went up from the hired mourners posted on the outer rim of the arena, and the vast audience, with bowed heads and downcast hearts, wended slowly their homeward way, mourning greatly that one so young and fair, or so old and respected, should have merited so dire a fate.

But if the accused person opened the other door, there came forth from it a lady, the most suitable to his years and station that his majesty could select among his fair subjects; and to this lady he was immediately married, as a reward for his innocence. It mattered not that he might already possess a wife and family, or that his affections might be engaged upon an object of his own selection: the king allowed no such subordinate arrangements to interfere with his great scheme of retribution and reward. The exercises, as in the other instance, took place immediately and in the arena. Another door opened beneath the king, and a priest, followed by a band of choristers.

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5. every barleycorn a king: a playful exaggeration of the expression "every ounce a king," meaning "thoroughly kingly." (Grains of barley were formerly used as units of measurement.)
and dancing maidens blowing joyous airs on golden horns and treading an epithalamic measure, advanced to where the pair stood, side by side; and the wedding was promptly and cheerily solemnized. Then the gay brass bells rang forth their merry peals, the people shouted glad hurrahs, and the innocent man, preceded by children strewing flowers on his path, led his bride to his home.

This was the king’s semi-barbaric method of administering justice. Its perfect fairness is obvious. The criminal could not know out of which door would come the lady: he opened either he pleased, without having the slightest idea whether, in the next instant, he was to be devoured or married. On some occasions the tiger came out of one door and on some out of the other. The decisions of this tribunal were not only fair, they were positively determinate: the accused person was instantly punished if he found himself guilty; and, if innocent, he was rewarded on the spot, whether he liked it or not. There was no escape from the judgments of the king’s arena.

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6. **treading an epithalamic** (ˈtɛr-ə-thə-lə-mik) **measure**: dancing to wedding music.
7. **solemnized** (səlˈə-nəzd): celebrated or observed with dignity.
8. **tribunal** (trəˈbə-nəl): something that has the power to determine guilt or innocence.

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**PARAPHRASE**

Reread lines 64–72. How would you explain the king’s “perfect” system of justice? Add this to your notebook.
The institution was a very popular one. When the people gathered together on one of the great trial days, they never knew whether they were to witness a bloody slaughter or a hilarious wedding. This element of uncertainty lent an interest to the occasion which it could not otherwise have attained. Thus, the masses were entertained and pleased, and the thinking part of the community could bring no charge of unfairness against this plan; for did not the accused person have the whole matter in his own hands?

This semi-barbaric king had a daughter as blooming as his most florid fancies, and with a soul as fervent and imperious as his own. As is usual in such cases, she was the apple of his eye and was loved by him above all humanity. Among his courtiers was a young man of that fineness of blood and lowness of station common to the conventional heroes of romance who love royal maidens. This royal maiden was well satisfied with her lover, for he was handsome and brave to a degree unsurpassed in all this kingdom; and she loved him with an ardor that had enough of barbarism in it to make it exceedingly warm and strong. This love affair moved on happily for many months, until one day the king happened to discover its existence. He did not hesitate nor waver in regard to his duty in the premises. The youth was immediately cast into prison, and a day was appointed for his trial in the king's arena. This, of course, was an especially important occasion; and his majesty, as well as all the people, was greatly interested in the workings and development of this trial. Never before had such a case occurred; never before had a subject dared to love the daughter of a king. In after-years such things became commonplace enough, but then they were, in no slight degree, novel and startling.

The tiger-cages of the kingdom were searched for the most savage and relentless beasts, from which the fiercest monster might be selected for the arena; and the ranks of maiden youth and beauty throughout the land were carefully surveyed by competent judges, in order that the young man might have a fitting bride in case fate did not determine for him a different destiny. Of course, everybody knew that the deed with which the accused was charged had been done. He had loved the princess, and neither he, she, nor any one else thought of denying the fact; but the king would not think of allowing any fact of this kind to interfere with the workings of the tribunal, in which he took such great delight and satisfaction. No matter how the affair turned out, the youth would be disposed of; and the king would take an aesthetic pleasure in watching the course of events, which would determine whether or not the young man had done wrong in allowing himself to love the princess.

The appointed day arrived. From far and near the people gathered, and thronged the great galleries of the arena, and crowds, unable to gain admittance, massed themselves against its outside walls. The king and his court were in their places, opposite the twin doors,—those fateful portals, so terrible in their similarity.

9. fervent (fûr’vânt): having or showing great emotion or zeal.
10. imperious (îm-pîr’ë-as): arrogantly domineering or overbearing.
11. aesthetic (ás-thët’ik): concerning the artistic appreciation of beauty.
All was ready. The signal was given. A door beneath the royal party opened, and the lover of the princess walked into the arena. Tall, beautiful, fair, his appearance was greeted with a low hum of admiration and anxiety. Half the audience had not known so grand a youth had lived among them. No wonder the princess loved him! What a terrible thing for him to be there!

As the youth advanced into the arena, he turned, as the custom was, to bow to the king: but he did not think at all of that royal personage; his eyes were fixed upon the princess, who sat to the right of her father. Had it not been for the moiety\textsuperscript{12} of barbarism in her nature, it is probable that lady would not have been there; but her intense and fervid\textsuperscript{13} soul would not allow her to be absent on an occasion in which she was so terribly interested. From the moment that the decree had gone forth, that her lover should decide his fate in the king’s arena, she had thought of nothing, night or day, but this great event and the various subjects connected with it. Possessed of more power, influence, and force of character than any one who had ever before been interested in such a case, she had done what no other person had done—she had possessed herself of the secret of the doors. She knew in which of the two rooms, that lay behind those doors, stood the cage of the tiger, with its open front, and in which waited the lady. Through these thick doors, heavily curtained with skins on the inside, it was impossible that any noise or suggestion should come from within to the person who should approach to raise the latch of one of them; but gold, and the power of a woman’s will, had brought the secret to the princess.

And not only did she know in which room stood the lady ready to emerge, all blushing and radiant, should her door be opened, but she knew who the lady was. It was one of the fairest and loveliest of the damsels of the court who had been selected as the reward of the accused youth, should he be proved innocent of the crime of \textit{aspiring} to one so far above him; and the princess hated her. Often had she seen, or imagined that she had seen, this fair creature throwing glances of admiration upon the person of her lover, and sometimes she thought these glances were perceived and even returned. Now and then she had seen them talking together; it was but for a moment or two, but much can be said in a brief space; it may have been on most unimportant topics, but how could she know that? The girl was lovely, but she had dared to raise her eyes to the loved one of the princess; and, with all the intensity of the savage blood transmitted to her through long lines of wholly barbaric ancestors, she hated the woman who blushed and trembled behind that silent door.

When her lover turned and looked at her, and his eyes met hers as she sat there paler and whiter than anyone in the vast ocean of anxious faces about her, he saw, by that power of quick perception which is given to those whose souls are one, that she knew behind which door crouched the tiger, and behind

\textsuperscript{12} moiety (moi’-tē): a portion.

\textsuperscript{13} fervid (für’vīd): passionate.
which stood the lady. He had expected her to know it. He understood her
nature, and his soul was assured that she would never rest until she had made
plain to herself this thing, hidden to all other lookers-on, even to the king.
The only hope for the youth in which there was any element of certainty was
based upon the success of the princess in discovering this mystery; and the
moment he looked upon her, he saw she had succeeded, as in his soul he knew
she would succeed.
Then it was that his quick and anxious glance asked the question:
“Which?” It was as plain to her as if he shouted it from where he stood.
There was not an instant to be lost. The question was asked in a flash; it must
be answered in another.

ANALYZE VISUALS
Does the person in this painting match your idea of the princess in the
story? Explain why or why not.

Cleopatra (about 1888), John W. Waterhouse. Oil on canvas, 65.4 cm × 56.8 cm. © 2002 Christie’s Images Limited.
Her right arm lay on the cushioned parapet before her. She raised her hand and made a slight, quick movement toward the right. No one but her lover saw her. Every eye but his was fixed on the man in the arena.

He turned, and with a firm and rapid step he walked across the empty space. Every heart stopped beating, every breath was held, every eye was fixed immovably upon that man. Without the slightest hesitation, he went to the door on the right and opened it.

Now, the point of the story is this: Did the tiger come out of that door, or did the lady?

The more we reflect upon this question, the harder it is to answer. It involves a study of the human heart which leads us through devious mazes of passion, out of which it is difficult to find our way. Think of it, fair reader, not as if the decision of the question depended upon yourself, but upon that hot-blooded, semi-barbaric princess, her soul at a white heat beneath the combined fires of despair and jealousy. She had lost him, but who should have him?

How often, in her waking hours and in her dreams, had she started in wild horror, and covered her face with her hands as she thought of her lover opening the door on the other side of which waited the cruel fangs of the tiger!

But how much oftener had she seen him at the other door! How in her grievous reveries had she gnashed her teeth, and torn her hair, when she saw his start of rapturous delight as he opened the door of the lady! How her soul had burned in agony when she had seen him rush to meet that woman, with her flushing cheek and sparkling eye of triumph; when she had seen him lead her forth, his whole frame kindled with the joy of recovered life; when she had heard the glad shouts from the multitude, and the wild ringing of the happy bells; when she had seen the priest, with his joyous followers, advance to the couple, and make them man and wife before her very eyes; and when she had seen them walk away together upon their path of flowers, followed by the tremendous shouts of the hilarious multitude, in which her one despairing shriek was lost and drowned!

Would it not be better for him to die at once, and go to wait for her in the blessed regions of semi-barbaric futurity?

And yet, that awful tiger, those shrieks, that blood!

Her decision had been indicated in an instant, but it had been made after days and nights of anguished deliberation. She had known she would be asked, she had decided what she would answer, and, without the slightest hesitation, she had moved her hand to the right.

The question of her decision is one not to be lightly considered, and it is not for me to presume to set myself up as the one person able to answer it. And so I leave it with all of you: Which came out of the opened door—the lady, or the tiger?
Comprehension

1. **Recall**  How do the citizens of the kingdom feel about the king’s method of justice?

2. **Recall**  What “crime” has the young man committed?

3. **Represent**  Reread lines 21–24 and 33–63. Create a diagram of the arena. Use information from the story to include at least three labels in your diagram.

Literary Analysis

4. **Examine a Story’s Ending**  What was surprising about the way “The Lady, or the Tiger?” ended? Why did you expect something different?

5. **Identify Tone**  Consider the way Frank R. Stockton describes the place, time, characters, events, and customs in this kingdom. Then describe his tone with one of these words: **sarcastic, sad, serious, playful, bitter, anxious, sentimental, or curious.** Write the word in the top of a chart like the one shown, and support your choice with words and details about the characters, setting, and situation.

6. **Explore Paraphrasing**  Choose two of the passages you paraphrased in your notebook. What crucial information did you gain from paraphrasing these passages that helped you understand the story?

7. **Evaluate**  Describe the king’s system of “justice.” Is there anything just, or fair, about it? Explain.

8. **Draw Conclusions**  Based on what you know about the princess, which door do you think she decides on? Use details from the selection to support your response.

Extension and Challenge

9. **Literary Criticism**  Frank R. Stockton once said, “If you decide which it was—the lady or the tiger—you find out what kind of person you are yourself.” What might your interpretation of the story show you about yourself and your view of human nature?

10. **Creative Response: Writing**  Why do you think the princess didn’t stand up for her beloved? If she had done so, what might she have said to her father? Write a scene in which the princess defends the man she loves against the king’s accusations.
Vocabulary in Context

VOCABULARY PRACTICE

Choose the word in each group that is most nearly opposite in meaning to the boldfaced word.

1. impartial: (a) unbiased, (b) fair, (c) prejudiced, (d) objective
2. assert: (a) deny, (b) claim, (c) declare, (d) stress
3. subordinate: (a) beneath, (b) second-in-command, (c) presiding, (d) assisting
4. conventional: (a) customary, (b) unusual, (c) accepted, (d) traditional
5. waver: (a) hesitate, (b) falter, (c) pause, (d) continue
6. devious: (a) straightforward, (b) cunning, (c) sneaky, (d) deceitful
7. aspire: (a) plan, (b) hope, (c) attempt, (d) fail
8. anguished: (a) tormented, (b) pained, (c) miserable, (d) pleased
9. progressiveness: (a) narrow-mindedness, (b) forward-thinking, (c) acceptance, (d) tolerance

VOCABULARY IN WRITING

What makes the princess in this tale different from most fairy-tale princesses that you have read about? Write a paragraph explaining your answer. Use at least two vocabulary words in your paragraph. You could start this way.

EXAMPLE SENTENCE

Unlike most fairy-tale heroines, this princess is devious in nature.

VOCABULARY STRATEGY: CONNOTATION AND DENOTATION

A denotation is the literal meaning of a word—that is, the definition found in a dictionary. A word’s connotation is a feeling or attitude linked with a word. Connotations have a big impact on the meaning a word conveys. For example, the vocabulary word conventional means “traditional.” But it also connotes “old-fashioned” or “unimaginative.” Recognizing connotations will help you identify the tone of what you read.

PRACTICE  Show the difference in the connotations of the word pairs by writing a sentence for each word.

1. bland/simple 5. cunning/smart
2. youthful/immature 6. adventurous/reckless
3. fierce/strong 7. smell/stench
4. disagree/clash 8. grueling/challenging
The Monty Hall Debate
Newspaper Article

What’s the Connection?
In “The Lady, or the Tiger?” you read about a man who had to make a life-or-death choice between two doors. The following article is about a similar (though far less serious) decision faced by contestants of “Let’s Make a Deal,” a television game show popular in the 1960s and 1970s.

Skill Focus: Use a Graphic Aid
“Let’s Make a Deal,” host Monty Hall became famous for asking contestants to guess which of three doors hid a big prize. After a contestant picked a door, Hall would open one of the other two doors to show that the prize wasn’t behind it. Then he’d give the contestants a choice: Do you want to change your guess to the other door or stick to the door you originally picked?

The article you’re about to read explains why one choice is better than the other. The explanation is somewhat complicated, but the diagram shown here can help you understand it. Like other graphic aids, this diagram provides a visual representation of ideas. Copy it into your notebook, so you can write on it if you want to. Then refer to the diagram as you read the article, and use these tips to help you interpret it:

• Use symbols such as arrows to help you follow the diagram.
• Pay attention to labels that identify specific details, and relate them to what you read in the article.
• Look for patterns in the use of shading. For example, does one type of information always get shaded a certain way?

You are asked to choose a door.

You choose a door with a goat behind it.

You stick.  You change.

You get a goat.  You get a car.

You choose a door with a car behind it.

You stick.  You change.

You get a goat.  You get a car.

You choose a door with a goat behind it.

You stick.  You change.

You get a goat.  You get a car.
Marilyn vos Savant, a magazine columnist who is listed in the Guinness Book of World Records for highest IQ, was once asked this question:

Suppose you’re on a game show, and you’re given the choice of three doors: Behind one door is a car; behind the others, goats. You pick a door, say No. 1, and the host, who knows what’s behind the other doors, opens another door, say No. 3, which has a goat. He then says to you, “Do you want to stick with your original choice or pick door No. 2?” Is it to your advantage to take the switch?

Ms. vos Savant’s answer was that you should always change and pick the other door, because the chances are two in three that there will be a car behind that door. Since she gave her answer, Ms. vos Savant estimates she has received 10,000 letters, the great majority disagreeing with her. . . . Of the critical letters she received, close to 1,000 carried signatures with Ph.D.’s, and many were on letterheads of mathematics and science departments. . . .

A GRAPHIC AID
Notice how the description in lines 6–13 is represented in the diagram you copied. What do the first and second rows of the diagram show? What do the third and fourth rows show?
Robert Sachs, a professor of mathematics at George Mason University in Fairfax, Va., expressed the prevailing view that there was no reason to switch doors.

“You blew it!” he wrote. “Let me explain: If one door is shown to be a loser, that information changes the probability of either remaining choice—neither of which has any reason to be more likely—to \( \frac{1}{2} \). As a professional mathematician, I’m very concerned with the general public’s lack of mathematical skills. Please help by confessing your error and, in the future, being more careful.”

Monty Hall, the game show host who actually gave contestants this choice on “Let’s Make a Deal,” said he was not surprised at the experts’ insistence that the probability was one out of two. “That’s the same assumption contestants would make on the show after I showed them there was nothing behind one door,” he said. “They’d think the odds on their door had now gone up to one in two, so they hated to give up the door no matter how much money I offered.1 By opening one of the other doors we were applying pressure.”

Mr. Hall said he realized the contestants were wrong, because the odds on Door 1 were still only one in three even after he opened another door. Since the only other place the car could be was behind Door 2, the odds on that door must now be two in three.

Sitting at his dining room table, Mr. Hall quickly conducted ten rounds of the game as this contestant tried the non-switching strategy. The result was four cars and six goats. Then for the next ten rounds the contestant tried switching doors, and there was a dramatic improvement: eight cars and two goats. A pattern was emerging.

“So her answer’s right: you should switch,” Mr. Hall said, reaching the same conclusion as the tens of thousands of students who conducted similar experiments at Ms. vos Savant’s suggestion. That conclusion was also reached eventually by many of her critics in academia, although most did not bother to write letters of retraction. Dr. Sachs, whose letter was published in her column, was one of the few with the grace to concede his mistake.

“I wrote her another letter,” Dr. Sachs said, “telling her that after removing my foot from my mouth I’m now eating humble pie.2 I vowed as penance to answer all the people who wrote to castigate3 me. It’s been an intense professional embarrassment.”

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1. **how much money I offered**: Monty Hall would sometimes increase the drama of the show by offering contestants money to change their minds about whether to switch doors.
2. **after removing my foot . . . eating humble pie**: after making a careless comment I’m now forced to make an embarrassing apology.
3. **castigate** (kās’tĭ-gāt): severely criticize.
Comprehension

1. **Recall**  Who is Marilyn vos Savant?

2. **Recall**  Did most people who wrote to Ms. vos Savant agree or disagree with her answer to the Monty Hall problem?

3. **Clarify**  Reread lines 36–41. According to Robert Sachs, what does Ms. vos Savant fail to realize?

Critical Analysis

4. **Understand a Graphic Aid**  How does the shading on the diagram help you understand that a contestant has a two-in-three chance of getting a car if he or she changes doors? Also explain how the shading reveals what the chance of getting the car is if the contestant sticks with his or her original choice.

Read for Information: Synthesize

**WRITING PROMPT**

Imagine your best friend is about to go on a game show like “Let’s Make a Deal.” Since you have seen the show before, you understand that the host knows which door the car is behind. Sometimes he offers contestants money to influence their decision. What advice should you give your friend so that he or she chooses the winning door? Synthesize what you’ve learned about decision-making from the short story, this article, and your life to answer this question. Then write a letter in which you present your friend with guidelines about making the right decision. Be sure to support your advice with details and examples.

When you **synthesize**, you combine information from various sources to gain a better understanding of a subject. Following these steps can help you synthesize:

1. Reflect on what you learned about decision-making from the story, the article, and your life.

2. Jot down the most important considerations about decision-making that you found in these sources.

3. Write a letter in which you present these considerations as guidelines for choosing the winning door. Support each guideline you offer with an example from your life, the article, or “The Lady, or the Tiger?”

**W1.3** Support theses or conclusions with analogies, paraphrases, quotations, opinions from authorities, comparisons, and similar devices.
Kira-Kira

Coming-of-Age Novel by Cynthia Kadohata

Meet Cynthia Kadohata

Like the main character’s family in Kira-Kira, Cynthia Kadohata’s family moved often so that her parents could seek work. They lived in Illinois, Arkansas, Georgia, and Michigan before finally settling in California. Kadohata, a Japanese American, often did not feel like she fit in during her childhood. “I remember a little girl asking me something like, ‘Are you black or white?’” she says. “I really stumbled for an answer. I said, ‘I don’t know.’” But since then, Kadohata has come to embrace her cultural identity. Today, she is often viewed as one of the great voices in Asian-American writing.

Although she majored in journalism in college, in her early 20s Kadohata began to appreciate the power of fiction. “I had always thought that nonfiction represented the ‘truth,’” she explains, “but . . . I realized you could say things with fiction that you couldn’t say any other way.” Kadohata set out to become a fiction writer and was determined to succeed. She received 25 rejection letters before The New Yorker finally published one of her stories, launching her career as an award-winning author. Kira-Kira is her first young-adult novel.

Try a Coming-of-Age Novel

At what point do you leave your childhood fears behind and boldly take on greater responsibilities? When a child is faced with a challenging situation or difficult decision, he or she often has to grow up very quickly. A novel that centers on a young person’s path to greater maturity is called a coming-of-age novel. Kira-Kira, which follows the life of its young narrator, is an example of this type of novel.
We were poor, but in the way Japanese are poor, meaning we never borrowed money from anyone, period. Meaning once a year we bought as many fifty-pound bags of rice as we could afford, and we didn’t get nervous again about money until we reached our last bag. Nothing went to waste in our house. For breakfast my parents often made their ochazuke—green tea mixed with rice—from the crusty old rice at the bottom of the pot. For our move to Georgia, Dad and Uncle loaded up the truck with all the bags of rice that we hadn’t sold at the store. I watched my parents look at the rice in the truck, and I could see that the rice made them feel good. It made them feel safe.

I liked to see them that way, especially my mother, who never seemed to feel safe. My mother was a delicate, rare, and beautiful flower. Our father told us that. She weighed hardly more than Lynn. She was so delicate that if you bumped into her accidentally, you could bruise her. She fell down a single stair once, and she broke her leg. To her that was proof even a single stair could present peril. When I would approach even a single stair, she would call out, “Be careful!”
Our mother didn’t like us to run or play or climb, because it was dangerous. She didn’t like us to walk in the middle of our empty street, because you never knew. She didn’t want us to go to college someday, because we might get strange ideas. She liked peace and quiet. My father used to say, “Shhhh. Your mother is taking a bath.” Or, “Quiet down, girls, your mother is drinking tea.” We never understood why we couldn’t make noise while our mother was doing anything at all. My mother’s favorite thing to tell us, in her iron-rimmed singsong voice, was “Shizukani!” That means “Hush!”

She never said “Shizukani!” to my father. She made him food and rubbed his feet, and for this he let her handle all the money. Lynn said our mother probably knew a special foot-rubbing technique that made men silly. My father loved my mother a lot. That made me feel safe.

The night before we moved, my father and uncle sat on a tree stump across the road. Lynn and I peeked out at them before we got in bed. My uncle talked and talked, and my father listened and listened. Sometimes they both laughed loudly.

“What are they talking about?” I said.
“Women,” Lynn said knowingly.
“What are they saying about women?”
“That the pretty ones make them giggle.”
“Oh. Good night.”
“Good night!”

Our mother came into the bedroom in the middle of the night, the way she always did, to make sure we were asleep. As usual, Lynn was asleep and I was awake. If I was awake, I usually pretended to be asleep so as not to get in trouble. But tonight I said, “Mom?”
“It’s late, why are you up?”
“I can’t sleep without Bera-Bera.” Bera-Bera was my favorite stuffed animal, which my mother had packed in a box. Bera-Bera talked too much, laughed too loudly, and sometimes sassed me, but still I loved him.

“Someday you won’t even remember Bera-Bera.” She said this gently, and as if the thought made her a little sad. The thought made me a little sad too. She kissed my forehead and left. Outside I could
hear noises: “Yah! Ooooh-YAH!” Et cetera. Lynn was sound asleep. I got up and watched Uncle Katsuhisa spit. My father no longer sat on the tree stump. It was just Uncle Katsuhisa out there. He was a madman, for sure.

We left Iowa at dusk the next evening. We had meant to leave in the morning but got a little behind schedule for several reasons:

1. I couldn’t find the box with Bera-Bera, and I was convinced he was lost. Naturally, I had to have hysterics.
2. My parents misplaced their six hundred dollars.
3. Lynn couldn’t find her favorite sweater with embroidered flowers. Naturally, she had to have hysterics.
4. Uncle Katsuhisa fell asleep, and we thought it would be rude to wake him.

Uncle woke up on his own. My parents found their money. But Lynn and I didn’t find our items, so naturally, we continued our hysterics. Finally, my mother said, “We must leave or I don’t know what!” She looked at Lynn and me crying. “Maybe you girls should keep your uncle company while he drives.”

“Oh, no,” said Uncle. “I wouldn’t want to deprive you of their delightful company.”

“No,” said my mother. “I wouldn’t want you to be lonely.”

So we climbed into the noisy truck with our noisy uncle. Then we cried so much that our uncle refused to drive with us anymore. He pulled to the side of the highway. Then we got in our parents’ car and cried so much that they pulled over and flipped a coin with Uncle Katsuhisa. Uncle lost, so we got back in the truck with him.

Lynn and I were perfectly happy in Iowa. I did not see why we had to move to a new job that my father had told us would be the hardest work he had ever done. I did not see why we had to move to a southern state where my father said you could not understand a word people said
because of their southern accents. I did not see why we had to leave our house for a small apartment.

After awhile Lynn and I ran out of tears and sat glumly in the truck with Uncle Katsuhisa. I knew if I thought of Bera-Bera, I would cry. But I had nothing else to do, so I thought of him. He was half dog, half rabbit, and he had orange fur. He was my best friend next to Lynn.

“I want Bera-Bera!” I cried out.

Lynn cried out, “I want my sweater!” We both burst into tears.

It was a warm night. Whenever we paused in our crying, the only other sound inside the truck was the sound of my uncle smacking his chewing tobacco. I dreaded to know what would happen when he spit out that tobacco. Now he rolled down the window, and I thought the Great Spit was about to come. Instead, he looked at us slyly.

“I could teach you girls how to spit like a master,” he said.

My sister squinted at him. She stopped crying. So did I. I could tell she thought it might be fun to learn how to spit like a master. So did I. Our mother would kill us. Lynn said, “Maybe.”

He belched very loudly, then glanced at us. I realized his belch was preparation for spitting. I swallowed some air and burped. So did Lynn. Then Uncle Katsuhisa’s throat rumbled. The rumbling got louder and louder. Even over the sound of the motor, it seemed like a war was going on in his throat. Lynn and I tried to rumble our throats like him.

“Hocka-hocka-hocka!” he said.

Lynn and I copied him: “Hocka-hocka-hocka!”

“Geh-geh-geh!”

“Geh-geh-geh!”

He turned to his open window, and an amazing wad of brown juice flew from his mouth. The brown juice was like a bat bursting out of a cave. We turned around to watch it speed away. A part of me hoped it would hit the car behind us, but it didn’t. I leaned over Lynn and out the passenger window. “Hyaaahhhh!” I said, and a little trickle of saliva fell down my chin.

No one spoke. For some reason the silence made me start crying again. As if Uncle Katsuhisa couldn’t restrain himself, he started singing my name over and over, “Katie, Katie, Katie . . .” Then he sang
Katie songs to the tunes of “Row, Row, Row Your Boat,” “America the Beautiful,” “Kookaburra,” and some songs I didn’t recognize. For instance, he sang, “Oh, Katie, Kate, for spacious skies, for Katie Katie Kate.” He made me giggle. It was almost as if someone were tickling me. For a while I forgot about Bera-Bera.

Lynn smiled with satisfaction. I knew this was because she liked for me to be happy. The wind hit our hair as Uncle Katsuhisa continued to sing Katie songs. I looked outside over a field and tried to find the Sode Boshi, the kimono sleeve in the sky where Uncle Katsuhisa said westerners see the constellation Orion. Then my uncle began to sing Lynnie songs.

She laughed and laughed and laughed. 🥰

Keep Reading
The Takeshimas are on their way to a new life in a small Georgia town, where there are very few other Japanese Americans. How different will things be for them there? As you continue to read Kira-Kira, you will see the family through times of great joy and times of deep sorrow. Through it all, Katie continues to follow her sister’s example by looking for beauty in the world around her. Read along as Katie’s experiences in Georgia help her to grow into a thoughtful young woman.
Why do we exaggerate?

**KEY IDEA** “It takes me forever to walk to school.” “I have about a million hours of homework to do.” “My backpack must weigh two hundred pounds.” Have you ever found yourself saying something like this, even when you know it’s not accurate? We all exaggerate at times. In the memoir you are about to read, Mark Twain uses exaggeration not only to make us laugh, but also to make us think.

**DISCUSS** How good are you at exaggerating? Choose a simple event—your trip to the grocery store, or yesterday’s band practice. Tell the story in its basic form, with no exaggeration. Then tell the story again, this time exaggerating the events and descriptive details. Did your exaggeration make the second version more fun to hear? Or did it push the limits of believability too far? Share your stories with your group and let them decide.
LITERARY ANALYSIS: VOICE AND STYLE

In literature, voice refers to a writer’s unique use of language. The way a writer chooses words, constructs sentences, and expresses ideas makes his or her personality come through on the page. As you read, look for places where Mark Twain achieves his humorous voice through these distinctive elements of his style:

- complex sentences containing amusing descriptions
- hyperbole, or exaggeration
- understatement, or downplaying something’s importance

READING STRATEGY: MONITOR

Twain uses long sentences and old-fashioned vocabulary. To make sure you understand what he’s saying, monitor yourself, or pause to check your understanding. If you’re not clear about what you just read, try these strategies:

- **Adjust your reading rate** by slowing down when you get to long, complicated sentences and passages.
- **Use context clues** or a dictionary to figure out the meaning of archaic (old-fashioned) vocabulary.
- **Note descriptive details** to help you picture characters, events, and settings.
- **Reread difficult passages** to help clarify information.

As you read, use a chart to note the line numbers of difficult passages and the strategies you used to understand them.

<table>
<thead>
<tr>
<th>Confusing Lines</th>
<th>What They Mean</th>
<th>How I Figured It Out</th>
</tr>
</thead>
</table>

VOCABULARY IN CONTEXT

Twain uses the following words in a humorous way. To see how many you know, match each word with its synonym.

**WORD LIST**

<table>
<thead>
<tr>
<th>1. occupation</th>
<th>4. surrender</th>
<th>7. invent</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. inflexible</td>
<td>5. assortment</td>
<td>8. adequate</td>
</tr>
<tr>
<td>3. shocking</td>
<td>6. valid</td>
<td>9. obvious</td>
</tr>
</tbody>
</table>

For more on Mark Twain, visit the Literature Center at ClassZone.com.
What to do next?

It was a momentous question. I had gone out into the world to shift for myself;\(^1\) at the age of thirteen (for my father had indorsed\(^2\) for friends, and although he left us a sumptuous legacy of pride in his fine Virginian stock and its national distinction, I presently found that I could not live on that alone without occasional bread to wash it down with).\(^3\) I had gained a \textit{liveliness} in various vocations, but had not dazzled anybody with my successes; still the list was before me, and the ampest liberty in the matter of choosing, provided I wanted to work—which I did not, after being so wealthy. I had once been a grocery clerk, for one day, but had consumed so much sugar in that time that I was relieved from further duty by the proprietor;\(^3\) said he wanted me outside, so that he could have my custom. I had studied law an entire week, and then given it up because it was so prosy and tiresome. I had engaged briefly in the study of blacksmithing, but wasted so much time trying to fix the bellows so that it would blow itself, that the master turned me adrift in disgrace, and told me I would come to no good. I had been a bookseller’s clerk for a while, but the customers bothered me so much I could not read with any comfort, and so the proprietor gave me a furlough and forgot

1. \textit{shift for myself}: take care of myself.
2. \textit{indorsed} (\textit{in-dôrsd}'): endorsed; signed financial documents; perhaps this means that Twain’s father backed up friends’ unwise financial schemes, and lost all of his own money as a result.
3. \textit{proprietor} (\textit{prä-prî-tîr}): one who owns and manages a business.
to put a limit to it. I had clerked in a drug store part of a summer, but my prescriptions were unlucky, and we appeared to sell more stomach-pumps than soda-water. So I had to go. I had made of myself a tolerable printer, under the impression that I would be another Franklin some day, but somehow had missed the connection thus far. There was no berth open in the Esmeralda Union, and besides I had always been such a slow compositor that I looked with envy upon the achievements of apprentices of two years’ standing; and when I took a “take,” foremen were in the habit of suggesting that it would be wanted “some time during the year.” I was a good average St. Louis and New Orleans pilot and by no means ashamed of my abilities in that line; wages were two hundred and fifty dollars a month and no board to pay, and I did long to stand behind a wheel again and never roam any more—but I had been making such a fool of myself lately in grandiloquent letters home about my blind lead and my European excursion that I did what many and many a poor disappointed miner had done before; said, “It is all over with me now, and I will never go back home to be pitied—and snubbed.” I had been a private secretary, a silver-miner and a silver-mill operative, and amounted to less than nothing in each, and now—

What to do next?

I yielded to Higbie’s appeals and consented to try the mining once more. We climbed far up on the mountainside and went to work on a little rubbishy claim of ours that had a shaft on it eight feet deep. Higbie descended into it and worked bravely with his pick till he had loosened up a deal of rock and dirt, and then I went down with a long-handled shovel (the most awkward invention yet contrived by man) to throw it out. You must brace the shovel forward with the side of your knee till it is full, and then, with a skilful toss, throw it backward over your left shoulder. I made the toss, and landed the mess just on the edge of the shaft and it all came back on my head and down the back of my neck. I never said a word, but climbed out and walked home. I inwardly resolved that I would starve before I would make a target of myself and shoot rubbish at it with a long-handled shovel. I sat down, in the cabin, and gave myself up to solid misery—so to speak. Now in pleasanter days I had amused myself with writing letters to the chief paper of the territory, the Virginia Daily Territorial Enterprise, and had always been surprised when they appeared in print. My good opinion of the editors had steadily declined; for it seemed to me that they might have found something better to fill up with than my literature. I had found a letter in the post-office as I came home from the hillside, and finally I opened it. Eureka! [I never did know what Eureka meant, but it seems to be as proper a word to heave in as any when no other that sounds pretty offers.] It was a deliberate offer to me of Twenty-five Dollars a week to come up to Virginia and be city editor of the Enterprise.

4. berth: job.
5. compositor (kəm-pōz’‐tar): a worker who sets type for a printing business.
6. board: meals.
I would have challenged the publisher in the “blind lead” days—I wanted to fall down and worship him, now. Twenty-five Dollars a week—it looked like bloated luxury—a fortune, a sinful and lavish waste of money. But my transports cooled when I thought of my inexperience and consequent unfitness for the position—and straightway, on top of this, my long array of failures rose up before me. Yet if I refused this place I must presently become dependent upon somebody for my bread, a thing necessarily distasteful to a man who had never experienced such a humiliation since he was thirteen years old. Not much to be proud of, since it is so common—but then it was all I had to be proud of. So I was scared into being a city editor. I would have declined, otherwise. Necessity is the mother of “taking chances.” I do not doubt that if, at that time, I had been offered a salary to translate the Talmud from the original Hebrew, I would have accepted—albeit with diffidence and some misgivings—and thrown as much variety into it as I could for the money.

7. transports: joyful excitement.
8. Talmud (tāl’mūd): a collection of ancient writings by rabbis; this is the basis of Orthodox Jewish law.
I went up to Virginia and entered upon my new vocation. I was a rusty-looking city editor, I am free to confess—coatless, slouch hat, blue woolen shirt, pantaloons stuffed into boot-tops, whiskered half down to the waist, and the universal navy revolver slung to my belt. But I secured a more conservative costume and discarded the revolver. I had never had occasion to kill anybody, nor ever felt a desire to do so, but had worn the thing in deference to popular sentiment, and in order that I might not, by its absence, be offensively conspicuous, and a subject of remark. But the other editors, and all the printers, carried revolvers. I asked the chief editor and proprietor (Mr. Goodman, I will call him, since it describes him as well as any name could do) for some instructions with regard to my duties, and he told me to go all over town and ask all sorts of people all sorts of questions, make notes of the information gained, and write them out for publication. And he added:

“Never say ‘We learn’ so-and-so, or ‘It is reported,’ or ‘It is rumored,’ or ‘We understand’ so-and-so, but go to headquarters and get the absolute facts, and then speak out and say ‘It is so-and-so.’ Otherwise, people will not put confidence in your news. Unassailable9 certainty is the thing that gives a newspaper the firmest and most valuable reputation.”

It was the whole thing in a nutshell; and to this day, when I find a reporter commencing his article with “We understand,” I gather a suspicion that he has not taken as much pains to inform himself as he ought to have done. I moralize well, but I did not always practise well when I was a city editor; I let fancy get the upper hand of fact too often when there was a dearth10 of news. I can never forget my first day’s experience as a reporter. I wandered about town questioning everybody, boring everybody, and finding out that nobody knew anything. At the end of five hours my note-book was still barren. I spoke to Mr. Goodman. He said:

“Dan used to make a good thing out of the hay-wagons in a dry time when there were no fires or inquests. Are there no hay-wagons in from the Truckee?”

—unassailable (ôn’sə-ə-bəl) adj. impossible to dispute or disprove; undeniable.
—dearth (dûrth) n. a scarce supply; a lack.
If there are, you might speak of the renewed activity and all that sort of thing, in the hay business, you know. It isn’t sensational or exciting, but it fills up and looks business-like.”

I canvassed the city again and found one wretched old hay-truck dragging in from the country. But I made affluent use of it. I multiplied it by sixteen, brought it into town from sixteen different directions, made sixteen separate items of it, and got up such another sweat about hay as Virginia City had never seen in the world before.

This was encouraging. Two nonpareil columns had to be filled, and I was getting along. Presently, when things began to look dismal again, a desperado killed a man in a saloon and joy returned once more. I never was so glad over any mere trifle before in my life. I said to the murderer:

“Sir, you are a stranger to me, but you have done me a kindness this day which I can never forget. If whole years of gratitude can be to you any slight compensation, they shall be yours. I was in trouble and you have relieved me nobly and at a time when all seemed dark and drear. Count me your friend from this time forth, for I am not a man to forget a favor.”

If I did not really say that to him I at least felt a sort of itching desire to do it. I wrote up the murder with a hungry attention to details, and when it was finished experienced but one regret—namely, that they had not hanged my benefactor on the spot, so that I could work him up too.

Next I discovered some emigrant-wagons going into camp on the plaza and found that they had lately come through the hostile Indian country and had fared rather roughly. I made the best of the item that the circumstances permitted, and felt that if I were not confined within rigid limits by the presence of the reporters of the other papers I could add particulars that would make the article much more interesting. However, I found one wagon that was going on to California, and made some judicious inquiries of the proprietor. When I learned, through his short and surly answers to my cross-questioning, that he was certainly going on and would not be in the city next day to make trouble, I got ahead of the other papers, for I took down his list of names and added his party to the killed and wounded. Having more scope here, I put this wagon through an Indian fight that to this day has no parallel in history.

My two columns were filled. When I read them over in the morning I felt that I had found my legitimate occupation at last. I reasoned within myself that news, and stirring news, too, was what a paper needed, and I felt that I was peculiarly endowed with the ability to furnish it. Mr. Goodman said that I was as good a reporter as Dan. I desired no higher commendation. With encouragement like that, I felt that I could take my pen and murder all the immigrants on the plains if need be, and the interests of the paper demanded it.
Comprehension

1. **Recall**  Why does Mark Twain lose his jobs at the grocery store, bookstore, and drugstore?

2. **Recall**  What does Twain decide about mining as an occupation?

3. **Clarify**  How does Twain fill up his two newspaper columns?

Literary Analysis

4. **Make Inferences**  Although an exaggeration may be misleading, it often contains a grain of truth. Skim the selection for three examples of exaggeration that provide information about the author. In a diagram like the one shown, present the examples and tell what you can infer from each one.

5. **Analyze Voice and Style**  Long sentences containing amusing descriptions, hyperbole, and understatement are typical of Twain’s unique voice and style. Find three sentences that you think are particularly funny or effective. Then, rewrite each sentence in a more straightforward way. Which version do you like better?

6. **Examine Monitoring**  Review the list you kept while reading. Which monitoring strategy helped you best understand and enjoy Roughing It? Explain, and give examples.

7. **Draw Conclusions About Style**  Reread lines 2–10. Based on what you know about Twain, why do you think he uses such long, complicated sentences?

8. **Make Judgments**  A memoir is a form of autobiographical nonfiction in which an author shares part of his or her life story. Memoirs are assumed to be based on fact. Given Twain’s generous use of exaggeration, do you think it is fair to label Roughing It a memoir? Why or why not?

Extension and Challenge

9. **Creative Response: Art**  If Roughing It were made into a movie, which parts would draw viewers to the theater? Design a movie poster that illustrates the scenes or characters most likely to attract an audience. Be sure to create an interesting slogan to entice people to see the movie.

10. **Speaking and Listening**  With a partner, create a mock interview with Mark Twain. First, brainstorm a list of questions a reporter would ask Twain, based on the information he provides in Roughing It. Then, with one person acting as the reporter and one as Twain, conduct the interview in front of the rest of the class. Try to stay true to the selection, and to Twain’s voice, by adding humor and exaggeration to Twain’s responses.
Vocabulary in Context

**VOCABULARY PRACTICE**

*Synonyms* have a similar meaning, and *antonyms* have opposite or nearly opposite meanings. Decide whether the words in each pair are synonyms or antonyms.

1. rigid/permissive
2. tolerable/acceptable
3. conspicuous/noticeable
4. livelihood/occupation
5. legitimate/wrong
6. yield/resist
7. array/variety
8. sensational/understated
9. contrive/invent

**VOCABULARY IN WRITING**

Sometimes we exaggerate to make dull stories more interesting. Think of a boring chore that you are required to do. Write an exaggerated description of how you handle this task. Use at least two vocabulary words in your paragraph. You could start this way.

*Example sentence*

*Although it’s been several years since I cleaned my room, I find the mess tolerable.*

**VOCABULARY STRATEGY: THE LATIN ROOT leg**

The vocabulary word *legitimate* comes from the Latin root *leg*, which means “law.” *Leg* (combined with other word parts) appears in a number of English words. To understand the meaning of a word that contains this root, use context clues and your knowledge of the root’s meaning.

**PRACTICE** Choose the word from the web that best completes each sentence. Then explain how the root *leg* helps to give each word its meaning.

1. The document was written in ____, but I finally figured out what it meant.
2. Each region’s voters elect one member of our state ____.
3. Dad e-mailed Representative Lee and asked her to help ____ some tough new environmental laws.
4. Senators are ____ who propose laws in Congress.
5. California abolished the death penalty and then ____ it again.

For more practice, go to the Vocabulary Center at ClassZone.com.
Reading-Writing Connection

Broaden your understanding of *Roughing It* by responding to these prompts. Then complete the Grammar and Writing exercise.

**WRITING PROMPTS**

**A. Short Response: Explore Author’s Attitude**
A writer’s voice reveals his or her unique attitudes and beliefs. Based on your reading of *Roughing It*, how do you think Mark Twain feels about work? In one paragraph, describe Twain’s attitude toward work.

**SELF-CHECK**

*A strong response will . . .*

- use examples from the selection
- contain a clear statement of opinion

**B. Extended Response: Write an Evaluation**
Imagine that John McCandlish Phillips, author of “The Simple Commandments of Journalistic Ethics” on page 707, is Twain’s teacher. How would he evaluate Twain’s reporting techniques, including his use of exaggeration? Write a half-page evaluation of Twain’s news articles from Phillips’s point of view.

**SELF-CHECK**

*An effective evaluation will . . .*

- include a statement of opinion about Twain’s work as a reporter
- provide Twain with advice on how to write ethically

**GRAMMAR AND WRITING**

**FORM COMPOUND SENTENCES** An independent clause is a group of words that contains a subject and a verb and can stand alone as a sentence. A simple sentence contains one independent clause. A compound sentence contains two or more independent clauses that are joined either by a comma and a coordinating conjunction, such as and, but, or, so, or yet, or by a semicolon.

*Original:* Mark Twain is creative. He’s a good writer. (*Each simple sentence contains one independent clause.*)

*Revised:* Mark Twain is creative, and he’s a good writer. (*The compound sentence contains two independent clauses that are joined by a comma and a coordinating conjunction.*)

**PRACTICE** Create a compound sentence by joining the two simple sentences with either a comma and a coordinating conjunction or a semicolon.

1. Twain is not interested in hard work. He needs a job to support himself.
2. Twain has an interesting way with words. He tells too many tall tales.
3. Twain will not pass his journalism class. He does not follow the rules of ethical writing.
4. Twain should conduct better research. He should not exaggerate his articles for the sake of selling newspapers.

*For more help with independent clauses and simple and compound sentences, see pages R62 and R63 in the Grammar Handbook.*
Reading for Information

NEWSPAPER ARTICLE  You wouldn’t know it from reading about Mark Twain’s behavior, but most journalists actually follow a code of ethics, or fairness. In this article, a former *New York Times* writer explains this code to student journalists.

The Simple Commandments of Journalistic Ethics

**John McCandlish Phillips**

...Long after my years in news reporting, I have had repeated occasions to speak to young or aspiring journalists. With rare exceptions, the matter they have wanted most to hear about is reportorial ethics. . . .

Here is the core of what I tell aspiring journalists about the question they so reliably pose:

In journalistic usage, you shall be as accurate and balanced and fair, and as faithful to pinned-down facts, as you possibly can be. The right does not exist to put anything whatever between quotation marks that are not words as they were spoken, to 97 percent word accuracy. Misquotation or fabricated quotation is lying in print—a terrible disservice to those abused by the license taken. It does not help when the act is careless rather than deceitful.

You will not lie. You will not distort. You will not make things up.

You will not embroider your story for effect.

If you get into investigative reporting, never let your suspicions run one-eighth of an inch ahead of your facts—solid, fully ascertained evidence that conclusively verifies the suspicions that promoted the investigation.

Newspapers and broadcast news must—and they do—report accusations made by public figures against other such figures. When the newspaper itself levels the accusation, and presents its supporting case, it is much more deeply hurtful to the accused than the former is.

Always remember that, in public accusation, the irreducible, primary, essential requirement is that it be factually accurate. If it truly is, you have every right to take it to print or on air, and things will likely be better for it.
What’s really NORMAL?

KEY IDEA  Imagine a town where everyone dyes his or her hair purple and spends free time either at puppet shows or raising ferrets. If someone moves in who has brown hair and loves video games and soccer, would he or she be considered normal? What we mean by that word often depends on where we are and who we’re with. In the selection you are about to read, a young boy is fascinated by a family that doesn’t seem normal.

DISCUSS  How do you define normal? Think about things like the way you and your friends and family dress, the music you listen to, and the activities you participate in. Create a definition for the word normal based on these observations, and compare it with classmates’ definitions. Is everyone’s view of normal the same?
LITERARY ANALYSIS: IRONY

Have you ever stayed up late to study for a test, only to find out that the test was postponed? Many people would call this turn of events ironic. Irony is a contrast between what is expected and what actually exists or happens. Irony can make a piece of literature tragic, thoughtful, or funny, depending upon the writer’s goal. Types of irony include

- **situational irony**, which is a contrast between what is expected to happen and what actually does happen
- **verbal irony**, which occurs when someone states one thing and means another
- **dramatic irony**, which happens when readers know more about a situation or a character in a story than the characters do

As you read, record examples of irony in a chart as shown.

<table>
<thead>
<tr>
<th>Example</th>
<th>Type of Irony</th>
<th>Why It’s Ironic</th>
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**Review:** Tone

READING SKILL: EVALUATE

When you evaluate, you make judgments about the author’s opinions, actions, or statements. Forming opinions on what you read makes you think about what’s right and wrong, and why. As you read, judge whether the young David Sedaris’s thoughts and actions seem sensible, fair, and accurate.

VOCABULARY IN CONTEXT

The way Sedaris uses the following boldfaced words helps create the ironic tone of his story. Use context clues in each sentence to figure out the meaning of the boldfaced terms.

1. Lucy doesn’t **merit** an invitation to my party.
2. Don’t **imply** that you believe me if you really don’t.
3. Carmen, don’t **inflict** your terrible music on me!
4. Although I disagree, I won’t **interfere** with your decision.
5. I **attribute** John’s grades to hard work and dedication.
6. Taylor tosses her papers **indiscriminately** into her bag.
7. There’s no way Mom can **accommodate** all of us in her tiny car.
8. If you **provoke** me, I will likely argue with you.

A Man of Many Jobs

David Sedaris has had several odd jobs over the years, including apple picking, house painting, performance art, and apartment cleaning. But a humorous essay he wrote about his experiences working as an elf in a department store’s holiday display launched his writing career. After reading “The SantaLand Diaries” on National Public Radio, Sedaris became an instant hit, and since then his books have sold millions of copies. His inspiration comes from the diaries he has kept for over 30 years, in which he records his intelligent, funny, and emotional observations on everyday life.

Literary Rock Star

Sedaris frequently tours the U.S. and Europe, reading his essays and short stories to sold-out concert halls. These appearances give Sedaris a chance to meet his fans and also to improve his writing. He often reads unpublished essays, revising them based on the crowd’s reaction.

Family Secrets

Many of Sedaris’s essays are about the people in his life. His book *Dress Your Family in Corduroy and Denim*, from which this essay was taken, contains thoughts on his family and childhood. In one essay, he writes that his family is afraid to tell him anything important for fear that their stories will end up in his next book. Most of their conversations, he says, begin with the words “You have to swear you will never repeat this.” Fortunately for his readers, Sedaris doesn’t make those promises.

MORE ABOUT THE AUTHOR

For more on David Sedaris, visit the Literature Center at ClassZone.com.
When my family first moved to North Carolina, we lived in a rented house three blocks from the school where I would begin the third grade. My mother made friends with one of the neighbors, but one seemed enough for her. Within a year we would move again and, as she explained, there wasn’t much point in getting too close to people we would have to say good-bye to. Our next house was less than a mile away, and the short journey would hardly merit tears or even good-byes, for that matter. It was more of a “see you later” situation, but still I adopted my mother’s attitude, as it allowed me to pretend that not making friends was a conscious choice. I could if I wanted to. It just wasn’t the right time.

Back in New York State, we had lived in the country, with no sidewalks or streetlights; you could leave the house and still be alone. But here, when you looked out the window, you saw other houses, and people inside those houses. I hoped that in walking around after dark I might witness a murder, but for the most part our neighbors just sat in their living rooms, watching TV. The only place that seemed truly different was owned by a man named Mr. Tomkey, who did not believe in television. This was told to us by our mother’s friend, who dropped by one afternoon with a basketful of okra. The woman did not editorialize—rather, she just presented her information, leaving her listener to make of it what she might. Had my mother said, “That’s the craziest thing I’ve ever heard in my life,” I assume that the friend would have agreed, and had she said, “Three cheers for Mr. Tomkey,” the friend likely would have agreed as well. It was a kind of test, as was the okra.

merit (mër’it) v. to deserve

irony
Reread lines 6–10. When Sedaris says he could make friends if he wanted to, what does he actually mean?

analyze visuals
Note the colors used in this painting. Why do you think the artist chose to contrast the inside and outside of the house in this way?

1. conscious: deliberate.
2. okra (ō’kra): edible pods used in soups and as a vegetable.
3. editorialize (ēd’ē-tôr’ē-əl-iz’): to give one’s own opinions on a topic.
To say that you did not believe in television was different from saying that you did not care for it. Belief implied that television had a master plan and that you were against it. It also suggested that you thought too much. When my mother reported that Mr. Tomkey did not believe in television, my father said, “Well, good for him. I don’t know that I believe in it, either.”

“That’s exactly how I feel,” my mother said, and then my parents watched the news, and whatever came on after the news.

Word spread that Mr. Tomkey did not own a television, and you began hearing that while this was all very well and good, it was unfair of him to inflict his beliefs upon others, specifically his innocent wife and children. It was speculated that just as the blind man develops a keener sense of hearing, the family must somehow compensate for their loss. “Maybe they read,” my mother’s friend said. “Maybe they listen to the radio, but you can bet your boots they’re doing something.”

I wanted to know what this something was, and so I began peering through the Tomkeys’ windows. During the day I’d stand across the street from their house, acting as though I were waiting for someone, and at night, when the view was better and I had less chance of being discovered, I would creep into their yard and hide in the bushes beside their fence.

Because they had no TV, the Tomkeys were forced to talk during dinner. They had no idea how puny their lives were, and so they were not ashamed that a camera would have found them uninteresting. They did not know what attractive was or what dinner was supposed to look like or even what time people were supposed to eat. Sometimes they wouldn’t sit down until eight o’clock, long after everyone else had finished doing the dishes. During the meal, Mr. Tomkey would occasionally pound the table and point at his children with a fork, but the moment he finished, everyone would start laughing. I got the idea that he was imitating someone else, and wondered if he spied on us while we were eating.

When fall arrived and school began, I saw the Tomkey children marching up the hill with paper sacks in their hands. The son was one grade lower than me, and the daughter was one grade higher. We never spoke, but I’d pass them in the halls from time to time and attempt to view the world through their eyes. What must it be like to be so ignorant and alone? Could a normal person even imagine it? Staring at an
Elmer Fudd\textsuperscript{4} lunch box, I tried to divorce myself from\textsuperscript{5} everything I already knew: Elmer’s inability to pronounce the letter r, his constant pursuit of an intelligent and considerably more famous rabbit. I tried to think of him as just a drawing, but it was impossible to separate him from his celebrity.

One day in class a boy named William began to write the wrong answer on the blackboard, and our teacher flailed her arms, saying, “Warning, Will. Danger, danger.” Her voice was synthetic and void of emotion, and we laughed, knowing that she was imitating the robot in a weekly show about a family who lived in outer space. The Tomkeys, though, would have thought she was having a heart attack. It occurred to me that they needed a guide, someone who could accompany them through the course of an average day and point out all the things they were unable to understand. I could have done it on weekends, but friendship would have taken away their mystery and interfered with the good feeling I got from pitying them. So I kept my distance.\textsuperscript{6}

In early October the Tomkeys bought a boat, and everyone seemed greatly relieved, especially my mother’s friend, who noted that the motor was definitely secondhand. It was reported that Mr. Tomkey’s father-in-law owned a house on the lake and had invited the family to use it whenever they liked. This explained why they were gone all weekend, but it did not make their absences any easier to bear. I felt as if my favorite show had been canceled.

Halloween fell on a Saturday that year, and by the time my mother took us to the store, all the good costumes were gone. My sisters dressed as witches and I went as a hobo. I’d looked forward to going in disguise to the Tomkeys’ door, but they were off at the lake, and their house was dark. Before leaving, they had left a coffee can full of gumdrops on the front porch, alongside a sign reading \textit{don’t be greedy}. In terms of Halloween candy, individual gumdrops were just about as low as you could get. This was evidenced by the large number of them floating in an adjacent dog bowl. It was disgusting to think that this was what a gumdrop might look like in your stomach, and it was insulting to be told not to take too much of something you didn’t really want in the first place. “Who do these Tomkeys think they are?” my sister Lisa said.

The night after Halloween, we were sitting around watching TV when the doorbell rang. Visitors were infrequent at our house, so while my father stayed behind, my mother, sisters, and I ran downstairs in a group, opening the door to discover the entire Tomkey family on our front stoop. The parents looked as they always had, but the son and daughter were dressed in costumes—she as a ballerina and he as some kind of a rodent with terry-cloth ears and a tail made from what looked to be an extension cord. It seemed they had spent the previous evening isolated at the lake and had missed the opportunity

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\textsuperscript{4} Elmer Fudd (\textipa{\textaelmr fu:d}): a cartoon character who is always chasing after Bugs Bunny; Fudd mispronounces the r sound as w, as in “wascally wabbit.”

\textsuperscript{5} divorce myself from: separate myself from.

\textsuperscript{6} kept my distance: kept myself emotionally distant.
to observe Halloween. “So, well, I guess we’re trick-or-treating now, if that’s okay,” Mr. Tomkey said.

I attributed their behavior to the fact that they didn’t have a TV, but television didn’t teach you everything. Asking for candy on Halloween was called trick-or-treating, but asking for candy on November first was called begging, and it made people uncomfortable. This was one of the things you were supposed to learn simply by being alive, and it angered me that the Tomkeys didn’t understand it.

“She, of course it’s not too late,” my mother said. “Kids, why don’t you . . . run and get . . . the candy.”

“But the candy is gone,” my sister Gretchen said. “You gave it away last night.”

“Not that candy,” my mother said. “The other candy. Why don’t you run and go get it?”

“You mean our candy?” Lisa said. “The candy that we earned?”

This was exactly what our mother was talking about, but she didn’t want to say this in front of the Tomkeys. In order to spare their feelings, she wanted them to believe that we always kept a bucket of candy lying around the house, just waiting for someone to knock on the door and ask for it. “Go on, now,” she said. “Hurry up.”

My room was situated right off the foyer, and if the Tomkeys had looked in that direction, they could have seen my bed and the brown paper bag marked my candy. keep out. I didn’t want them to know how much I had, and so I went into my room and shut the door behind me. Then I closed the curtains and emptied my bag onto the bed, searching for whatever was the crummiest. All my life chocolate has made me ill. I don’t know if I’m allergic or what, but even the smallest amount leaves me with a blinding headache. Eventually, I learned to stay away from it, but as a child I refused to be left out. The brownies were eaten, and when the pounding began I would blame the grape juice or my mother’s cigarette smoke or the tightness of my glasses—anything but the chocolate. My candy bars were poison but they were brand-name, and so I put them in pile no. 1, which definitely would not go to the Tomkeys.

Out in the hallway I could hear my mother straining for something to talk about. “A boat!” she said. “That sounds marvelous. Can you just drive it right into the water?”

“Actually, we have a trailer,” Mr. Tomkey said. “So what we do is back it into the lake.”

“Oh, a trailer. What kind is it?”

“Well, it’s a boat trailer,” Mr. Tomkey said.

“Right, but is it wooden or, you know . . . I guess what I’m asking is what style trailer do you have?”

Behind my mother’s words were two messages. The first and most obvious was “Yes, I am talking about boat trailers, but also I am dying.” The second, meant only for my sisters and me, was “If you do not immediately step forward

7. observe: to celebrate.
with that candy, you will never again experience freedom, happiness, or the possibility of my warm embrace.”

I knew that it was just a matter of time before she came into my room and started collecting the candy herself, grabbing indiscriminately, with no regard to my rating system. Had I been thinking straight, I would have hidden the most valuable items in my dresser drawer, but instead, panicked by the thought of her hand on my doorknob, I tore off the wrappers and began cramming the candy bars into my mouth, desperately, like someone in a contest. Most were miniature, which made them easier to accommodate, but still there was only so much room, and it was hard to chew and fit more in at the same time. The headache began immediately, and I chalked it up to tension.

My mother told the Tomkeys she needed to check on something, and then she opened the door and stuck her head inside my room. “What . . . are you doing?” she whispered, but my mouth was too full to answer. “I’ll just be a moment,” she called, and as she closed the door behind her and moved toward my bed, I began breaking the wax lips and candy necklaces pulled from pile no. 2. These were the second-best things I had received, and while it hurt to destroy them, it would have hurt even more to give them away. I had just started to mutilate a miniature box of Red Hots when my mother pried them from my hands, accidentally finishing the job for me. BB-size pellets clattered onto the floor, and as I followed them with my eyes, she snatched up a roll of Necco wafers.

indiscriminately
(tǐn’ dī′ skrîm’ ə-nît-lē) adv. without making careful distinctions or choices

accommodate
(a-kŏm’ ə-dāt) v. to make room for

IRONY
What actually causes Sedaris’s headache?
Tell why this is ironic.

EVALUATE
What positive or negative qualities is Sedaris displaying?

8. chalked it up to: identified its cause or source as.
“Not those,” I pleaded, but rather than words, my mouth expelled chocolate, chewed chocolate, which fell onto the sleeve of her sweater. “Not those. Not those.”

She shook her arm, and the mound of chocolate dropped . . . upon my bedspread. “You should look at yourself,” she said. “I mean, really look at yourself.”

Along with the Necco wafers she took several Tootsie Pops and half a dozen caramels wrapped in cellophane. I heard her apologize to the Tomkeys for her absence, and then I heard my candy hitting the bottom of their bags.

“What do you say?” Mrs. Tomkey asked.

And the children answered, “Thank you.”

While I was in trouble for not bringing my candy sooner, my sisters were in more trouble for not bringing theirs at all. We spent the early part of the evening in our rooms, then one by one we eased our way back upstairs, and joined our parents in front of the TV. I was the last to arrive, and took a seat on the floor beside the sofa. The show was a Western, and even if my head had not been throbbing, I doubt I would have had the wherewithal to follow it. A posse of outlaws crested a rocky hilltop, squinting at a flurry of dust advancing from the horizon, and I thought again of the Tomkeys and of how alone and out of place they had looked in their dopey costumes. “What was up with that kid’s tail?” I asked.

“Shhhhh,” my family said.

For months I had protected and watched over these people, but now, with one stupid act, they had turned my pity into something hard and ugly. The shift wasn’t gradual, but immediate, and it provoked an uncomfortable feeling of loss. We hadn’t been friends, the Tomkeys and I, but still I had given them the gift of my curiosity. Wondering about the Tomkey family had made me feel generous, but now I would have to shift gears and find pleasure in hating them.

The only alternative was to do as my mother had instructed and take a good look at myself. This was an old trick, designed to turn one’s hatred inward, and while I was determined not to fall for it, it was hard to shake the mental picture snapped by her suggestion: here is a boy sitting on a bed, his mouth smeared with chocolate. He’s a human being, but also he’s a pig, surrounded by trash and gorging himself so that others may be denied. Were this the only image in the world, you’d be forced to give it your full attention, but fortunately there were others. This stagecoach, for instance, coming round the bend with a cargo of gold. This shiny new Mustang convertible. This teenage girl, her hair a beatiful mane, sipping Pepsi through a straw, one picture after another, on and on until the news, and whatever came on after the news.

9. wherewithal (wærˈwɪð-əl): ability.

10. mental picture snapped: an imagined picture brought quickly to mind, like a snapshot, a quickly taken photograph.

IRONY
Reread lines 198–210. Why is it ironic for Sedaris to say he felt generous toward the Tomkeys?
After Reading

Comprehension

1. **Recall** Why did the young Sedaris begin spying on the Tomkeys?

2. **Recall** Why were the Tomkeys unable to trick-or-treat on Halloween?

3. **Clarify** Why did Mrs. Sedaris want to give her children’s candy to the Tomkey children?

Literary Analysis

4. **Identify Judgments** The young Sedaris had strong opinions about many things that the Tomkeys did or said. Look through the essay and find at least three places where he makes a positive or negative statement about the family. What do you learn about Sedaris from the judgments he makes? Is his behavior toward the Tomkeys fair? Explain your answer using examples from the selection.

5. **Analyze Irony** This essay was written by an adult looking back on his childhood. Review the chart you made while reading. Which examples of irony show that Sedaris is making fun of himself and his family? Explain.

6. **Draw Conclusions** Reread lines 164–168. Why is it so difficult for Sedaris to share his candy with the Tomkeys? What might have happened if he had chosen to share?

7. **Evaluate Attitudes** Review the passages in which Sedaris mentions television. What are the good and bad things about the role it plays in his and his family’s lives? Note them on a scale like the one shown. Then explain whether you think there’s anything wrong with the way the Sedaris use TV.

<table>
<thead>
<tr>
<th></th>
<th>Good</th>
<th></th>
<th>Bad</th>
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<td>3</td>
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<td>2</td>
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Extension and Challenge

8. **Speaking and Listening** David Sedaris has said that he likes to “paint mental pictures” for the people who listen to his essays on the radio. In a small group, take turns reading portions of “Us and Them” out loud. As one person reads, the others should listen for images that particularly stand out to them. Then discuss whether it’s more fun to read the essay or hear it, and why.

9. **Readers’ Circle** Comedian Joe Ancis once said, “The only normal people are the ones you don’t know very well.” Do you think that Sedaris would agree with this quote? Do you agree? Share your conclusions with the class.
Vocabulary in Context

VOCABULARY PRACTICE
Show that you understand the meaning of each boldfaced word by deciding true or false for each statement.

1. A small car can easily accommodate six passengers.
2. Moving away can provoke homesickness.
3. Winning a competition does not merit congratulations.
4. If someone looks tired, we might attribute this to lack of sleep.
5. To imply that someone is wrong means to tell that person, “You are wrong.”
6. Work experience and confidence usually interfere with a successful job search.
7. Someone who buys shoes indiscriminately may not try them on first.
8. If you inflict your views on others, you are forcing people to listen to you.

VOCABULARY IN WRITING
How many people have you formed the wrong opinion about? Write a paragraph explaining how your first impression of someone was wrong. Use at least two vocabulary words in your paragraph. You could start this way.

EXAMPLE SENTENCE
The first time I met Richard, I attributed his unusual style to his being strange.

VOCABULARY STRATEGY: IDIOMS
An idiom is an expression that has a different meaning from its literal meaning. For example, in this essay Sedaris says that when he got a headache, he “chalked it up to tension.” Chalked it up to is an idiomatic expression that means “identified the cause as.” There is no actual chalk or chalkboard involved.

If you encounter an unfamiliar idiom, you can often use context clues to figure out its meaning. Otherwise, look up the first word of the expression in a dictionary, where you will often find idioms explained in the entry.

PRACTICE Identify the idiom in each sentence and give a definition for it.

1. We expected her to be shy, but she’d tell you her life story at the drop of a hat.
2. Josh is definitely up to something—I can tell by the expression on his face.
3. Although I was tired during practice, my coach told me to hang in there.
4. Cynthia was unhappy with the store’s service, but her complaints fell on deaf ears.
5. In order to get the exhausted cast through the last hour of rehearsal, the director told them to take five.
Reading-Writing Connection

Continue exploring “Us and Them” by responding to the prompts. Then complete the Grammar and Writing exercise.

WRITING PROMPTS

A. Short Response: Write a Journal

Sedaris often wondered what life must have been like for the Tomkeys. What did they do since they didn’t watch TV? Write a one-paragraph journal entry from the perspective of one of the Tomkey children, describing a normal day in your household.

A creative journal entry will...
• describe the members of the Tomkey family
• use information from the essay to add details to the narrative

B. Extended Response: Analyze the Message

What do you think Sedaris learned from his experience with the Tomkeys? What might he want others to learn? In two or three paragraphs, analyze the message of “Us and Them,” using examples from the selection.

An effective analysis will...
• clearly state the message of the essay
• refer to specific scenes, lines, and details

GRAMMAR AND WRITING

FORM COMPLEX SENTENCES A complex sentence contains one independent clause and one or more dependent clauses. An independent clause can stand alone as a sentence. A dependent clause is a group of words that contains a subject and a verb but cannot stand alone as a sentence. Dependent clauses begin with words such as after, because, even though, since, until, where, and who. By adding one of these words or phrases to an independent clause, you make it dependent. The dependent clause can then be combined with an independent clause to form a complex sentence.

Original: We don’t own a television. My family still has fun together.

Revised: Even though we don’t own a television, my family still has fun together. (This is now one complex sentence.)

PRACTICE In each item, change one independent clause to a dependent clause. Then combine the clauses to form a complex sentence.

1. My family doesn’t have a TV. We spend more time talking to each other.
2. We also spend time at the lake house. My brother catches a lot of fish.
3. Sometimes I wish we had a TV. The kids at school make fun of us.
4. We moved to this neighborhood last year. I’ve made a few friends.

For more help with dependent clauses and complex sentences, see page R64 in the Grammar Handbook.
O Captain! My Captain!
I Saw Old General at Bay
Poems by Walt Whitman

What is the COST of victory?

KEY IDEA  Triumph often comes with consequences. For example, the Union victory in the Civil War preserved the United States and ended slavery, but these outcomes came at a cost. Almost 700,000 people died, countless others suffered, and enormous amounts of property were destroyed. In the two poems you are about to read, Walt Whitman reflects on the great cost of victory in the Civil War.

QUICKWRITE  Wars are not the only events in which winning takes a toll. We all have had personal victories that cost us in one way or another. For example, suppose you and your best friend have an argument over an issue that is very important to both of you. You might win the argument, but lose your friend in the process. In your journal, write about a time in your life when victory had a price. Was what you won worth the cost? Explain.
LITERARY ANALYSIS: STYLE IN POETRY

Walt Whitman is known for his uniquely American style, or way of using language to express ideas. One thing that makes Whitman’s style stand out is his unconventional use of language. He often didn’t follow traditional rules of line length and rhyme as other poets of his time did. In addition, Whitman often wrote about politics and current events, topics the poets who came before him tended to avoid. The following elements are also part of Whitman’s style:

- **strong imagery**, or words and phrases that appeal to the reader’s five senses
- **repetition** of a sound, word, phrase, or line for emphasis
- **irony**, or a contrast between what is expected and what actually happens

As you read “O Captain! My Captain!” and “I Saw Old General at Bay,” use a chart like the one shown to help you identify these elements of the legendary poet’s style.

<table>
<thead>
<tr>
<th></th>
<th>“O Captain! My Captain!”</th>
<th>“I Saw Old General at Bay”</th>
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<tbody>
<tr>
<td>Imagery</td>
<td></td>
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<tr>
<td>Repetition</td>
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<tr>
<td>Irony</td>
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READING SKILL: UNDERSTAND HISTORICAL CONTEXT

As with other works of literature, Whitman’s poems become easier to understand once you know their historical context, the real events and people that influenced them. Whitman wrote “O Captain! My Captain!” and “I Saw Old General at Bay” as a way of expressing his thoughts and feelings about the Civil War. Before you begin the two poems, read the Background on this page. The information can help you better appreciate Whitman’s message.

Background

The “Good Gray Poet” When his brother George, a Union soldier, was injured in battle in 1862, Whitman went to Virginia to care for him. Whitman was moved by the sight of the injured soldiers and decided to stay in Washington, D.C., volunteering in army hospitals. Friends often referred to Whitman as the “Good Gray Poet” because of his charity toward the troops.

A Poet in Mourning On April 14, 1865, only five days after the end of the Civil War, President Abraham Lincoln was assassinated because of his antislavery beliefs. Whitman was a great admirer of Lincoln’s. He wrote “O Captain! My Captain!” to capture the sense of tragedy that overwhelmed the nation upon Lincoln’s death. The poem “I Saw Old General at Bay” was published in a collection called Drum Taps, which included many poems expressing Whitman’s feelings about the war.

MORE ABOUT THE AUTHOR AND BACKGROUND

To learn more about Walt Whitman and the Civil War, visit the Literature Center at ClassZone.com.
O Captain! my Captain! our fearful trip is done,
The ship has weather’d every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:

But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills,
For you bouquets and ribbon’d wreaths—for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!
This arm beneath your head!
It is some dream that on the deck,
You’ve fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchor’d safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;
Exult O shores, and ring O bells!
But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

1. rack: a mass of wind-driven clouds.
2. sought (sôt): searched for; tried to gain.
3. keel: the main part of a ship’s structure.
4. flung: suddenly put out.
5. tread (tréd): footsteps.
I saw old General at bay,
(Old as he was, his gray eyes yet shone out in battle like stars.)

His small force was now completely hemm’d\(^1\) in, in his works,
He call’d for volunteers to run the enemy’s lines, a desperate emergency,

I saw a hundred and more step forth from the ranks, but two or three were selected,
I saw them receive their orders aside, they listen’d with care,
the adjutant\(^2\) was very grave,
I saw them depart with cheerfulness, freely risking their lives.

---

1. **hemm’d:** hemmed; surrounded or enclosed.
2. **adjutant:** a staff officer who helps a commanding officer with administrative affairs.

---

**HISTORICAL CONTEXT**
Reread the last line.
Which of Whitman’s experiences best helps you interpret it?

**STYLE IN POETRY**
Reread line 2. What descriptive words and details help you understand what the general looks like?
Comprehension

1. **Recall** What does the speaker of “O Captain! My Captain!” see on the deck of the ship?

2. **Clarify** What “desperate emergency” did the old general face?

3. **Clarify** For what did the general need volunteers?

Literary Analysis

4. **Apply Historical Context.** In “O Captain! My Captain!” Walt Whitman uses an extended metaphor, a comparison of two unlike things that unfolds throughout several lines or stanzas, or even an entire poem. How does knowing about Whitman's life and times help you identify the metaphor? Create a chart to list the elements of the metaphor and what each element represents.

<table>
<thead>
<tr>
<th>Element</th>
<th>What It Represents</th>
</tr>
</thead>
<tbody>
<tr>
<td>captain</td>
<td>President Lincoln</td>
</tr>
<tr>
<td>fearful trip</td>
<td></td>
</tr>
<tr>
<td>ship</td>
<td></td>
</tr>
<tr>
<td>prize</td>
<td></td>
</tr>
<tr>
<td>storm</td>
<td></td>
</tr>
<tr>
<td>arrival of the ship at port</td>
<td></td>
</tr>
</tbody>
</table>

5. **Make Inferences** Reread the last line of “I Saw Old General at Bay.” What do the volunteers’ attitudes say about the general?

6. **Understand Elegy** An elegy is a poem that is typically written for the purpose of paying tribute to a person who has died recently or to share reflections upon an equally serious subject. Most elegies possess the following characteristics: they are long, thoughtful, and solemn in tone. Of the two poems you just read, which best fits this description? Support your answer with examples from the poem. Then, speculate on why a poem with this purpose might have such characteristics.

7. **Analyze Style** Review the chart you made while reading. Note the places Whitman uses imagery, repetition, and irony. How do these elements emphasize both the cost of the war and the greatness of those who led the Union to victory?

Extension and Challenge

8. **Creative Project: Art** What pictures might help others to understand these poems? Choose one of the poems and look online for pictures or clip art that help capture its mood. Assemble the images in the form of a collage.

9. **SOCIAL STUDIES CONNECTION** Find out more about the Civil War. Create a poster showing the causes, benefits, and cost of the war.

**Research Links**

For more on the Civil War, visit the Research Center at ClassZone.com.
Response to Literature

In this unit, you looked closely at style, voice, and other literary elements that make writing distinctive. In this workshop, you will examine literary elements that make a work especially meaningful or enjoyable to you. Use the **Writer’s Road Map** as your guide.

**WRITER’S ROAD MAP**

**Response to Literature**

**WRITING PROMPT 1**

*Writing from Literature*  Choose a selection from this unit and write an essay that helps a reader understand it more deeply. Focus on one or two literary elements, such as plot, characters, setting, or mood.

**Selections to Consider**
- “The Lady, or the Tiger?”
- “New York Day Women”
- “Us and Them”

**WRITING PROMPT 2**

*Writing from the Real World*  Think of a memorable story you have viewed or read. Write an essay in which you describe the story and analyze the reasons that it is meaningful to you.

**Sources of Stories**
- television shows with particular settings, such as a police station or a hospital
- movies with exciting or surprising plots
- magazine articles that describe real-life adventures

**KEY TRAITS**

1. **Ideas**
   - Presents a **thesis statement** that identifies the main idea of the response
   - Supports key points with **evidence**, such as quotations and details

2. **Organization**
   - Identifies the **title and author** of the work in a thought-provoking introduction
   - Provides **details** as needed to give the reader background information
   - Uses **transitions** to connect ideas
   - Summarizes the response in a conclusion and makes a broad judgment about the work

3. **Voice**
   - Uses language that is **appropriate** for the audience and purpose

4. **Word Choice**
   - Uses **precise words** to examine the work

5. **Sentence Fluency**
   - Varies sentence openings and structures

6. **Conventions**
   - Uses **correct grammar, spelling, and punctuation**

For prewriting, revision, and editing tools, visit the **Writing Center** at ClassZone.com.
Fancy Is Funnier Than Fact

“I let fancy get the upper hand of fact too often,” Mark Twain explains in *Roughing It*. What he means is that he likes to tell a few tall tales. He also likes to skip over or change some of the facts, which makes his writing style surprising and funny. In *Roughing It*, Twain uses irony and exaggeration to create humor.

Twain begins by listing several jobs that he has already tried and lost. Each failure is funny because Twain uses irony to describe what really happened. For instance, Twain remembers working in a bookstore. He says he spent all his time there reading. He adds that the customers “bothered” him by interrupting his reading. It’s funny to think of someone who is bothered by having to work at his job. When Twain tells about being a clerk in a drug store, he says his “prescriptions were unlucky.” He adds that, as a result, “we appeared to sell more stomach-pumps than soda-water.” This description is humorous, even though readers probably feel sorry for the customers who got sick taking medicine that was supposed to make them better.

The way Twain describes his time as a reporter is laugh-out-loud funny. For example, his boss tells Twain to write about hay-wagons that come into the city. Twain finds only one hay-wagon, but he turns it into a whopping sixteen news stories. He explains how he did it this way: “I multiplied [the one hay-wagon] by sixteen, brought it into town from sixteen different directions, made sixteen separate items of it, and got up such another sweat about hay as Virginia City had never seen in the world before.” One story about a hay-wagon sounds boring, but Twain’s sixteen stories, as well as the big “sweat about hay” in Virginia City, sound funny.
Later in the narrative, Twain tells another tall tale about his work as a reporter. He explains that one day he was desperate because there was nothing to write about. Then he found out that an outlaw had killed a man in a saloon. Twain says that “joy returned once more. I never was so glad.” This is funny because it’s so ridiculous. Twain might have been a little relieved that there was news to write about, but he couldn’t have been joyful. Then Twain surprises the reader by explaining how he wrote a letter to the outlaw. He told the man, “You have done me a kindness this day which I can never forget.” Twain can’t really be thinking of murder as a kindness or a personal favor. He is just glad to get some news, but the irony about his “joy” makes it funny.

In *Roughing It*, Twain turns his experiences with work into a funny narrative about failing at jobs, getting fired, inventing “news,” and finally finding a “legitimate occupation” as a writer. He uses irony and exaggeration and lets “fancy get the upper hand of fact too often” as he tells about his work life. Twain’s many exaggerations make *Roughing It* a hilarious and worthwhile read.
Part 2: Apply the Writing Process

**PREWRITING**

**What Should I Do?**

1. **Reread or re-view the work you chose.**
   Think about how the work makes you feel. Then look for techniques the author used to make you feel that way. For instance, which words and phrases affected your reaction? Which important details did the writer include or leave out?

2. **Develop a working thesis.**
   For Prompt 1, your thesis should name one or two literary elements and explain how they affect the meaning of the work. For Prompt 2, your thesis should tell the reader why the work matters to you.

3. **Craft a strong introduction.**
   Your opening paragraph should grab the reader’s attention and state the thesis clearly and completely.
   **TIP** Strong introductions include quotations, surprising statements, or questions.

4. **Find evidence to support your thesis.**
   Prove your thesis by referring directly to the details of the work. For example, the writer of the student model wanted to figure out what made *Roughing It* so funny. He analyzed the work and found several examples of irony. You may also be able to support your judgments through references to other works, other authors, or your own knowledge.

**Element**

<table>
<thead>
<tr>
<th>Element</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repetition</td>
<td>“What to do next?”; repeated failures at various jobs</td>
</tr>
<tr>
<td>Language</td>
<td>long sentences; fancy words (proprietor, dearth, excursion)</td>
</tr>
<tr>
<td>Exaggeration</td>
<td>the drugstore sold more stomach pumps than soda water; one hay-wagon turns into sixteen hay-wagons</td>
</tr>
</tbody>
</table>

**What Does It Look Like?**

- **Working thesis:** Twain exaggerates a lot, and that makes a funny narrative.

- **Start with a question:** Why is Mark Twain’s writing so funny?

- **Start with a quotation:**
  “I let fancy get the upper hand of fact too often.”

- **Start with a surprising statement:**
  One hay-wagon can become sixteen news stories in the hand of a clever and devious reporter.

**Key point:** Twain uses irony.

**Supporting evidence:**
- doesn’t like working in a bookstore because customers bother him instead of letting him read
- reacts to murder with “joy” and says, “I was never so glad”
DRAFTING

What Should I Do?

1. Make a plan for internal consistency.
   Pick a pattern of organization in which to present your ideas and use it consistently. Likewise, select transitions that belong together, such as first, second, third or most important, less important, least important. This student discusses each key point in the order it originally appeared, using transitions that signal that order. He does not switch off between order of appearance and order of importance or present ideas randomly.

2. Consider your audience.
   Your audience may not be familiar with the work you are analyzing. Remember to add background information to help readers follow your points.

3. Back up your points with evidence.
   You need to prove each key point that you make. You can do this with evidence, such as a few well-chosen details or quoted words.

   TIP Before you revise, look back at the key traits on page 726 and the criteria and peer-reader questions on page 732.

What Does It Look Like?

Order of appearance in the narrative:
1. Twain begins by listing jobs he's tried and failed at.
2. Twain next describes the time he had to write about hay-wagons.
3. Later Twain tells another funny tale about his work life.

Twain is a good storyteller, and he is so funny. For example, his boss tells Twain to write about hay-wagons that come into the city. Twain finds only one hay-wagon, but he turns it into a whopping sixteen news stories. He explains how he did it this way: "I multiplied [the one hay-wagon] by sixteen, brought it into town from sixteen different directions, made sixteen separate items of it, and got up such another sweat about hay as Virginia City had never seen in the world before." One story about a hay-wagon sounds boring, but Twain’s sixteen stories, as well as the big “sweat about hay” in Virginia City, sound funny.

Each failure is funny. That’s because Twain uses exaggeration and irony.

For instance, Twain remembers working in a bookstore. He says he spent all his time there reading. He adds that the customers "bothered" him by interrupting his reading. It’s funny to think of someone who is bothered by having to work at his job.
## Revising and Editing

### What Should I Do?

1. **Improve how you start.**
   - Reread your opening sentence. Ask yourself: Will this interest my reader?
   - **Circle** the author’s name and the title of the work. **Add this information** if it is missing.
   - **[Bracket]** your thesis. Make it as **clear and specific** as possible.

2. **Use exact, specific words.**
   - Consider **replacing some of your weak, state-of-being verbs**, such as *is* and *might be*, with action verbs.
   - Also, think about **replacing dull, tired modifiers**, such as *really*, *very*, and *so*, with more specific words.

3. **Vary your sentences.**
   - **Highlight** places where you have used several simple sentences in a row or where you begin several sentences the same way.
   - Revise to include a **mix of sentence openings and structures** that make your personal style more lively and effective.

4. **Tell why it matters.**
   - Ask a peer reader to point out statements in your conclusion that discuss the meaning or impact of the work.
   - **Add a reflection on the work** if one is needed.
   - See page 732: Ask a Peer Reader

### What Does It Look Like?

**Mark Twain** likes to tell tall tales. He also likes to change some of the facts in his story. **Twain exaggerates a lot, and that makes a funny narrative.** *I let fancy get the upper hand of fact too often,* Mark Twain explains in *Roughing It.* What he means is that he likes to tell a few tall tales. He also likes to skip over or change some of the facts, which makes his writing style surprising and funny. In *Roughing It,* Twain uses exaggeration to create humor.

**Twain is a good storyteller, and he is so funny.** The way Twain describes his time as a reporter is laugh-out-loud funny.

Twain lists several jobs. **Twain has already tried and lost each one. Each failure is funny. That’s because Twain uses exaggeration and irony.**

Twain begins by listing several jobs that he has already tried and lost. Each failure is funny because Twain uses exaggeration and irony to tell what really happened.

Twain turns his experiences with work into a funny narrative about failing at jobs, getting fired, inventing “news,” and finally finding a “legitimate occupation” as a writer. He exaggerates and lets “fancy get the upper hand of fact too often” as he tells about his work life. **Twain’s many exaggerations make *Roughing It* a hilarious and worthwhile read.**
Preparing to Publish

Response to Literature

Consider the Criteria

Use this checklist to make sure your response is on track.

**Ideas**
- presents a thesis
- supports key points with evidence, such as quotations and details

**Organization**
- identifies the title and author of the work in the introduction
- provides background information
- includes transitions
- makes a broad judgment about the work in the conclusion

**Voice**
- uses appropriate language

**Word Choice**
- uses precise words

**Sentence Fluency**
- varies sentence openings and structures

**Conventions**
- uses correct grammar, spelling, and punctuation

Ask a Peer Reader
- What is my thesis?
- How well do I support each main point I make? Do I need to add details or quotations?
- Where in my conclusion do I explain what effect the work had on me?

Check Your Grammar

- Make sure that elements in your sentences are parallel. For example, phrases that serve the same purpose in a sentence should take the same form.

  Twain likes to tell tall tales, skip over some of the facts, and exaggerate some of the details.

  Roughing It is a funny narrative about failing at jobs, getting fired, inventing "news," and how he finds work.

See page R64: Parallel Structure

- Do not misplace modifiers. Remember to follow the modifying phrase directly with the noun or pronoun it modifies.

  In a saloon, Twain found out that an outlaw had killed a man.

  Twain found out that an outlaw had killed a man in a saloon.

See page R59: Misplaced Modifiers

Publishing Options

For publishing options, visit the Writing Center at ClassZone.com.

Assessment Preparation

For writing and grammar assessment practice, go to the Assessment Center at ClassZone.com.
Creating an Online Database System

You and your classmates can publish your work by designing an online database system. The system you create could house your responses to literature as well as other reviews that give your opinions on books, movies, video games, or restaurants. Use these steps to help you identify the sequence of activities that you will complete.

Preparing the System

1. **Decide on the content.** Determine what your database system will include.

2. **Think about factors and variables.** Decide how you will organize the database—perhaps by type of review or by keyword. Will you provide an index, a FAQ (that’s a Frequently Asked Questions section), or a way for users to submit feedback?

3. **Sketch your home page.** Be sure that your home page shows the name of your site and has clear, easy-to-use navigation buttons. Add interest to your home page with graphics and color. Use formatting techniques, such as adding headings and using different fonts, to make the page easier to understand.

4. **Create credits.** On your home page, provide a link that says “About This Site” or otherwise signals information about site contents. Then list the site’s creators, including all authors, as well as credits for all visuals.

   **TIP** Remember to get permission for anything you include on the site. This includes your classmates’ permission to upload their work, as well as permission for any visuals, sound effects, or other items you import.

Producing the System

1. **Use an authoring program.** Find out what software your school offers for building Web sites. Your school’s computer specialist may offer a quick lesson in how to use it to import text and visuals. Otherwise, consult the Help menu, the manual, or an online tutorial for guidance.

2. **Ask peers to try out an early version of the database.** Find out what works well and what needs revising. Be sure to proofread the text, too.

3. **Upload it.** Work with the computer specialist at your school to make your database system available on the Web.
Assessment Practice

The practice test items on the next few pages match skills listed on the Unit Goals page (page 665) and addressed throughout this unit. Taking this practice test will help you assess your knowledge of these skills and determine your readiness for the Unit Test.

After you take the practice test, your teacher can help you identify any skills you need to review.

- Style
- Word Choice
- Sentence Structure
- Imagery
- Sequence
- Irony
- Tone
- Idioms
- Latin Words and Roots
- Appositive Phrases
- Compound and Complex Sentences

A Hike in New York City
Sam Levenson

At least once each summer we kids went off on a hike, but never without strong opposition from Mama. When it came to the open road, Mama had a closed mind.

Her method of discouraging us from venturing into the unknown was to make the entire project appear ridiculous:

“You’re going on a what?”
“We’re going on a hike.”
“What’s a hike?” Mama would ask.

When we started to explain it, the whole idea did in fact become ridiculous.

“We go walking, Ma.”

“Walking? For that you have to leave home? What’s the matter with walking right here? You walk; I’ll watch.”

“You don’t understand, Ma. We take lunch along.”

“I’ll give you lunch here, and you can march right around the table,” and she would start singing a march, clapping her hands rhythmically.

“Ma, we climb mountains in the woods.”

She couldn’t understand why it was so much more enjoyable to fall off a mountain than off a fire escape.

“And how about the wild animals in the woods?”

“Wild animals? What kind of wild animals?”

“A bear, for instance. A bear could eat you up.”

“Ma, bears don’t eat little children.”

“Okay. So he won’t eat you, but he could take a bite and spit it out! I’m telling you now, if a wild animal eats you up don’t come running to me. And who’s going with you?”

“Well, there’s Georgie—”

“Georgie! Not him! He’s a real wild animal!” She then went on to list all the conditions for the trip, “And remember one thing, don’t tear your pants, and remember one thing, don’t eat wild berries and bring me home the cramps, and remember one thing, don’t tell me tomorrow morning that you’re too tired to go to school, and remember one thing, wear boots, a sweater, warm underwear, and an umbrella, and a hat, and remember one thing, if you should get lost in the jungle, call up so I’ll know you’re all right. And don’t dare come home without color in your cheeks. I wish I was young and free like you. Take soap.”

For more assessment practice and test-taking tips, go to the Assessment Center at ClassZone.com.
Since the consent was specifically granted for the next day only, that night none of us slept. There was always a chance that it might rain. Brother Albert stayed at the crystal set1 all night like a ship’s radio operator with his earphones on, listening to weather bulletins and repeating them aloud for the rest of us. “It’s clearing in Nebraska. Hot air masses coming up from the Gulf. They say it’s good for planting alfalfa. Storm warning off the coast of Newfoundland. It’s drizzling in Montreal.”

At 6:00 a.m. we were ready for Operation Hike, rain or shine, but we had to wait for Papa to get up. We didn’t need his permission, but we did need his blanket.

Into the valley of Central Park we marched, bowed down with knapsacks, flashlights, a compass-mirror (so you could tell not only where you were lost but who was lost), a thermos bottle (semi-automatic—you had to fill it but it emptied by itself), and an ax. Onward! Forward! Upward! Philip was always the leader. He was the one to get lost first. Jerry was the lookout. He would yell, “Look out!” and fall off the cliff. None of us knew how long we were supposed to march. We went on because we didn’t know what to do if we stopped. One brave coward finally spoke up. “I can’t go on anymore. The heat is killing me. Let’s start the fire here.”

No hike was complete without Georgie and his Uncle Bernie’s World War I bugle. This kid had lungs like a vacuum cleaner. With him outside the walls of Jericho, they could have sent the rest of the army home. He used to stand on a hill and let go a blast that had the Staten Island ferries running into each other.

Lunch, naturally, had been packed in a shoe box—sandwiches, fruit, cheese, and napkins all squashed together neatly. The lid would open by itself every twenty minutes for air.

It happened every time, the Miracle of the Sandwiches. One kid always got a “brilliant idea.” “Hey, I got a brilliant idea. I’m tired of my mother’s sandwiches. Let’s everybody trade sandwiches.” All the kids exchanged sandwiches, and miraculously we all ended up with salami.

Albert was the true nature lover. “You know, you can learn a lot about human nature from the ants,” he always said as he lifted up rock after rock to study his favorite insects. And he was right. While he was studying the ants, someone swiped his apple.

We came home with color in our cheeks—green. To make sure we could go again, we didn’t forget Mama. We brought her a bouquet. She took one whiff and broke out in red blotches.

1. crystal set: a radio.
Comprehension

DIRECTIONS  Answer these questions about “A Hike in New York City.”

1. When do the children set out on their hike?
   A  before Albert hears the weather report
   B  at six o’clock in the morning
   C  after they get Papa’s blanket
   D  as soon as they eat lunch

2. Which words and phrases from the passage help the reader follow the order of events?
   A  at least, in the woods
   B  on a hike, right here
   C  that night, at 6:00 A.M.
   D  open road, rain or shine

3. One element of the author’s style is his use of
   A  mostly short sentences
   B  mostly long sentences
   C  all short sentences
   D  a mix of long and short sentences

4. Which one of the first four sentences in the passage tells you this will be a funny story?
   A  sentence 1
   B  sentence 2
   C  sentence 3
   D  sentence 4

5. The author sets the tone by using
   A  long sentences
   B  ironic comments
   C  specialized vocabulary
   D  detailed descriptions

6. In lines 28–32, the repetition of the phrase “and remember one thing” has the effect of
   A  creating an angry tone
   B  clarifying the sequence of events
   C  building excitement for the hike
   D  emphasizing Mama’s many worries

7. In lines 32–33, Mama says “if you should get lost in the jungle, call up so I’ll know you’re all right.” This statement is ironic because
   A  it is easy to get lost in a big city park
   B  Mama is afraid that the children will get lost
   C  the children are not all right if they are lost
   D  Central Park is not a good place for a hike.

8. Which image appeals to the reader’s sense of sight and hearing?
   A  Mama “singing a march, clapping her hands rhythmically” (line 15)
   B  Albert at the crystal set “with his earphones on” (lines 37–38)
   C  the children “bowed down with knapsacks” (line 45)
   D  lunch items “squashed together neatly” in a shoe box (line 59)
9. The phrases “Operation Hike” and “the Miracle of the Sandwiches” are funny because they
A express a child’s innocent point of view
B show Mama’s concern for her children
C can be interpreted in different ways
D make everyday events seem important

10. Which words in the passage help to create an informal style?
A opposition, ridiculous, rhythmically
B kids, swiped, squashed
C hike, walk, marched
D coward, insects, bouquet

11. With the exclamations “Onward! Forward! Upward!” in line 48, the author emphasizes the boys’
A excitement about the hike
B fear of getting lost
C need for their mother
D interest in climbing a hill

12. In line 55, the image that compares Georgie’s lungs to a vacuum cleaner shows that he
A has strong lungs
B speaks very loudly
C likes to play the bugle
D has dirt in his lungs

13. In line 62, the quotation marks around “brilliant idea” suggest that this phrase is an example of
A understatement
B verbal irony
C vivid imagery
D symbolism

14. Reread lines 69–71. What is ironic about the children’s gift to Mama?
A The children bring Mama a gift so that she will let them go hiking again.
B The children find flowers in Central Park to bring to Mama.
C Mama has an allergic reaction to the bouquet.
D Mama is surprised by the children’s gift.

15. Which event happens last in the passage?
A The children exchange sandwiches.
B Someone steals Albert’s apple.
C Mama breaks out in red blotches.
D Georgie plays his uncle’s bugle.

Written Response

SHORT RESPONSE  Write two or three sentences to answer this question.

16. Find two examples of irony in the passage and identify each as situational, verbal, or dramatic irony.

EXTENDED RESPONSE  Write a paragraph to answer this question.

17. The author’s writing style turns his remembrance into a funny story. Give two examples of his humor, and explain how the words, images, or sentences in the examples contribute to the humor.
Vocabulary

**DIRECTIONS** Use context clues and your knowledge of idioms to answer the following questions.

1. In line 1, the narrator says that the children in his family went hiking “at least once each summer.” The idiom *at least* means
   A. as much as
   B. not less than
   C. more than
   D. roughly

2. In lines 2–3, the narrator says, “When it came to the open road, Mama had a closed mind.” The idiom *when it came to* means
   A. in addition to
   B. because of
   C. with regard to
   D. upon arriving at

3. In line 57, Georgie “let go a blast” on his uncle’s bugle. The idiom *let go* means
   A. was scared by
   B. forgot about
   C. left alone
   D. blew forcefully

4. In line 71, the narrator says that his mother “broke out” when she sniffed the bouquet. The idiom *broke out* means
   A. developed a rash
   B. tried to avoid
   C. worried about
   D. scratched at

**DIRECTIONS** Use context clues and your understanding of Latin words and roots to answer the following questions.

5. The prefix *ob-* means “against,” and the Latin word *ponere* means “to put.” What is the meaning of the word *opposition* in line 2?
   A. punishment
   B. resistance
   C. influence
   D. approval

6. The Latin word *ridere* means “to laugh.” What is the meaning of the word *ridiculous* in line 5?
   A. enjoyable
   B. silly
   C. realistic
   D. unusual

7. The Latin word *mirari* means “to wonder at.” What is the meaning of the word *miraculously* in line 64?
   A. with great curiosity
   B. without even trying
   C. by any means possible
   D. in a way that cannot be explained
Writing & Grammar

DIRECTIONS  Read this passage and answer the questions that follow.

(1) Central Park occupies 843 acres of land in New York City. (2) It is the most visited park in the nation. (3) When the city bought the land in the mid 1800s, it had to be cleared of farms, livestock, and open sewers. (4) The city held a competition for the new park’s design. (5) Officials chose a plan. (6) The completed park looked natural. (7) It consisted of artificial lakes and imported trees and shrubs. (8) Now the park is a popular spot for bird watching. (9) It is an oasis for migrating birds.

1. How might you use an appositive phrase to combine sentences 1 and 2?
   A Central Park is the most visited park in the nation and occupies 843 acres of land in New York City.
   B The most visited park in the nation is Central Park, and it occupies 843 acres of land in New York City.
   C Central Park, the most visited park in the nation, occupies 843 acres of land in New York City.
   D Occupying 843 acres of land in New York City, Central Park is the most visited park in the nation.

2. How might you combine sentences 4 and 5 to form one compound sentence?
   A The city held a competition for the new park’s design, choosing a plan.
   B The city held a competition for the new park’s design, and officials chose a plan.
   C After the city held a competition for the new park’s design, officials chose a plan.
   D The city held a competition for the new park’s design and chose a plan.

3. How might you combine sentences 6 and 7 to form one complex sentence?
   A The completed park looked natural, but it consisted of artificial lakes and imported trees and shrubs.
   B Though the completed park looked natural, it consisted of artificial lakes and imported trees and shrubs.
   C The completed park looked natural but consisted of artificial lakes and imported trees and shrubs.
   D The completed park looked natural, consisting of artificial lakes and imported trees and shrubs.

4. How might you use an appositive phrase to combine sentences 8 and 9?
   A Migrating birds now make the park an oasis and a popular spot for bird watching.
   B Because it is an oasis for migrating birds, the park is now a popular spot for bird watching.
   C The park, an oasis for migrating birds, is now a popular spot for bird watching.
   D The park is an oasis for migrating birds, so now it is a popular spot for bird watching.
Ideas for Independent Reading

Which questions from Unit 6 made an impression on you? Continue exploring them with these books.

How do you make decisions?

Cheating Lessons
by Nan Willard
Wickham High will finally compete against fancy Pinehurst at the State Quiz Bowl. Bernadette can’t wait to crush the other team until she realizes there’s no way her school honestly aced the test. She has to decide between telling a lie or hurting friends.

What’s really normal?

Act I, Act II, Act Normal
by Martha Weston
Topher has been waiting for three years to be the lead in the 8th grade play. Too bad this year’s production is Rumpelstiltskin, the Musical, written by geeky Samantha. Topher takes the role, but will the school bully and the touchy leading lady ruin it for him?

Good Brother, Bad Brother: The Story of Edwin Booth and John Wilkes Booth
by James Cross Giblin
Two brothers grow up together. Both become well-known actors like their father, but one goes on to kill the President of the United States. What happened?

Princess Academy
by Shannon Hale
The king’s priests have decreed that the next princess will come from tiny Mount Eskel. Suddenly, all the girls in the village have to go to school. Miri decides she has to be the best student. But what will Miri do if the prince chooses her?

What makes a pioneer?

China’s Son: Growing Up in the Cultural Revolution
by Da Chen
Da Chen suffers in 1960s China, which is run by communists. His father is often in labor camps and his brothers and sisters work in the fields. Then Da gets the chance to apply for college. Will life finally get better?

Guinea Pig Scientists
by Leslie Dendy and Mel Boring
Scientists who experiment on themselves are brave and sometimes foolhardy. We wouldn’t know how the digestive system worked, what animal spread yellow fever, or how to build safer cars without these people.

O Pioneers!
by Willa Cather
Alexandra is only 16 when her father dies and leaves her in charge of their failing homestead on the Nebraska prairies. Her brothers agree to listen to her advice, but will they let her put the farm deeper in debt to chase her father’s dream?