

How do we share **OUR STORIES?**

Have you ever put together a photo album or scrapbook to help you tell others about an important event in your life? If someone looked through the book without you there to explain it, what would they learn about you? Sharing stories from our lives can help us better understand each other.

ACTIVITY Using words, pictures, or a mix of both, tell your class about a great day you had. As you share your story and listen to the stories told by your classmates, think about the following questions:

- In what ways are other stories similar to yours?
- In what ways are they different?
- What does each story teach you about the person telling it?
- What do your classmates learn about you from your story?





CALIFORNIA

Included in this unit: R1.2, R2.1, R2.2,
R3.1, R3.2, R3.5, W1.1, W1.2, W1.3,
W1.7, W2.1, W2.5, LC1.4, LC1.6, LS1.2,
LS1.4, LS1.5, LS1.6, LS1.8

Preview Unit Goals

**LITERARY
ANALYSIS**

- Identify purpose and characteristics of biography, autobiography, personal essay, and historical drama
- Read and identify characteristics of primary sources and newspaper articles

READING

- Identify chronological order
- Make inferences and draw conclusions
- Summarize
- Identify treatment and scope
- Evaluate texts for usefulness

**WRITING AND
GRAMMAR**

- Write an autobiographical narrative
- Punctuate titles with italics and quotation marks

**SPEAKING,
LISTENING,
AND VIEWING**

- Present an anecdote
- Analyze a documentary
- Plan and conduct an interview

VOCABULARY

- Recognize base words
- Understand and use Latin roots

**ACADEMIC
VOCABULARY**

- biography
- autobiography
- personal essay
- historical drama
- primary sources
- personal narrative



Biography and Autobiography

What was it like to be the first person to set foot on the moon? What is an athlete thinking the moment he or she crosses the finish line? We are all curious about other people—about what they do, why they do it, and how they feel. The purpose of biographies and autobiographies is to satisfy our curiosity, to inform us about the effect people have on the world, and even to entertain us.



R2.1 Understand and analyze the differences in structure and purpose between various categories of informational materials (e.g., textbooks, newspapers, instructional manuals, signs).

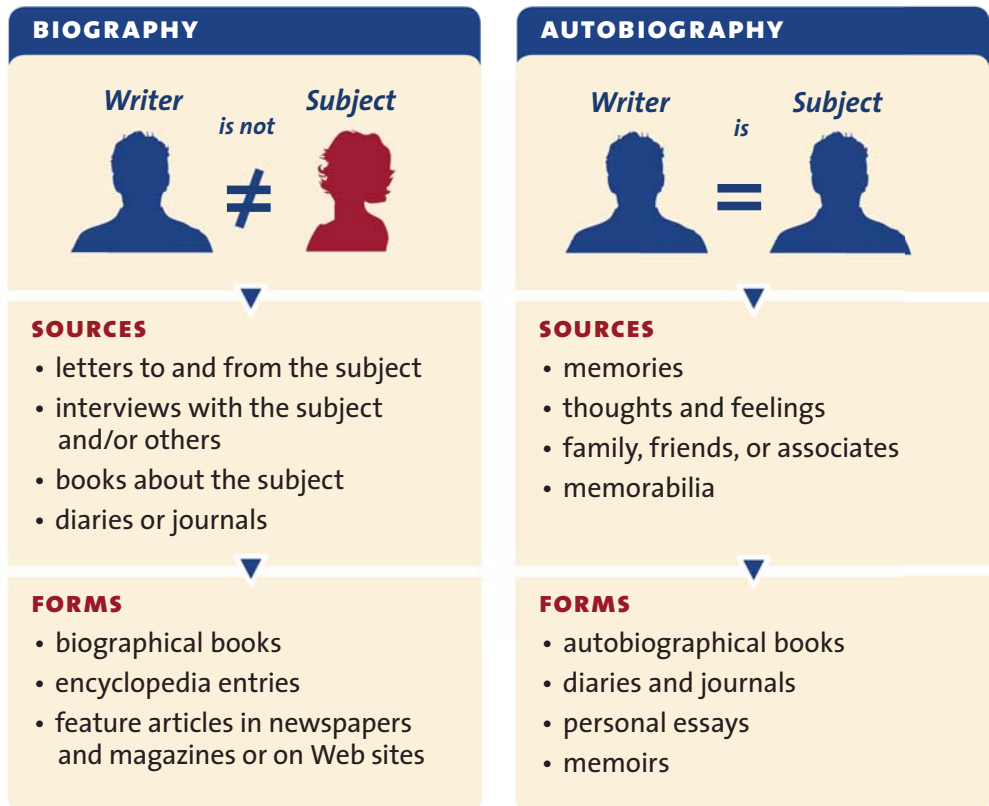
R3.5 Contrast point of view (e.g., first and third person, limited and omniscient, subjective and objective in narrative text and explain how they affect the overall theme of the work.

Part 1: Understanding the Basics

A **biography** is a story of a person's life told by someone else and written from the third-person point of view. The writer, or **biographer**, usually gets information about the subject by doing detailed research using a number of sources. Sometimes, the biographer might even interview the subject directly.

An **autobiography** is also the story of a person's life, but it is told by that person and is written from the first-person point of view. Although most of the information is from the subject's mind and memories, he or she may still consult others for help in remembering details about his or her life.

Usually, when people talk about biographies or autobiographies, they are referring to whole books about people's lives. However, biographical and autobiographical writing also includes other forms, shown in the chart.





MODEL 1: BIOGRAPHY

This excerpt is from a biography about Wilbur and Orville Wright, two brothers who invented and flew the first machine-powered airplane.

from

THE WRIGHT BROTHERS



Biography by **Russell Freedman**

Text not available.

Please refer to the text in the textbook.

Close Read

1. What clues tell you that this is a biography rather than an autobiography?
2. How were Wilbur and Orville different? Cite details to support your answer. Also note who provided the author with some of these details.



MODEL 2: AUTOBIOGRAPHY

Now read this excerpt from the autobiography of a Japanese-American author. What do you learn about her thoughts and feelings?

from

THE INVISIBLE THREAD

Autobiography by **Yoshiko Uchida**

I was born in California, recited the Pledge of Allegiance to the flag each morning at school, and loved my country as much as any other American—maybe even more.

5 Still, there was a large part of me that was Japanese simply because Mama and Papa had passed on to me so much of their own Japanese spirit and soul. Their own values of loyalty, honor, self-discipline, love, and respect for one's parents, teachers, and superiors were all very much a part of me.

10 There was also my name, which teachers couldn't seem to pronounce properly even when I shortened my first name to Yoshi. And there was my Japanese face, which closed more and more doors to me as I grew older.

How wonderful it would be, I used to think, if I had blond hair and blue eyes like Marian and Solveig.

Close Read

1. What clues in the boxed sentences signal that this is an autobiography?
2. Name two things you learn about Uchida from her description of her own thoughts and feelings.

Part 2: Reading Biographies and Autobiographies

Picture yourself at the library, a book in each hand. One is an autobiography of a remarkable person—perhaps a musician or a former president. The other is a biography of that person. From which book would you learn more?

You might think that an autobiography is the better source. After all, who knows more about a person’s experiences than that person? But each form has strengths and limitations that readers should consider. For example, an autobiography is more likely to be written from a **subjective** point of view, in which the writer includes personal opinions, feelings, and beliefs. The best biographies, however, are more likely to be written from an **objective** point of view, which means that the writer leaves out personal opinions and presents information in an honest, unbiased way. (Of course, for a well-rounded picture of a person, you should read both forms.)

BIOGRAPHY

When you read a biography, you . . .

- get information from a variety of sources
- discover how other people view the subject
- might get a more objective picture of the subject’s life



Eleanor Roosevelt
by William Jay Jacobs
pages 754–765

However, you should ask

- Is the writer objective or subjective? A writer’s tone or words can reveal a balanced picture or a personal bias.
- Who are the writer’s sources—historians, people close to the subject, the subject, or people who barely knew him or her? A biography is only as reliable as its sources.
- When was this work written? A biography written halfway through the subject’s life would be very different from one written 100 years later.

AUTOBIOGRAPHY

When you read an autobiography, you . . .

- get the subject’s interpretation of events, written from a subjective point of view
- learn the subject’s private thoughts and feelings
- hear the subject’s voice and get a sense of his or her personality



The Noble Experiment
by Jackie Robinson as
told to Alfred Duckett
pages 802–811

However, you should ask

- Is there another side to the story? Because an autobiography often leaves out other people’s opinions, the reader may not get an objective point of view.
- Have any details been left out? The subject may have forgotten something or might be leaving out certain details to make himself or herself look better.
- At what point in the subject’s life did he or she write the autobiography? When the subject wrote the work affects what experiences he or she writes about.

MODEL 1: READING A BIOGRAPHY

The actor Christopher Reeve was famous for his 1978 movie role as Superman. This article was published in 1982.

from

CHRISTOPHER REEVE

Feature article in *Current Biography*

Another outstanding quality is that he [Reeve] brings the same energy and enthusiasm to his recreations that he does to acting; he owns both a \$350,000 private plane and a glider; he is an accomplished sailor who, upon completing *Superman*, gathered a six-man crew and sailed a boat from Connecticut to Bermuda; and he has played classical piano since adolescence, usually practicing ninety minutes every day, and also composes music. His hobbies, moreover, include skiing, ice-skating, and playing tennis. But nothing takes precedence over his work, as Aljean Harmetz told readers of the *New York Times* (August 20, 1979), "He thrives on acting. . . ." According to her, Reeve admitted: ". . . [I am] still at the stage where I'm taking care of myself, my career, first."

Close Read

1. Look at the boxed details. How would you describe the author's attitude toward Reeve?
2. What source does the author use for quotes by and about Reeve?
3. Based on this article, how would you describe Reeve?

MODEL 2: READING AN AUTOBIOGRAPHY

In 1995, a fall from a horse left Reeve paralyzed from the neck down, and he died in 2004. In this essay, Reeve reminds people not to let fear take over their lives. Reeve conquered his own fears when he participated in research for spinal cord injuries.

from

LIVING WITHOUT FEAR

Personal essay by **Christopher Reeve**

Of course, the greater difficulty lies in being fearless in surrendering and in giving. I don't want to sound too noble, but I really have been able to say, All right, I've had some setbacks, but look at the other people who have benefited.

I recommend you do the same thing because being fearless is not always going to get you exactly where you expect to go. It might take you in a completely different direction. It might not give you what you want, but it can satisfy you to know you did something for the world, for the planet, or even just for your family or your neighbors. And that's enough.

Close Read

1. Describe Reeve's personality at this point in his life. In your opinion, has his attitude toward life changed or stayed the same?
2. What picture do you get of Reeve's life as a whole? Explain how this picture would be different if you had only read one of these excerpts.

Part 3: Analyze the Literature

In 1955, a 42-year-old African-American woman in Montgomery, Alabama, refused to give up her seat on a public bus. Her action sparked a citywide bus boycott and helped break down the barriers of racial segregation in the South. Her name was Rosa Parks.

The first excerpt is from a biography of Parks; the second is from her autobiography. What do you learn about Parks from each excerpt?

from

ROSA PARKS

Biography by **Mary Hull**

The driver [J. F. Blake] repeated his order: “Look, woman, I told you I wanted the seat. Are you going to stand up?”

In a firm, steady voice, Parks questioned him. “Why should I have to get up and stand? Why should we have to be pushed around?”

5 The driver slammed on the brakes and pulled the bus over to the curb. He walked back to her seat and stood over her. He asked her if she was going to move, and Parks said, “No.” He told her he would call the police if she did not move. “Go ahead. You may do that,” Parks answered. Blake left the bus angrily and went for the police. Several
10 passengers—all of them black—followed, reluctant to become involved in an incident that invited trouble with whites. While everyone else aboard the bus waited to see what would happen next, Parks looked out the window at Montgomery.

Parks had a right to be scared, for she recognized the driver. Twelve
15 years earlier, she had refused to enter a bus through the rear door and had been evicted from the bus by this same driver. Although Parks had seen him before while waiting at bus stops, she never boarded a bus if she knew he was driving. In all these years she had never forgotten his face. That evening, Parks had not looked at the driver when she boarded,
20 but when he stood over her, there was no mistaking who he was.

Parks’s mother and grandparents had always taught her not to regard herself as inferior to whites because she was black, but she admitted that until that fateful December day on the bus “every part of my life pointed to the white superiority and negro inferiority.” She was uncertain about
25 what exactly had provoked her not to move on the bus driver’s order, but her feet certainly hurt, her shoulders ached, and suddenly everything became too much. “I had had enough,” Parks later said. She was tired of giving in. “I wanted to be treated like a human being.”

Close Read

1. How can you tell that this excerpt is from a biography? Cite details to support your answer.
2. Consider how the author describes Parks’s words and actions in lines 3–13. How does the author seem to feel about Parks?
3. What do you learn about Parks’s upbringing from this biography?
4. One of the sources for this biography was Rosa Parks’s own autobiography. As a result, the author was able to include details about Parks’s thoughts and feelings. One example is boxed. Find one more.

Now read this excerpt from the beginning of Parks's autobiography. Pay attention to how Parks describes the incident on the bus. Also notice what she reveals about her thoughts and feelings at that time in her life.

from

Rosa Parks: My Story

Autobiography by **Rosa Parks**
(with Jim Haskins)



One evening in early December 1955 I was sitting in the front seat of the colored section of a bus in Montgomery, Alabama. The white people were sitting in the white section. More white people got on, and they filled up all the seats in the white section. When that happened, we black people were supposed to give up our seats to the whites. But I didn't move. The white driver said, "Let me have those front seats." I didn't get up. I was tired of giving in to white people.

"I'm going to have you arrested," the driver said.

"You may do that," I answered.

Two white policemen came. I asked one of them, "Why do you all push us around?"

He answered, "I don't know, but the law is the law and you're under arrest."

For half of my life there were laws and customs in the South that kept African Americans segregated from Caucasians and allowed white people to treat black people without any respect. I never thought this was fair, and from the time I was a child, I tried to protest against disrespectful treatment. But it was very hard to do anything about segregation and racism when white people had the power of the law behind them.

Somehow we had to change the laws. And we had to get enough white people on our side to be able to succeed. I had no idea when I refused to give up my seat on that Montgomery bus that my small action would help put an end to the segregation laws in the South. I only knew that I was tired of being pushed around. I was a regular person, just as good as anybody else.

Close Read

- Reread the boxed sentences. Would you say that this autobiography was written in the 1950s, or later? Explain.
- How can you tell that the author of the biography used Parks's autobiography as a source? Cite similar details in both excerpts to support your answer.
- By revealing her thoughts and beliefs in lines 13–25, Parks gives readers a real sense of her personality. How would you describe her? In your opinion, do you get this same sense from reading the biography about her? Support your answer.

Eleanor Roosevelt

Biography by William Jay Jacobs

What is your DUTY to others?



R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

Also included in this lesson: **R1.2** (p. 767)

KEY IDEA There are probably times when you wish you didn't owe anything to anyone. However, like most people, you have responsibilities to many different people. Family members, teachers, classmates, and the teams and other groups you belong to all need you in one way or another. In "Eleanor Roosevelt," you'll learn how a famous first lady's commitment to her **duties** changed history.

QUICKWRITE Make a list of your duties to others. Which of these do you think will most influence the adult you will become? Explore that question in a journal entry, considering career possibilities and other life choices you will be making.



LITERARY ANALYSIS: BIOGRAPHY

A **biography** is the story of a person’s life told by another person, a biographer. Biographers often reveal their personal opinions of their subject. However, they also balance their opinions with facts and details that

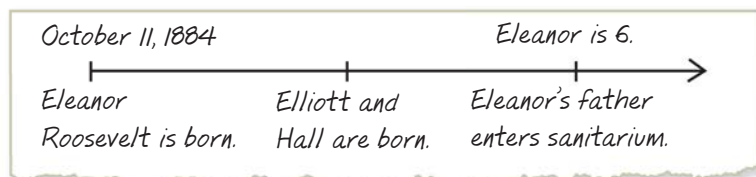
- provide information about the person’s life
- reveal important aspects of his or her personality
- show us what others thought of the person
- explain the importance of his or her life and work

As you read “Eleanor Roosevelt,” think about the purpose and characteristics of a biography about a historical figure.

READING SKILL: IDENTIFY CHRONOLOGICAL ORDER

A biography usually presents events in **chronological order**, or the order in which they happened. Words and phrases such as *then*, *next*, *within 18 months*, *meanwhile*, *by spring*, and *the first few years* may signal the order of events in this type of work.

As you read “Eleanor Roosevelt,” keep track of the order of events on a timeline like the one shown.



VOCABULARY IN CONTEXT

These headlines describe important moments in Eleanor Roosevelt’s life. Use context clues to figure out the meaning of each boldfaced word.

1. Woman from **Prominent** Family Leads by Example
2. First Lady Is **Compassionate** Toward Others
3. **Impoverished** Families Going Hungry in America
4. **Migrant** Workers Search for Jobs
5. Roosevelt Feels **Grave** Obligation to Help
6. Women **Dominant** at Home-Front Meeting
7. **Wavering** Members Convinced to Support War Effort
8. Country **Brooding** at Death of President

The Biographer

As an author who wrote more than 30 biographies, William Jay Jacobs said that he was “able to reach a very special audience: young people searching for models. . . .”



William Jay Jacobs
1933–2004

A Strong Role

Model Jacobs admired Eleanor Roosevelt for her strength of character. He noted, “The more I learned about Eleanor Roosevelt, the more I saw her as a woman of courage. She turned her pain to strength.”



MORE ABOUT THE AUTHOR

For more on William Jay Jacobs, visit the **Literature Center** at ClassZone.com.

Background

Hard Times Eleanor Roosevelt was first lady of the United States from 1933 to 1945. Her husband, Franklin D. Roosevelt, took office during the Great Depression, a worldwide economic crisis that lasted through most of the 1930s. Millions of Americans were unemployed, penniless, and suffering.

Help on the Way To encourage recovery, the Roosevelt administration introduced programs—such as Social Security and a minimum wage—that still provide relief today. Many of the First Lady’s ideas were incorporated into her husband’s New Deal programs.

Eleanor Roosevelt

WILLIAM JAY JACOBS

Eleanor Roosevelt was the wife of President Franklin Delano Roosevelt. But Eleanor was much more than just a president's wife, an echo of her husband's career.

Sad and lonely as a child, Eleanor was called "Granny" by her mother because of her seriousness. People teased her about her looks and called her the "ugly duckling." . . .

Yet despite all of the disappointments, the bitterness, the misery she experienced, Eleanor Roosevelt refused to give up. Instead she turned her unhappiness and pain to strength. She devoted her life to helping
10 others. Today she is remembered as one of America's greatest women. **A**

Eleanor was born in a fine townhouse in Manhattan. Her family also owned an elegant mansion along the Hudson River, where they spent weekends and summers. As a child Eleanor went to fashionable parties. A servant took care of her and taught her to speak French. Her mother, the beautiful Anna Hall Roosevelt, wore magnificent jewels and fine clothing. Her father, Elliott Roosevelt, had his own hunting lodge and liked to sail and to play tennis and polo. Elliott, who loved Eleanor dearly, was the younger brother of Theodore Roosevelt, who in 1901 became president of the United States. The Roosevelt family,
20 one of America's oldest, wealthiest families, was respected and admired.

ANALYZE VISUALS

What can you **infer** about Eleanor Roosevelt from this 1957 photograph taken at her home?

A BIOGRAPHY

Why might Jacobs have chosen to begin with an overview of Mrs. Roosevelt's life?



To the outside world it might have seemed that Eleanor had everything that any child could want—everything that could make her happy. But she was not happy. Instead her childhood was very sad.

Almost from the day of her birth, October 11, 1884, people noticed that she was an unattractive child. As she grew older, she could not help but notice her mother’s extraordinary beauty, as well as the beauty of her aunts and cousins. Eleanor was plain looking, ordinary, even, as some called her, homely. For a time she had to wear a bulky brace on her back to straighten her crooked spine. **B**

30 When Eleanor was born, her parents had wanted a boy. They were scarcely able to hide their disappointment. Later, with the arrival of two boys, Elliott and Hall, Eleanor watched her mother hold the boys on her lap and lovingly stroke their hair, while for Eleanor there seemed only coolness, distance.

Feeling unwanted, Eleanor became shy and withdrawn. She also developed many fears. She was afraid of the dark, afraid of animals, afraid of other children, afraid of being scolded, afraid of strangers, afraid that people would not like her. She was a frightened, lonely little girl.

The one joy in the early years of her life was her father, who always
40 seemed to care for her, love her. He used to dance with her, to pick her up and throw her into the air while she laughed and laughed. He called her “little golden hair” or “darling little Nell.”

Then, when she was six, her father left. An alcoholic, he went to live in a sanitarium¹ in Virginia in an attempt to deal with his drinking problem. Eleanor missed him greatly.

Next her mother became ill with painful headaches. Sometimes for hours at a time Eleanor would sit holding her mother’s head in her lap and stroking her forehead. Nothing else seemed to relieve the pain. At those times Eleanor often remembered how her mother had teased her
50 about her looks and called her “Granny.” But even at the age of seven Eleanor was glad to be helping someone, glad to be needed—and noticed.

The next year, when Eleanor was eight, her mother, the beautiful Anna, died. Afterward her brother Elliott suddenly caught diphtheria² and he, too, died. Eleanor and her baby brother, Hall, were taken to live with their grandmother in Manhattan.

A few months later another tragedy struck. Elliott Roosevelt, Eleanor’s father, also died. Within eighteen months Eleanor had lost her mother, a brother, and her dear father. **C**

B CHRONOLOGICAL ORDER

Jacobs begins his use of chronological order with Eleanor’s birth date. Start adding events to your timeline.

C CHRONOLOGICAL ORDER

Reread lines 52–58. What words and phrases in these paragraphs help you understand the order of events and the passage of time?

1. **sanitarium** (săn'ī-târ'ē-əm): an institution for the care of people with a specific disease or with other health problems.

2. **diphtheria** (dīf-thīr'ē-ə): a serious infectious disease.



Eleanor Roosevelt with her father, Elliott Roosevelt

For the rest of her life Eleanor carried with her the letters that her
60 father had written to her from the sanitarium. In them he had told her
to be brave, to become well educated, and to grow up into a woman
he could be proud of, a woman who helped people who were suffering.

Only ten years old when her father died, Eleanor decided even then
to live the kind of life he had described—a life that would have made
him proud of her. **D**

Few things in life came easily for Eleanor, but the first few years after
her father's death proved exceptionally hard. Grandmother Hall's
dark and gloomy townhouse had no place for children to play. The family
ate meals in silence. Every morning Eleanor and Hall were expected to
70 take cold baths for their health. Eleanor had to work at better posture
by walking with her arms behind her back, clamped over a walking stick.

Instead of making new friends, Eleanor often sat alone in her room
and read. For many months after her father's death she pretended that
he was still alive. She made him the hero of stories she wrote for school.
Sometimes, alone and unhappy, she just cried.

Some of her few moments of happiness came from visiting her uncle,
Theodore Roosevelt, in Oyster Bay, Long Island. A visit with Uncle Ted meant
playing games and romping outdoors with the many Roosevelt children.

Once Uncle Ted threw her into the water to teach her how to swim,
80 but when she started to sink, he had to rescue her. Often he would read

D BIOGRAPHY

Reread lines 60–62.
According to Jacobs,
how did Eleanor's
father influence her
goals and values?

to the children old Norse³ tales and poetry. It was at Sagamore Hill, Uncle Ted's home, that Eleanor first learned how much fun it could be to read books aloud.

For most of the time Eleanor's life was grim. Although her parents had left plenty of money for her upbringing, she had only two dresses to wear to school. Once she spilled ink on one of them, and since the other was in the wash, she had to wear the dress with large ink stains on it to school the next day. It was not that Grandmother Hall was stingy. Rather, she was old and often confused. Nor did she show much warmth or love for Eleanor and her brother. Usually she just neglected them.

Just before Eleanor turned fifteen, Grandmother Hall decided to send her to boarding school in England. The school she chose was Allenswood, a private academy for girls located on the outskirts of London.

It was at Allenswood that Eleanor, still thinking of herself as an “ugly duckling,” first dared to believe that one day she might be able to become a swan.

At Allenswood she worked to toughen herself physically. Every day she did exercises in the morning and took a cold shower. Although she did not like competitive team sports, as a matter of self-discipline she tried out for field hockey. Not only did she make the team but, because she played so hard, also won the respect of her teammates.

They called her by her family nickname, “Totty,” and showed their affection for her by putting books and flowers in her room, as was the custom at Allenswood. Never before had she experienced the pleasure of having schoolmates actually admire her rather than tease her.

At Allenswood, too, she began to look after her health. She finally broke the habit of chewing her fingernails. She learned to eat nutritious foods, to get plenty of sleep, and to take a brisk walk every morning, no matter how miserable the weather.

Under the guidance of the school's headmistress, Mademoiselle Souvestre (or “Sou”), she learned to ask searching questions and think for herself instead of just giving back on tests what teachers had said.



ANALYZE VISUALS

What **mood** does this photograph of a teenage Eleanor Roosevelt convey?

3. **Norse** (nôrs): coming from ancient Scandinavia, the area that is now Norway, Sweden, and Denmark.

She also learned to speak French fluently, a skill she polished by traveling in France, living for a time with a French family. Mademoiselle Souvestre arranged for her to have a new red dress. Wearing it, after all of the old, worn dresses Grandmother Hall had given her, made her feel very proud.

Eleanor was growing up, and the joy of young womanhood had begun to transform her personality.

In 1902, nearly eighteen years old, she left Allenswood, not returning for her fourth year there. Grandmother Hall insisted that, instead, she must be introduced to society as a debutante—to go to dances and parties and begin
130 to take her place in the social world with other wealthy young women.

Away from Allenswood, Eleanor's old uncertainty about her looks came back again. She saw herself as too tall, too thin, too plain. She worried about her buckteeth, which she thought made her look horselike. The old teasing began again, especially on the part of Uncle Ted's daughter, "Princess" Alice Roosevelt, who seemed to take pleasure in making Eleanor feel uncomfortable.

Eleanor, as always, did as she was told. She went to all of the parties and dances. But she also began working with poor children at the Rivington Street Settlement House⁴ on New York's Lower East Side.
140 She taught the girls gymnastic exercises. She took children to museums and to musical performances. She tried to get the parents interested in politics in order to get better schools and cleaner, safer streets. **E**

Meanwhile Eleanor's life reached a turning point. She fell in love! The young man was her fifth cousin, Franklin Delano Roosevelt.

Eleanor and Franklin had known each other since childhood. Franklin recalled how once he had carried her piggyback in the nursery. When she was fourteen, he had danced with her at a party. Then, shortly after her return from Allenswood, they had met by chance on a train. They talked and almost at once realized how much they liked each other.

150 For a time they met secretly. Then they attended parties together. Franklin—tall, strong, handsome—saw her as a person he could trust. He knew that she would not try to **dominate** him. **F**

But did he really love her? Would he always? She wrote to him, quoting a poem she knew: "Unless you can swear, '*For life, for death!*' . . . Oh, never call it loving!"

Franklin promised that his love was indeed "for life," and Eleanor agreed to marry him. It was the autumn of 1903. He was twenty-one. She was nineteen.

160 On March 17, 1905, Eleanor and Franklin were married. "Uncle Ted," by then president of the United States, was there to "give the bride away."

E BIOGRAPHY

Reread lines 131–142. Note that Jacobs chooses details that reveal various aspects of Eleanor's personality. What are some of her strengths and weaknesses?

F CHRONOLOGICAL ORDER

Reread lines 143–152. What words and phrases help you understand the order in which Eleanor and Franklin's relationship progressed?

dominate (dŏm'ə-nāt')
v. to have control over

4. **settlement house:** a place in a poor, neglected neighborhood where services are provided for residents.

It was sometimes said that the dynamic, energetic Theodore Roosevelt had to be “the bride at every wedding and the corpse at every funeral.” And it was certainly true that day. Wherever the president went, the guests followed at his heels.

Before long Eleanor and Franklin found themselves standing all alone, deserted. Franklin seemed annoyed, but Eleanor didn’t mind. She had found the ceremony deeply moving. And she stood next to her husband in a glow of idealism—very serious, very **grave**, very much in love.

In May 1906 the couple’s first child was born. During the next nine years
170 Eleanor gave birth to five more babies, one of whom died in infancy. Still timid, shy, afraid of making mistakes, she found herself so busy that there was little time to think of her own drawbacks.

Still, looking back later on the early years of her marriage, Eleanor knew that she should have been a stronger person, especially in the handling of Franklin’s mother, or, as they both called her, “Mamá.” Too often Mamá made the decisions about such things as where they would live, how their home would be furnished, how the children would be disciplined. Eleanor and Franklin let her pay for things they could not afford—extra servants, vacations, doctor bills, clothing. She offered, and they accepted.

180 **B**efore long, trouble developed in the relationship between Eleanor and Franklin. Serious, shy, easily embarrassed, Eleanor could not share Franklin’s interests in golf and tennis. He enjoyed light talk and flirting with women. She could not be lighthearted. So she stayed on the sidelines. Instead of losing her temper, she bottled up her anger and did not talk to him at all. As he used to say, she “clammed up.” Her silence only made things worse, because it puzzled him. Faced with her coldness, her **brooding** silence, he only grew angrier and more distant.

Meanwhile Franklin’s career in politics advanced rapidly. In 1910 he was elected to the New York State Senate. In 1913 President Wilson
190 appointed him Assistant Secretary of the Navy—a powerful position in the national government, which required the Roosevelts to move to Washington, D.C. **G**

In 1917 the United States entered World War I as an active combatant. Like many socially **prominent** women, Eleanor threw herself into the war effort. Sometimes she worked fifteen and sixteen hours a day. She made sandwiches for soldiers passing through the nation’s capital. She knitted sweaters. She used Franklin’s influence to get the Red Cross to build a recreation room for soldiers who had been shell-shocked⁵ in combat. . . .

In 1920 the Democratic Party chose Franklin as its candidate for
200 vice-president of the United States. Even though the Republicans won

grave (grāv) *adj.* solemn and dignified

brooding (brōō’dīng) *adj.* full of worry; troubled **brood** *v.*

G CHRONOLOGICAL ORDER

The word *meanwhile* indicates that something else happened at the same time. In what ways are the early years of their marriage different for Eleanor and Franklin?

prominent (prōm’ē-nənt) *adj.* well-known; widely recognized

5. **shell-shocked**: affected with a nervous or mental disorder resulting from the strain of battle.

the election, Roosevelt became a well-known figure in national politics. All the time, Eleanor stood by his side, smiling, doing what was expected of her as a candidate's wife.

She did what was expected—and much more—in the summer of 1921 when disaster struck the Roosevelt family. While on vacation Franklin suddenly fell ill with infantile paralysis—polio—the horrible disease that each year used to kill or cripple thousands of children, and many adults as well. When Franklin became a victim of polio, nobody knew what caused the disease or how to cure it.

210 Franklin lived, but the lower part of his body remained paralyzed. For the rest of his life he never again had the use of his legs. He had to be lifted and carried from place to place. He had to wear heavy steel braces from his waist to the heels of his shoes.

His mother, as well as many of his advisers, urged him to give up politics, to live the life of a country gentleman on the Roosevelt estate at Hyde Park, New York. This time, Eleanor, calm and strong, stood up for her ideas. She argued that he should not be treated like a sick person, tucked away in the country, inactive, just waiting for death to come.

Franklin agreed. Slowly he recovered his health. His energy returned. 220 In 1928 he was elected governor of New York. Then, just four years later, he was elected president of the United States. **H**

H BIOGRAPHY

Why was Franklin's illness a turning point for Eleanor?



President Franklin Delano Roosevelt and First Lady Eleanor Roosevelt, April 17, 1938



By visiting places such as this school for underprivileged boys, Eleanor Roosevelt raised public awareness of social problems.

Meanwhile Eleanor had changed. To keep Franklin in the public eye while he was recovering, she had gotten involved in politics herself. It was, she thought, her “duty.” From childhood she had been taught “to do the thing that has to be done, the way it has to be done, when it has to be done.”

With the help of Franklin’s adviser Louis Howe, she made fund-raising speeches for the Democratic Party all around New York State. She helped in the work of the League of Women Voters, the Consumer’s League, and the Foreign Policy Association. After becoming interested in the problems of working women, she gave time to the Women’s Trade Union League (WTUL).⁶

It was through the WTUL that she met a group of remarkable women—women doing exciting work that made a difference in the world. They taught Eleanor about life in the slums. They awakened her hopes that something could be done to improve the condition of the poor. She dropped out of the “fashionable” society of her wealthy friends and joined the world of reform—social change.

For hours at a time Eleanor and her reformer friends talked with Franklin. They showed him the need for new laws: laws to get children out of the factories and into schools; laws to cut down the long hours that women worked; laws to get fair wages for all workers.

6. **Women’s Trade Union League:** an organization founded in 1903 to promote laws to protect the rights of women working in factories and to help establish labor unions for women.

By the time that Franklin was sworn in as president, the nation was facing its deepest depression. One out of every four Americans was out of work, out of hope. At mealtimes people stood in lines in front of soup kitchens for something to eat. Mrs. Roosevelt herself knew of once-prosperous families who found themselves reduced to eating stale bread from thrift shops or traveling to parts of town where they were not known to beg for money from house to house.

Eleanor worked in the charity kitchens, ladling out soup. She visited
250 slums. She crisscrossed the country learning about the suffering of coal miners, shipyard workers, **migrant** farm workers, students, housewives—Americans caught up in the paralysis of the Great Depression. Since Franklin himself remained crippled, she became his eyes and ears, informing him of what the American people were really thinking and feeling.

Eleanor also was the president's conscience, personally urging on him some of the most **compassionate**, forward-looking laws of his presidency, including, for example, the National Youth Administration (NYA), which provided money to allow **impoverished** young people to stay in school.

She lectured widely, wrote a regularly syndicated⁷ newspaper column,
260 "My Day," and spoke frequently on the radio. She fought for equal pay for women in industry. Like no other First Lady up to that time, she became a link between the president and the American public.

Above all she fought against racial and religious prejudice. When Eleanor learned that the DAR (Daughters of the American Revolution) would not allow the great black singer Marian Anderson to perform in their auditorium in Washington, D.C., she resigned from the organization. Then she arranged to have Miss Anderson sing in front of the Lincoln Memorial.

Similarly, when she entered a hall where, as often happened in those
270 days, blacks and whites were seated in separate sections, she made it a point to sit with the blacks. Her example marked an important step in making the rights of blacks a matter of national priority.

On December 7, 1941, Japanese forces launched a surprise attack on the American naval base at Pearl Harbor, Hawaii, as well as on other American installations in the Pacific. The United States entered World War II, fighting not only against Japan but against the brutal dictators who then controlled Germany and Italy.

Eleanor helped the Red Cross raise money. She gave blood, sold war bonds. But she also did the unexpected. In 1943, for example, she visited
280 barracks and hospitals on islands throughout the South Pacific. When she visited a hospital, she stopped at every bed. To each soldier she said something special, something that a mother might say. Often, after she left, even battle-hardened men had tears in their eyes. Admiral Nimitz,

migrant (mī'grənt) *adj.*
moving from place
to place

compassionate
(kəm-pāsh'ə-nīt) *adj.*
wanting to help those
who suffer

impoverished
(īm-pöv'ər-īsh) *adj.*
very poor **impoverish** *v.*

 **SOCIAL STUDIES
CONNECTION**



At the Lincoln Memorial, Marian Anderson performed in front of 75,000 people. Later, in 1943, Anderson performed at Constitution Hall, where she had been denied.

7. **syndicated** (sīn'dī-kāt'īd): sold to many newspapers for publication.

who originally thought such visits would be a nuisance, became one of her strongest admirers. Nobody else, he said, had done so much to help raise the spirits of the men. ❶

By spring 1945 the end of the war in Europe seemed near. Then, on April 12, a phone call brought Eleanor the news that Franklin Roosevelt, who had gone to Warm Springs, Georgia, for a rest, was dead.

As Eleanor later declared, “I think that sometimes I acted as his
290 conscience. I urged him to take the harder path when he would have preferred the easier way. In that sense, I acted on occasion as a spur, even though the spurring was not always wanted or welcome.

“Of course,” said Eleanor, “I loved him, and I miss him.”

After Franklin’s funeral, every day that Eleanor was home at Hyde Park, without fail, she placed flowers on his grave. Then she would stand very still beside him there.

With Franklin dead, Eleanor Roosevelt might have dropped out of the public eye, might have been remembered in the history books only as a footnote to the president’s program of social reforms. Instead she
300 found new strengths within herself, new ways to live a useful, interesting life—and to help others. Now, moreover, her successes were her own, not the result of being the president’s wife. ❷

In December 1945 President Harry S. Truman invited her to be one of the American delegates going to London to begin the work of the United Nations. Eleanor hesitated, but the president insisted. He said that the nation needed her; it was her duty. After that, Eleanor agreed.

In the beginning some of her fellow delegates from the United States considered her unqualified for the position, but after seeing her in action, they changed their minds.

310 It was Eleanor Roosevelt who, almost single-handedly, pushed through the United Nations General Assembly a resolution giving refugees from World War II the right *not* to return to their native lands if they did not wish to. The Russians angrily objected, but Eleanor’s reasoning convinced **wavering** delegates. In a passionate speech defending the rights of the refugees she declared, “We [must] consider first the rights of man and what makes men more free—not governments, but man!”

Next Mrs. Roosevelt helped draft the United Nations Declaration of Human Rights. The Soviets wanted the declaration to list the duties people owed to their countries. Again Eleanor insisted that the United
320 Nations should stand for individual freedom—the rights of people to free speech, freedom of religion, and such human needs as health care and education. In December 1948, with the Soviet Union and its allies refusing to vote, the Declaration of Human Rights won approval of the UN General Assembly by a vote of forty-eight to zero.

❶ BIOGRAPHY

What does Admiral Nimitz’s change in attitude suggest about the quality of the First Lady’s work?

❷ BIOGRAPHY

Reread lines 297–302. What words and phrases does Jacobs use that give important details about Eleanor?

wavering (wā’vər-īng)
adj. hesitating between two choices **waver** *v.*



As a delegate to the United Nations, Eleanor Roosevelt defended people's rights and freedoms.

Even after retiring from her post at the UN, Mrs. Roosevelt continued to travel. In places around the world she dined with presidents and kings. But she also visited tenement slums⁸ in Bombay, India; factories in Yugoslavia; farms in Lebanon and Israel. **K**

330 Everywhere she met people who were eager to greet her. Although as a child she had been brought up to be formal and distant, she had grown to feel at ease with people. They wanted to touch her, to hug her, to kiss her.


Eleanor's doctor had been telling her to slow down, but that was hard for her. She continued to write her newspaper column, "My Day," and to appear on television. She still began working at seven-thirty in the morning and often continued until well past midnight. Not only did she write and speak, she taught retarded children and raised money for health care of the poor.

340 As author Clare Boothe Luce put it, "Mrs. Roosevelt has done more good deeds on a bigger scale for a longer time than any woman who ever appeared on our public scene. No woman has ever so comforted the distressed or so distressed the comfortable."

Gradually, however, she was forced to withdraw from some of her activities, to spend more time at home.

On November 7, 1962, at the age of seventy-eight, Eleanor died in her sleep. She was buried in the rose garden at Hyde Park, alongside her husband.

350 Adlai Stevenson, the American ambassador to the United Nations, remembered her as "the First Lady of the World," as the person—male or female—most effective in working for the cause of human rights. As Stevenson declared, "She would rather light a candle than curse the darkness." **L**

And perhaps, in sum, that is what the struggle for human rights is all about. 

K CHRONOLOGICAL ORDER

Reread lines 303–328. Note the accomplishments that Mrs. Roosevelt achieved after her husband's death. What words and phrases help you figure out the order of the events?

L BIOGRAPHY

Reread lines 338–350. Why might Jacobs quote two famous people and their thoughts about Mrs. Roosevelt in these last paragraphs?

8. **tenement** (tĕn'ə-mĕnt) **slums**: parts of a city where poor people live in crowded, shabby buildings.



R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

Comprehension

- Recall** Tell how Eleanor felt about herself as a young girl.
- Summarize** What are some examples of ways Mrs. Roosevelt helped society?
- Clarify** How did Mrs. Roosevelt act as her husband’s “eyes and ears” when he was president?

Literary Analysis

- Examine Chronological Order** Review the timeline you made. What period do you think contains the most important events in Eleanor Roosevelt’s life?
- Make Inferences** Reread the quotation by Clare Boothe Luce in lines 338–341. Who were the “comfortable” people, and how did Mrs. Roosevelt “distress” them?

6. Analyze Cause and Effect

How do you think Eleanor’s childhood affected the choices she made later in life? Create a chart to show the effects of these experiences, or causes. Some causes will have more than one effect.

Cause	Effect	Effect
<i>Eleanor’s father told her to help people who were suffering.</i>	<i>She worked with poor children.</i>	
<i>Eleanor was teased and made fun of.</i>		

- Make Judgments** Adlai Stevenson referred to Mrs. Roosevelt as the “First Lady of the World.” Do you agree with this statement? Explain.
- Evaluate Biography** Review the bulleted list at the top of page 753. In your opinion, did Jacobs achieve his purpose as a biographer? Provide examples from the text that support your opinion.

Extension and Challenge

- Big Question Activity** On page 762, Jacobs writes that Eleanor Roosevelt was taught “to do the thing that has to be done, the way it has to be done, when it has to be done.” Think about how this view had an impact on her life. Then reread the journal entry you wrote as part of the **Quickwrite** activity on page 752. Compare your generation’s attitude toward **duty** to Eleanor Roosevelt’s attitude.
- SOCIAL STUDIES CONNECTION** In addition to arranging for Marian Anderson to sing at the Lincoln Memorial, Mrs. Roosevelt supported civil rights in other ways. Research to find two more examples of how the First Lady promoted women’s rights or racial equality.

RESEARCH LINKS
 For more on Eleanor Roosevelt’s support of civil rights, visit the **Research Center** at ClassZone.com.

Vocabulary in Context

VOCABULARY PRACTICE

Note the letter of the item you might associate with each boldfaced word.

1. **prominent:** (a) an unexplored cave, (b) a well-known lawyer, (c) a narrow valley
2. **brooding:** (a) an unhappy person, (b) a late-model car, (c) a small garden
3. **migrant:** (a) a successful business, (b) a bad headache, (c) a traveling worker
4. **grave:** (a) a loud party, (b) a serious illness, (c) a reunion between two brothers
5. **impoverished:** (a) a brick sidewalk, (b) a large grocery store, (c) a poor family
6. **wavering:** (a) a nosy neighbor, (b) a tough decision, (c) the beginning of winter
7. **dominate:** (a) a poorly planned event, (b) an undefeated team, (c) a serious drought
8. **compassionate:** (a) two children playing, (b) an angry crowd, (c) a kind nurse



VOCABULARY IN WRITING

Use three or more vocabulary words to write a paragraph about what Eleanor Roosevelt taught the world. Here is a sample opening sentence.

EXAMPLE SENTENCE

Eleanor Roosevelt taught the world that it is important to be compassionate.



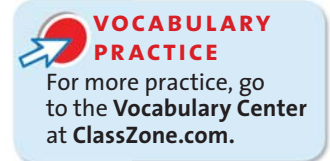
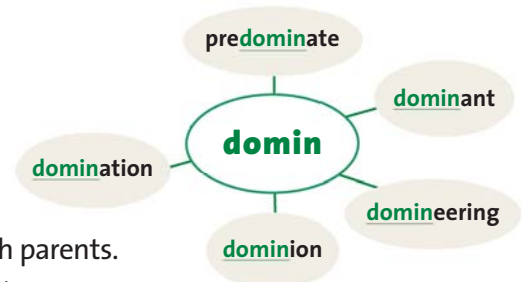
R1.2 Use knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to understand content-area vocabulary.

VOCABULARY STRATEGY: THE LATIN ROOT *domin*

The vocabulary word *dominate* contains the Latin root *domin*, which means “master” or “rule.” This root is found in many English words. To understand the meaning of words with *domin*, you can often use context clues and your knowledge of the root’s meaning.

PRACTICE Choose a word from the web that best completes each sentence. Use context clues or, if necessary, a dictionary.

1. The king ruled his _____ with fairness and justice.
2. Our boss is very _____ and expects his orders to be taken seriously.
3. In this county, voters for the New Party _____.
4. _____ traits or characteristics may be inherited from one or both parents.
5. The warlord’s intent was to gain complete _____ of the country’s ports.



Reading for Information

A First Lady Speaks Out

Letter, page 769

Autobiography, page 770

What's the Connection?

In “Eleanor Roosevelt,” you read William Jay Jacobs’s description of Eleanor’s life growing up and then as the wife of the president. Now you will have the chance to hear from Mrs. Roosevelt herself as you read a letter she wrote to the Daughters of the American Revolution (DAR) and part of her autobiography.

Skill Focus: Synthesize

Have you ever formed an idea about someone from what one person told you? If so, perhaps your opinion changed once you met him or her for yourself.

When you put together information from more than one source, you **synthesize**. As a result, you gain a better understanding of a subject.

After you read the following letter and autobiography excerpt, you will synthesize the information about Eleanor Roosevelt. Take a moment to think about the impression of the First Lady you formed from Jacobs’s biography. Then, as you learn more about her from the following selections, notice whether your idea of Mrs. Roosevelt changes. Doing the following can help:

- Summarize what you learned about Mrs. Roosevelt from reading the biography of her.
- Jot down any additional information you gather about her as you read her letter and autobiography. Feel free to note your own impressions or opinions of her as well.

Record your notes in a chart like the one shown.

<i>Source</i>	<i>Strengths, Weaknesses, Accomplishments, and Other Information</i>
<i>“Eleanor Roosevelt”</i>	<i>She was a sad and lonely child. She devoted her life to helping others.</i>
<i>Letter to the DAR</i>	
<i>Autobiography</i>	



Use with “Eleanor Roosevelt,” page 754.



R2.2 Locate information using a variety of consumer, workplace, and public documents.

Also included in this lesson: W1.2 (p. 771)



Letter to the President General of the Daughters of the American Revolution

Eleanor Roosevelt

Eleanor Roosevelt wrote this letter after the Daughters of the American Revolution barred Marian Anderson's performance at Constitution Hall in Washington, D.C. Mrs. Roosevelt further protested their actions by organizing a performance for Marian Anderson in front of 75,000 people at the Lincoln Memorial.

THE WHITE HOUSE
WASHINGTON

February 28, 1939

My dear Mrs. Henry M. Robert Jr.:

I am afraid that I have never been a very useful member of the Daughters of the American Revolution, so I know it will make very little difference to you whether I resign, or whether I continue to be a member of your organization.

However, I am in complete disagreement with the attitude taken in refusing Constitution Hall to a great artist. You have set an example which seems to me unfortunate, and I feel
10 obliged to send in to you my resignation. You had an opportunity to lead in an enlightened way and it seems to me that your organization has failed. **A**

I realize that many people will not agree with me, but feeling as I do this seems to me the only proper procedure to follow. **B**

Very sincerely yours,

Eleanor Roosevelt

FOCUS ON FORM

A **letter** is a handwritten or printed text addressed to a particular person or organization and usually sent by mail. Letters from historical figures help you better understand their private thoughts, feelings, opinions, and daily concerns.

A SYNTHESIZE

What event prompted Mrs. Roosevelt to write this letter? In your chart, note what you learn about her from her response to this event.

B LETTER

From Mrs. Roosevelt's closing remark, what do you learn about her personality? Add this to your chart.



~ F R O M ~

THE AUTOBIOGRAPHY OF ELEANOR ROOSEVELT

by Eleanor Roosevelt

C SYNTHESIZE

In “Eleanor Roosevelt,” you learned that Eleanor was a lonely child. In your chart, write down additional information about her childhood that you learn from her autobiography.

D SYNTHESIZE

What new information and insights does Mrs. Roosevelt share about her adulthood? Add these to your chart.

In the beginning, because I felt, as only a young girl can feel it, all the pain of being an ugly duckling, I was not only timid, I was afraid. Afraid of almost everything, I think: of mice, of the dark, of imaginary dangers, of my own inadequacy. My chief objective, as a girl, was to do my duty. This had been drilled into me as far back as I could remember. Not my duty as I saw it, but my duty as laid down for me by other people. It never occurred to me to revolt. Anyhow, my one overwhelming need in those days was to be approved, to be loved, and I did whatever was required of me, hoping it would bring me nearer to the approval and
10 love I so much wanted. **C**

As a young woman, my sense of duty remained as strict and rigid as it had been when I was a girl, but it had changed its focus. My husband and my children became the center of my life, and their needs were my new duty. I am afraid now that I approached this new obligation much as I had my childhood duties. I was still timid, still afraid of doing something wrong, of making mistakes, of not living up to the standards required by my mother-in-law, of failing to do what was expected of me.

As a result, I was so hidebound by duty that I became too critical, too much of a disciplinarian. I was so concerned with bringing up my
20 children properly that I was not wise enough just to love them. Now, looking back, I think I would rather spoil a child a little and have more fun out of it. **D**



R2.2 Locate information using a variety of consumer, workplace, and public documents.

Comprehension

- 1. Recall** Why does Mrs. Roosevelt write to Mrs. Henry M. Robert Jr.?
- 2. Recall** As a child, why was Eleanor so concerned with doing her duty?

Critical Analysis

- 3. Identify Primary Sources** A primary source on Mrs. Roosevelt could be anything she wrote that provides information about her. It could also be a photograph of her or something written about her by someone who knew her. Are the autobiography and letter you just read primary sources on Eleanor Roosevelt? Explain why or why not.
- 4. Draw Conclusions from a Letter** What do you learn about Mrs. Roosevelt's character from her letter to Mrs. Henry M. Robert Jr.? Use evidence from the letter to support your answer.
- 5. Synthesize** Review the notes in your chart. How did Eleanor's attitude toward duty change over the course of her life? Support your answer.

Read for Information: Draw Conclusions

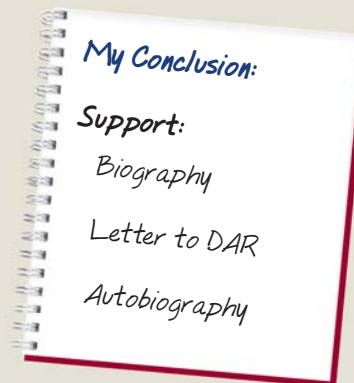
WRITING PROMPT

In a paragraph, state and support a conclusion about one of these topics:

- the way Eleanor Roosevelt changed over time
- the kind of person Eleanor Roosevelt was
- what motivates people to do great things

As you may recall, a **conclusion** is a judgment or belief about something. Following the numbered steps can help you reach and support a conclusion about one of the three topics given above.

- 1.** Review your notes about Mrs. Roosevelt. What do they lead you to conclude? Jot down a conclusion for each topic. Then pick one you think you can best support.
- 2.** Reread the three selections to find details that support your conclusion. If you can't find much support, consider revising your conclusion or picking a different one.
- 3.** Once you have a conclusion you can support well, state it in a topic sentence. Then present the reasons and evidence that support this conclusion.



W1.2 Support all statements and claims with anecdotes, descriptions, facts and statistics, and specific examples.

Names/Nombres

Personal Essay by Julia Alvarez

What does your NAME really mean?

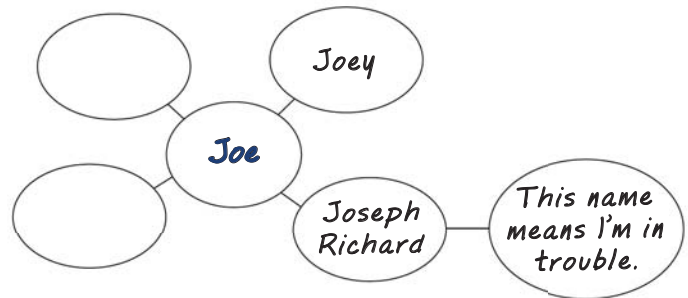


R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

Also included in this lesson: W1.2 (p. 781), LC1.6 (p. 781)

KEY IDEA Parents may choose a **name** for their child because its original meaning is important to them. They might name a new baby after a relative or a famous person. Sometimes parents select a name just because they like the way it sounds. But when it comes to nicknames, adults don't always have control. In "Names/Nombres," author Julia Alvarez writes about how her many nicknames affected her.

WEB IT Create an idea web with your name in the middle. Write down all the names and nicknames you have had throughout your life. Who uses each name and what does that name mean to you?



Betsy Malone
"Hollywood"
Drama Club, Choir,
Pep Club



Sam Mathews
"Sam the Man"
Soccer Captain,
Dance Committee,
Newspaper Staff



Anna Carter
"Brain"
Valedictorian, Student
Council, Chess Club,
Debate Team





LITERARY ANALYSIS: PERSONAL ESSAY

A **personal essay** is a form of nonfiction whose purpose is to express the writer’s thoughts and feelings about one subject. You can understand the **writer’s message**, or main point, by paying close attention to the characteristics of a personal essay, which include the writer’s

- use of **anecdotes**, or short accounts of events
- choice of words that give the essay an informal, personal style
- descriptions of thoughts and feelings

As you read “Names/Nombres,” pay attention to the anecdotes, thoughts, and feelings Alvarez shares about her name.

READING STRATEGY: CONNECT

Think about the many conversations you have had with your friends. It probably comes naturally to relate to what they say. Similarly, you can **connect** with what you read by comparing the events described to your own experiences. Connecting can help you better understand other people’s writing and your own world.

As you read “Names/Nombres,” keep a log to record any connections that you have with the essay.

<i>Julia</i>	<i>Me</i>
<i>Her parents call her “Hoo-lee-tah.”</i>	<i>My family calls me “Little Joe.”</i>

VOCABULARY IN CONTEXT

The boldfaced words help Julia Alvarez convey her feelings and experiences. Use context clues to figure out what each word means.

1. She noted **ironically** that rain made her think of her former home.
2. Leaving one home for another was exciting but **chaotic**.
3. His **convoluted** answers to my simple questions were frustrating.
4. We wanted to **specify** our choices on the questionnaire.
5. The students wanted to **merge** into their new culture.

A Tale of Two Countries

Although Julia Alvarez was born in New York City, she lived in the Dominican Republic until she was ten. When the family returned to New York in 1960 to escape the Dominican dictatorship, Alvarez felt out of place—a foreigner with a different language, name, and way of life.



Julia Alvarez
born 1950

A World of Words Alvarez’s first years back in New York were tough, but she soon found a way to cope. She started to write stories and poetry. “I could save what I didn’t want to lose—memories and smells and sounds, things too precious to put anywhere else,” she explained. Alvarez’s writings continue to draw on her early memories and immigrant experiences.



MORE ABOUT THE AUTHOR
For more on Julia Alvarez, visit the Literature Center at ClassZone.com.

Background

A Troubled History The Dominican Republic is a nation that covers about two-thirds of the island of Hispaniola in the Caribbean Sea. A dictator, General Rafael Trujillo, ruled the nation from 1930 to 1961. Many Dominicans came to the United States—especially New York City—during this violent, unsettling period in Dominican history.

Names / Nombres

Julia Alvarez

When we arrived in New York City, our names changed almost immediately. At Immigration, the officer asked my father, *Mister Elbures*, if he had anything to declare.¹ My father shook his head no, and we were waved through. I was too afraid we wouldn't be let in if I corrected the man's pronunciation, but I said our name to myself, opening my mouth wide for the organ blast of the *a*, trilling my tongue² for the drumroll of the *r*, *All-vah-rrr-es!* How could anyone get *Elbures* out of that orchestra of sound? **A**

At the hotel my mother was *Missus Alburest*, and I was *little girl*,¹⁰ as in, "Hey, little girl, stop riding the elevator up and down. It's *not* a toy."

When we moved into our new apartment building, the super³ called my father *Mister Alberase*, and the neighbors who became mother's friends pronounced her name *Jew-lee-ah* instead of *Hoo-lee-ah*. I, her namesake, was known as *Hoo-lee-tah* at home. But at school I was *Judy* or *Judith*, and once an English teacher mistook me for *Juliet*.

ANALYZE VISUALS

What **mood** do the colors, images, and brushstrokes create in this painting?

A PERSONAL ESSAY

Reread lines 1–8. Consider Alvarez's choice of words and her thoughts at Immigration. Do you think Julia is proud of her last name?

-
1. **At Immigration . . . declare:** Immigration is the place where government officials check the documents of people entering a country. People must acknowledge, or declare, certain goods or moneys that they are carrying.
 2. **trilling my tongue:** rapidly vibrating the tongue against the roof of the mouth, as in pronouncing a Spanish *r*.
 3. **super:** superintendent, or building manager.



It took a while to get used to my new names. I wondered if I shouldn't correct my teachers and new friends. But my mother argued that it didn't matter. "You know what your friend Shakespeare said, 'A rose by any other name would smell as sweet.'"⁴ My family had gotten into the habit of calling any literary figure "my friend" because I had begun to write poems and stories in English class.

By the time I was in high school, I was a popular kid, and it showed in my name. Friends called me *Jules* or *Hey Jude*,⁵ and once a group of troublemaking friends my mother forbade me to hang out with called me *Alcatraz*.⁶ I was *Hoo-lee-tah* only to Mami and Papi and uncles and aunts who came over to eat *sancocho*⁷ on Sunday afternoons—old world folk whom I would just as soon go back to where they came from and leave me to pursue whatever mischief I wanted to in America. JUDY ALCATRAZ: the name on the wanted poster would read. Who would ever trace her to me? **B**

My older sister had the hardest time getting an American name for herself because *Mauricia* did not translate into English. ***Ironically***, although she had the most foreign-sounding name, she and I were the Americans in the family. We had been born in New York City when our parents had first tried immigration and then gone back "home," too homesick to stay. My mother often told the story of how she had almost changed my sister's name in the hospital.

After the delivery, Mami and some other new mothers were cooing over their new baby sons and daughters and exchanging names and weights and delivery stories. My mother was embarrassed among the Sallys and Janes and Georges and Johns to reveal the rich, noisy name of *Mauricia*, so when her turn came to brag, she gave her baby's name as *Maureen*.

"Why'd ya give her an Irish name with so many pretty Spanish names to choose from?" one of the women asked her.

My mother blushed and admitted her baby's real name to the group. Her mother-in-law had recently died, she apologized, and her husband had insisted that the first daughter be named after his mother, *Mauran*. My mother thought it the ugliest name she had ever heard, and she talked my father into what she believed was an improvement, a combination of *Mauran* and her own mother's name, *Felicia*.

"Her name is Mao-ree-shee-ah," my mother said to the group.

"Why, that's a beautiful name," the new mothers cried. "*Moor-ee-sha*, *Moor-ee-sha*," they cooed into the pink blanket. *Moor-ee-sha* it was when

B CONNECT

You might have listed a nickname for the activity on page 772. Compare how this nickname makes you feel with how Julia's nicknames make her feel.

ironically (ī-rŏn'ĭk-lē)
adv. in a way that is contrary to what is expected or intended

4. 'A rose . . . smell as sweet': In Shakespeare's *Romeo and Juliet*, the main characters' families are enemies. But when Romeo and Juliet fall in love, Juliet uses almost these words to say that Romeo is precious to her no matter what his family name is.

5. *Hey Jude*: the title of a hit song by the Beatles in 1968.

6. *Alcatraz* (ăl'kə-trăz'): the name of an island in San Francisco Bay that was once the site of a prison.

7. *sancocho* (săng-kô'chô) *Spanish*: a traditional Caribbean stew of meat and vegetables.

we returned to the States eleven years later. Sometimes, American tongues found even that mispronunciation tough to say and called her *Maria* or *Marsha* or *Maudy* from her nickname *Maury*. I pitied her. What an awful name to have to transport across borders! **C**

My little sister, Ana, had the easiest time of all. She was plain *Anne*—that is, only her name was plain, for she turned out to be the pale, blond “American beauty” in the family. The only Hispanic-seeming thing about her was the affectionate nicknames her boyfriends sometimes gave her. *Anita*, or as one goofy guy used to sing to her to the tune of the banana advertisement, *Anita Banana*.

Later, during her college years in the late 60’s, there was a push to pronounce Third World⁸ names correctly. I remember calling her long distance at her group house and a roommate answering.

“Can I speak to Ana?” I asked, pronouncing her name the American way. “Ana?” The man’s voice hesitated. “Oh! You must mean *Ab-nah!*”

Our first few years in the States, though, ethnicity was not yet “in.” Those were the blond, blue-eyed, bobby-sock years of junior high and high school before the 60’s ushered in peasant blouses, hoop earrings, *sarapes*.⁹ My initial desire to be known by my correct Dominican name faded. I just wanted to be Judy and **merge** with the Sallys and Janes in my class. But, inevitably, my accent and coloring gave me away.

“So where are you from, Judy?”

“New York,” I told my classmates. After all, I had been born blocks away at Columbia Presbyterian Hospital.

“I mean, *originally*.”

“From the Caribbean,” I answered vaguely, for if I **specified**, no one was quite sure what continent our island was located on.

“Really? I’ve been to Bermuda. We went last April for spring vacation. I got the worst sunburn! So, are you from Portoriko?”

“No,” I shook my head. “From the Dominican Republic.”

“Where’s that?”

“South of Bermuda.”

They were just being curious, I knew, but I burned with shame whenever they singled me out as a “foreigner,” a rare, exotic friend.

“Say your name in Spanish, oh, please say it!” I had made mouths drop one day by rattling off my full name, which, according to Dominican custom, included my middle names, Mother’s and Father’s surnames¹⁰ for four generations back.

C PERSONAL ESSAY

Why do you think Alvarez included this **anecdote** in her personal essay?

merge (mûrj) v. to blend together

specify (spēs’ə-fī’) v. to make known or identify

SOcial STUDIES CONNECTION



The Dominican Republic

8. **Third World**: from the developing nations of Latin America, Africa, and Asia.

9. **sarapes** (sə-rä’pāz) *Spanish*: long, blanketlike shawls.

10. **surnames**: last names.

“Julia Altagracia María Teresa Álvarez Tavares Perello Espaillat Julia Pérez Rochet González.” I pronounced it slowly, a name as **chaotic** with sounds as a Middle Eastern bazaar or market day in a South American village.

chaotic (kā-ōt'īk) *adj.*
confused; disordered

I suffered most whenever my extended family attended school occasions. For my graduation, they all came, the whole noisy, foreign-looking lot of fat aunts in their dark mourning dresses and hair nets, uncles with full, droopy mustaches and baby-blue or salmon-colored suits and white pointy shoes and fedora hats, the many little cousins who snuck in without tickets. They sat in the first row in order to better understand the Americans' fast-spoken English. But how could they listen when they were constantly speaking among themselves in florid-sounding phrases, rococo consonants, rich, rhyming vowels? Their loud voices carried.

Introducing them to my friends was a further trial to me. These relatives had such complicated names and there were so many of them, and their relationships to myself were so **convoluted**. There was my Tía Josefina, who was not really an aunt but a much older cousin. And her daughter, Aída Margarita, who was adopted, *una hija de crianza*.¹¹ My uncle of affection, Tío José, brought my *madrina* Tía Amelia and her *comadre* Tía Pilar.¹² My friends rarely had more than their nuclear family¹³ to introduce, youthful, glamorous-looking couples (“Mom and Dad”) who skied and played tennis and took their kids for spring vacations to Bermuda. **D**

convoluted
(kōn'və-lōō'tīd) *adj.*
difficult to understand;
complicated

After the commencement ceremony, my family waited outside in the parking lot while my friends and I signed yearbooks with nicknames which recalled our high school good times: “Beans” and “Pepperoni” and “Alcatraz.” We hugged and cried and promised to keep in touch.

D CONNECT

Think about how Julia feels when she introduces her family to her friends. What situation have you experienced or read about that can help you understand her feelings?

Sometimes if our goodbyes went on too long, I heard my father's voice calling out across the parking lot. “*Hoo-lee-tah! Vámonos!*”¹⁴ **E**

E PERSONAL ESSAY

Reread lines 112–115. Do you think Julia likes her nickname by the time she graduates from high school? Tell what clues helped you answer this question.

Back home, my tíos and tías and *primas*, Mami and Papi, and *mis hermanas* had a party for me with *sancocho* and a store-bought *pudín*, inscribed with *Happy Graduation, Julie*.¹⁵ There were many gifts—that was a plus to a large family! I got several wallets and a suitcase with my initials and a graduation charm from my godmother and money from my uncles. The biggest gift was a portable typewriter from my parents for writing my stories and poems.

Someday, the family predicted, my name would be well-known throughout the United States. I laughed to myself, wondering which one I would go by. ☹

11. **una hija de crianza** (ōō'nā ē'hā dē krē-ān'sā) *Spanish*: a child raised as if one's own.

12. **My uncle of affection . . . Tía Pilar**: My favorite uncle, Uncle José, brought my godmother Aunt Amelia and her close friend Aunt Pilar.

13. **nuclear family**: a family unit consisting of a mother, a father, and their children.

14. **Vámanos** (bā'mā-nōs) *Spanish*: Let's go.

15. **Back home . . . Julie**: Back home, my uncles and aunts and cousins, Mami and Papi, and my sisters had a party for me with a stew and a store-bought pudding, inscribed with *Happy Graduation, Julie*.



R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

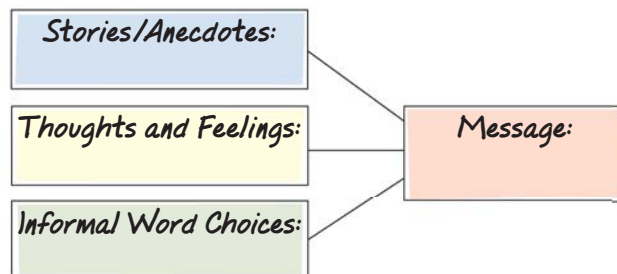
Comprehension

- 1. Clarify** Why does Julia say it is a “trial” to introduce her family?
- 2. Summarize** Explain what happens in the hospital when Mauricia is born.
- 3. Represent** Review “Names/Nombres” to find all of Julia’s names and nicknames. Arrange her names into three categories: (1) those used by her family and friends, (2) those used by strangers, and (3) those used by both.

Literary Analysis

- 4. Examine Connections** Review the notes you made in your log while reading “Names/Nombres.” What can you learn from Alvarez about your own experiences?
- 5. Make Inferences** Reread lines 1–15. Why do you think Alvarez chooses to refer to the mispronunciation of her and her family’s names as a changing of their names?
- 6. Draw Conclusions** How would you describe Julia’s mother, Mrs. Alvarez, on the basis of her words and actions?

- 7. Interpret a Personal Essay** Make a graphic like the one shown. Under each characteristic of a personal essay, note clues that reveal Alvarez’s message about **names** and identities. What is the writer’s message in “Names/Nombres”? Use the clues to explain your reasoning.



Extension and Challenge

- 8. Creative Project: Drama** With a partner, role-play a conversation between Eleanor Roosevelt and Julia Alvarez about their experiences with nicknames. Start by reviewing “Eleanor Roosevelt” and “Names/Nombres” to find the nicknames each woman had. Then have them discuss what they think of their nicknames, how their names influenced them, and what advice they have about nicknames.
- 9. SOCIAL STUDIES CONNECTION** Julia Alvarez divided her childhood between the United States and the Dominican Republic. Write three questions about the Dominican Republic and research to find the answers. Share the information with the class.

RESEARCH LINKS
 For more on the Dominican Republic, visit the **Research Center** at **ClassZone.com**.

Vocabulary in Context

VOCABULARY PRACTICE

Decide whether the words in each pair are synonyms (words that have the same meaning) or antonyms (words that have opposite meanings).

1. chaotic/orderly
2. ironically/predictably
3. specify/identify
4. merge/join
5. convoluted/simple

VOCABULARY IN WRITING

How did Julia Alvarez initially want to relate to classmates in the United States? Write a brief paragraph about this, using two or more vocabulary words. Here is an example of how you might begin.

EXAMPLE SENTENCE

Julia just wanted to merge into classes and everyday activities.

VOCABULARY STRATEGY: CONNOTATIONS AND MEANING

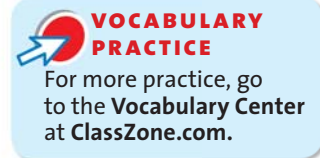
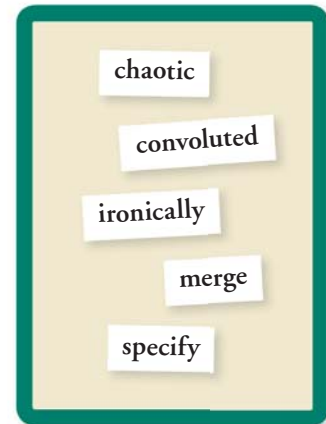
A word's **connotations** are the shades of meaning the word may take on beyond a dictionary definition. For example,

- *exotic* means “unusual,” but it carries a positive connotation of fascination or wonder
- *bizarre* also means “unusual,” but it has a negative connotation of strangeness or weirdness

When choosing words in writing, consider their possible connotations. They can affect the way your message is understood.

PRACTICE For each of the following words, tell whether the connotation is positive or negative. Then write a sentence using the word correctly. You may need to use a dictionary.

1. cottage
2. cheap
3. mysterious
4. sincere
5. reckless
6. peculiar
7. funny
8. casual
9. modern
10. strong-willed





W1.2 Support all statements and claims with anecdotes, descriptions, facts and statistics, and specific examples.

Reading-Writing Connection

Now that you've read "Names/Nombres," explore the importance of names by responding to these prompts. Then complete the **Grammar and Writing** exercise.

WRITING PROMPTS	SELF-CHECK
<p>A. Short Response: Explore Connections Write one paragraph about one of your names or nicknames. Using Alvarez's essay as a model, relate an anecdote, or story, that shows how you got the name or that explores your thoughts and feelings about your name.</p>	<p>A strong response will . . .</p> <ul style="list-style-type: none"> include specific details to describe a revealing event provide a clear message about your thoughts and feelings toward your name
<p>B. Extended Response: Track Changes Julia Alvarez has had many different names in her life, but she hasn't always felt the same way about them. Write a two- or three-paragraph explanation of how her attitude about having different names changes from the beginning to the end of the essay.</p>	<p>A successful explanation will . . .</p> <ul style="list-style-type: none"> identify Julia's attitude about being called different names explain why her attitude changes

GRAMMAR AND WRITING

CAPITALIZE CORRECTLY A common noun is a general name for a person, a place, a thing, or an idea (*sister, country, park*) and is usually not capitalized. A **proper noun** is the name of a particular person, place, thing, or idea (*Kathy, Spain, Central Park*) and is always capitalized. Words that indicate family relationships are only capitalized when they are used as names or before names.

Original: When Julia first arrived in **new york**, she was known by many different names.

Revised: When Julia first arrived in **New York**, she was known by many different names. (*New York* is a proper noun.)

PRACTICE Correct the capitalization in each of the following sentences.

- Julia was known as *Hoo-lee-tah* only to her parents and Aunts and Uncles.
- Mauricia, Julia's Sister, also had many nicknames.
- Julia knew she had to listen to mother's advice.
- Julia probably wanted uncle José and aunt Amelia to call her Judy.

For more help with capitalization, see page R51 in the **Grammar Handbook**.



LC1.6 Use correct capitalization.

from **It's Not About the Bike**

Autobiography by Lance Armstrong
with Sally Jenkins

from **23 Days in July**

Nonfiction Account by John Wilcockson

What is a
WINNER?

KEY IDEA You might normally associate a **winner** with a contest, a game, or a sport. But can you also be a winner when you're not competing with other people? If so, how? In the selections you're about to read, you will find out how Lance Armstrong faced two very different challenges and came out a winner in both.

SKETCH IT Do you remember a time in your life when you felt like a winner? Maybe you won a spelling bee or achieved something that no one else ever had. Perhaps you faced a fear or a challenge. Create a sketch of the moment and include a title that describes what is happening. Share your sketch with the class.





● ELEMENTS OF NONFICTION: QUOTATIONS

Sometimes writers decide that it is best to present information straight from the source. In that case, they use **quotations**, or direct statements from others, which are set off with quotation marks. Quotations can provide

- a clear picture of what a person is like
- an expert opinion to support the writer’s ideas
- an eyewitness account that makes a scene come alive

As you read the selections from *It’s Not About the Bike* and *23 Days in July*, note how the authors use quotations to help the reader better understand the subjects, setting, and events.

● READING SKILL: MAKE INFERENCES

People have many reasons for doing what they do. To understand the behavior of people you read about or encounter in life, it helps to **make inferences**, or make logical guesses based on new clues and what you already know. As you read, make equations to record your inferences about Lance Armstrong.

Clue + What I Know = Inference

▲ VOCABULARY IN CONTEXT

The following words help tell about Lance Armstrong’s victories. See how many you know by choosing the word that best completes each sentence.

WORD	culminate	prestigious	stance
LIST	perception	recessed	terse

1. The athlete’s comeback will ____ in a prized medal.
2. His ____, with his feet firmly planted, was one that showed determination.
3. She gave ____, one-word answers to some of his questions.
4. The winner received a ____ award befitting a hero.
5. Special features on the bicycle are ____ in order to aid the cyclist.
6. His nurse spoke with wisdom and ____.

Against All Odds

Lance Armstrong was a rising star in the world of professional cycling when his life was turned upside down. In 1996, he was diagnosed with cancer and given less than a 50 percent chance of survival. He underwent difficult chemotherapy treatments that made him very ill and did not guarantee success. However, Armstrong returned to professional bicycling and won his first Tour de France in 1999. He went on to win again in 2000, 2001, 2002, 2003, and 2004. John Wilcockson captured the moments of the history-making sixth Tour de France win of 2004 in *23 Days in July*.



Lance Armstrong
born 1971

Then in 2005, Armstrong did the unbelievable once again—he won a seventh Tour de France. After his 2005 win, he announced that he would devote his time and energy to a different kind of challenge: cancer research.

Background

The Tour de France The Tour de France is a 3-week bicycling race that covers about 2,500 miles in France and other European countries.



MORE ABOUT THE AUTHOR AND BACKGROUND

To learn more about Lance Armstrong and the Tour de France, visit the Literature Center at ClassZone.com.

It's Not About the Bike

LANCE ARMSTRONG

After his cancer diagnosis, Lance Armstrong launched a relentless attack against his disease with the help of the doctors and nurses at Indiana University Medical Center in Indianapolis. The photo on the right shows Armstrong after chemotherapy treatment.

There are angels on this earth and they come in subtle forms, and I decided LaTrice Haney was one of them. Outwardly, she looked like just another efficient, clipboard-and-syringe-wielding¹ nurse in a starched outfit. She worked extremely long days and nights, and on her off hours she went home to her husband, Randy, a truck driver, and their two children, Taylor, aged seven, and Morgan, four. But if she was tired, she never seemed it. She struck me as a woman utterly lacking in ordinary resentments, sure of her responsibilities and blessings and unwavering in her administering of care, and if that wasn't angelic
10 behavior, I didn't know what was.

Often I'd be alone in the late afternoons and evenings except for LaTrice, and if I had the strength, we'd talk seriously. With most people I was shy and **terse**, but I found myself talking to LaTrice, maybe because she was so gentle-spoken and expressive herself. LaTrice was only in her late 20s, a pretty young woman with a coffee-and-cream complexion, but she had self-possession and **perception** beyond her years. While other people our age were out nightclubbing, she was already the head nurse for the oncology research unit.² I wondered why she did it. "My satisfaction is to make it a little easier for people," she said. **A**

20 She asked me about cycling, and I found myself telling her about the bike with a sense of pleasure I hadn't realized I possessed. "How did you start riding?" she asked me. I told her about my first bikes, and the early sense of liberation, and that cycling was all I had done since I was 16. I talked about my various teammates over the years, about their humor and selflessness, and I talked about my mother, and what she had meant to me.

I told her what cycling had given me, the tours of Europe and the extraordinary education, and the wealth. I showed her a picture of

terse (tûrs) *adj.* speaking little; communicating in few words

perception (pə-sĕp'shən) *n.* insight; ability to understand people and situations

A QUOTATIONS

Reread lines 18–19. What does this quotation tell you about LaTrice?

1. **syringe-wielding** (sə-rĭnj' wĕl'dĭŋg): holding and using an instrument for giving patients injections.

2. **oncology** (ŏn-kŏl'ə-jĕ) **research unit**: in a hospital or clinic, the division or section dedicated to the study of cancer.



my house, with pride, and invited her to come visit, and I showed her snapshots of my cycling career. She leafed through images of me racing across the backdrops of France, Italy, and Spain, and she'd point to a picture and ask, "Where are you here?" **B**

I confided that I was worried about my sponsor, Cofidis,³ and explained the difficulty I was having with them. I told her I felt pressured. "I need to stay in shape, I need to stay in shape," I said over and over again.

"Lance, listen to your body," she said gently. "I know your mind wants to run away. I know it's saying to you, 'Hey, let's go ride.' But listen to your body. Let it rest."

I described my bike, the elegant high performance of the ultralight tubing and aerodynamic wheels. I told her how much each piece cost, and weighed, and what its purpose was. I explained how a bike could be broken down so I could practically carry it in my pocket, and that I knew every part and bit of it so intimately that I could adjust it in a matter of moments.

I explained that a bike has to fit your body, and that at times I felt melded to it. The lighter the frame, the more responsive it is, and my racing bike weighed just 18 pounds. Wheels exert centrifugal force⁴ on the bike itself, I told her. The more centrifugal force, the more momentum. It was the essential building block of speed. "There are 32 spokes in a wheel," I said. Quick-release levers allow you to pop the wheel out and change it quickly, and my crew could fix a flat tire in less than 10 seconds.

"Don't you get tired of leaning over like that?" she asked.

Yes, I said, until my back ached like it was broken, but that was the price of speed. The handlebars are only as wide as the rider's shoulders, I explained, and they curve downward in half-moons so you can assume an aerodynamic **stance** on the bike.

"Why do you ride on those little seats?" she asked.

The seat is narrow, contoured to the anatomy, and the reason is that when you are on it for six hours at a time, you don't want anything to chafe your legs. Better a hard seat than the torture of saddle sores. Even the clothes have a purpose. They are flimsy for a reason: to mold to the body because you have to wear them in weather that ranges from hot to hail. Basically, they're a second skin. The shorts have a chamois padded⁵ seat, and the stitches are **recessed** to avoid rash. **C**

When I had nothing left to tell LaTrice about the bike, I told her about the wind. I described how it felt in my face and in my hair. I told her about being in the open air, with the views of soaring Alps, and the

B MAKE INFERENCES

Why might LaTrice ask Lance specific questions about his bicycling career?

stance (stāns) *n.* posture; position

recessed (rē'sĕst') *adj.* set-in or set back **recess** *v.*

C MAKE INFERENCES

Why is Lance able to talk so enthusiastically about his bike even though he is seriously ill?

3. **Cofidis**: the sponsor of the French cycling team that Armstrong then rode for.

4. **centrifugal** (sĕn-trīf'yə-gəl) **force**: the force that seems to cause a revolving object to move away from the point it revolves around.

5. **chamois** (shām'ē) **padded**: padded with soft leather made from the skin of goats, sheep, or deer.

glimmer of valley lakes in the distance. Sometimes the wind blew as if it were my personal friend, sometimes as if it were my bitter enemy, sometimes as if it were the hand of God pushing me along. I described the full sail of a mountain descent, gliding on two wheels only an inch wide. **D**

70 “You’re just out there, free,” I said.

“You love it,” she said.

“Yeah?” I said.

“Oh, I see it in your eyes,” she said.

I understood that LaTrice was an angel one evening late in my last cycle of chemo.⁶ I lay on my side, dozing on and off, watching the steady, clear drip-drip of the chemo as it slid into my veins. LaTrice sat with me, keeping me company, even though I was barely able to talk.

“What do you think, LaTrice?” I asked, whispering. “Am I going to pull through this?”

80 “Yeah,” she said. “Yeah, you are.”

“I hope you’re right,” I said, and closed my eyes again.

LaTrice leaned over to me.

“Lance,” she said softly, “I hope someday to be just a figment of your imagination.⁷ I’m not here to be in your life for the rest of your life. After you leave here, I hope I never see you ever again. When you’re cured, hey, let me see you in the papers, on TV, but not back here. I hope to help you at the time you need me, and then I hope I’ll be gone. You’ll say, ‘Who was that nurse back in Indiana? Did I dream her?’” **E**

It is one of the single loveliest things anyone has ever said to me.

90 And I will always remember every blessed word. 

D MAKE INFERENCES

Reread lines 63–69.

What can you infer about why Lance rides his bike?

E QUOTATIONS

Reread lines 83–88.

Why do you think Armstrong chooses to quote LaTrice here?

6. **chemo** (kē'mō): short for *chemotherapy*.

7. **figment of your imagination**: something not real; a fantasized or made-up image.



Lance Armstrong and LaTrice Haney

23 DAYS IN JULY

JOHN WILCOCKSON

Although Armstrong went on to win a seventh Tour de France in 2005, the 2004 race was especially meaningful since no other cyclist had ever won a sixth Tour.

Paris is looking magnificent. Her golden domes and eagles and gilded gates are all glowing in the late-afternoon sunshine. The dark-green plane trees along the Champs-Élysées have been newly trimmed. Rainbows shimmer in the spray from the crystal fountains of the Place de la Concorde.¹ And across the Seine River, the thousand-foot-high Eiffel Tower stands starkly regal against an opaque blue sky.

Another Tour de France has just ended, this one **culminating** in a historical sixth consecutive victory for a long-jawed young man from the lone star state of Texas. He stands now on the top step of the podium, at the finish line on the Champs-Élysées. Dressed in a golden tunic, Lance Armstrong holds a yellow LiveStrong² cap over his heart as a full-blooded rendition of the “Star Spangled Banner” rings out, resounding proudly over the russet-brown cobblestones of these Elysian Fields. . . .³

At the foot of the yellow steps of the canopied, most **prestigious** viewing stand, Armstrong’s coach Chris Carmichael reminds me: “I told you back in March, it wasn’t even going to be close. You gotta know the intensity of this guy. Nobody has got his intensity. Nobody. It’s just phenomenal.” **F**

ANALYZE VISUALS

Look back at the picture of Lance Armstrong on page 785. What comes to mind as you **contrast** the two pictures?

culminate

(kŭl'mə-nāt') v. to reach the highest point or degree

prestigious (prĕ-stē'jəs)

adj. having a high reputation

F QUOTATIONS

Why might Wilcockson quote Chris Carmichael?

1. **Champs-Élysées** (shän-zā-lē-zā') . . . **Place de la Concorde** (pläs' də lä kôn-kôrd'): a famous boulevard and a large plaza in Paris.

2. **LiveStrong**: livestrong.org is the official Web site for the Lance Armstrong Foundation.

3. **Elysian** (ī-līzh'ən) **Fields**: the English translation of *Champs-Élysées*. In Greek mythology, the Elysian Fields were where good people went after death.



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TOUR FRANCE 2004

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Armstrong said on the eve of this day, “Winning in ’99 was a complete
20 shock and surprise for me. Not that I’ve gotten used to winning the Tour
de France, but I do know what it means and I know what it feels like to
ride into the Champs-Élysées. . . . This one is very, very special for me.
They’re all special, but this one is something that in ’99 I never believed
possible. I never thought I’d win a second one, or a third, or however
many. This one is incredibly special. I’m humbled by it. A lot of people
just one month ago thought it wouldn’t be possible for me to do it. We
tried to stay calm, the team tried to stay calm . . . and we were confident
that we had a good chance.”

I think back to December, and remember something Armstrong told
30 me in Austin: “I’m doing three or four hours of exercise every day right
now. Yesterday I was in DC, so I got up early—I’d just come back from
Europe and had jetlag⁴—and I went down to the gym for an hour and
a half . . . yes, lifting weights. It was pouring with freezing rain outside,
so I went back to the room, and rode my bike for an hour on the rollers.
It’s not easy to ride rollers. I hate that.” **G**

But he doesn’t hate this: homage from a half-million people lining
the most glorious boulevard in the world. When he and his U.S. Postal
team are introduced by race announcer Daniel Mangeas, as the last team
to start their lap of honor around the Champs-Élysées, the modern
40 “anthem” of the British rock group Queen thumps into the balmy Paris air:

G QUOTATIONS

Reread lines 30–35.
What do you learn
about Armstrong from
this quotation?

4. **jet lag:** tiredness and other effects that may be caused by a long flight through several time zones.




Armstrong, in yellow, takes a victory lap with his teammates along the Champs-Élysées in Paris.

“We are the champions, my friend. . . . We are the champions. We are the champions. We are the champions . . . of the world.”

Girlfriends perch on boyfriends’ shoulders to get a better view. Banners unfurl, one saying, “The eyes of Texas are upon you.” Thousands of fans from all over the United States line the barriers, most dressed in yellow. Two guys from Texas in the crowd say, “We did it. And next year we’ll come again!” . . . **H**

Now they’re playing another song over the loudspeakers. Its words float down the boulevard backed by the thumping guitar chords of the champion’s gal: “All I want to *do* . . . is have some fun . . .” And Lance *is* having fun. The celebrations will continue all night, maybe for the rest of his life. A life that almost ended in 1996. Six Tour de France wins have come along since then, since his chemo nurse LaTrice gave him that silver cross.

“I really love this event,” Armstrong says. “I think it’s an epic sport. It’s something I will sit around the TV and watch in ten years, and in twenty years.” He will always be a fan of the Tour, but right now he’s the champion. *Le patron*.⁵

It’s after 7 p.m. and the crowds are starting to leave. One of the last to go is a friendly, middle-aged American. He rolls up his Texas flag, ⁶⁰ grabs his wife’s hand, and, before he walks down the stone steps into the Metro,⁶ proclaims to the world, “He’s the man!” 

H MAKE INFERENCES

Why are the fans dressed in yellow?

5. *le patron* (lə pä-trôn) French: the boss.

6. **Metro**: the Paris subway.

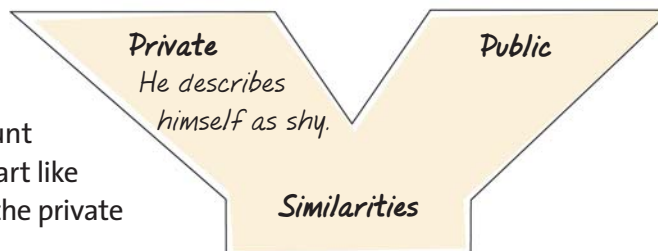
Comprehension

- 1. Recall** In the excerpt from *It's Not About the Bike*, why is Armstrong in the hospital?
- 2. Clarify** Why does Armstrong call his head nurse, LaTrice, an “angel”?
- 3. Clarify** Reread lines 22–25 in the excerpt from *23 Days in July*. Armstrong says winning the 2004 Tour de France was “incredibly special” to him. Why was it so special?

Literary Analysis

- 4. Make Inferences** Review the inference equations that you made while reading. Which, if any, of your inferences have changed? Explain your reasons for either changing an inference or keeping an original inference.
- 5. Interpret Meaning** Reread LaTrice’s quotation in lines 83–88 of the excerpt from *It's Not About the Bike*. Why does Armstrong say, “It is one of the single loveliest things anyone has ever said to me”?

- 6. Compare and Contrast** The autobiography *It's Not About the Bike* shows the private side of Lance Armstrong. On the other hand, John Wilcockson’s account portrays Armstrong in public. Use a Y chart like the one shown to compare and contrast the private and public man.



- 7. Analyze Quotations** On the basis of the quotations in the excerpt from *23 Days in July*, what do you think Wilcockson wants the reader to remember about Armstrong? Cite three quotations to support your opinion.
- 8. Draw Conclusions** In 1996, Armstrong beat cancer. In 2004, he became a six-time winner of the Tour de France. Considering what you learned from the selections that you just read, what qualities helped Armstrong win such big victories?

Extension and Challenge

- 9. Inquiry and Research** Research the Tour de France and create a tourist’s guide to the race. Provide the reader with some historical information, explain the rules of the race, and include a map of the upcoming race.



RESEARCH LINKS

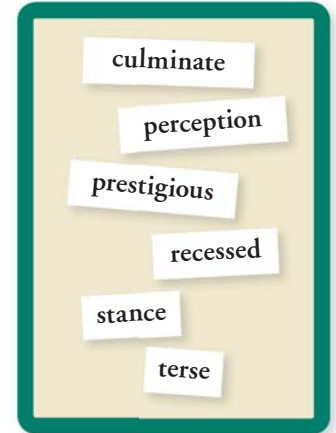
For more on the Tour de France, visit the Research Center at ClassZone.com.

Vocabulary in Context

VOCABULARY PRACTICE

For each item, choose the word that differs most in meaning from the other words. Refer to a dictionary if you need help.

1. chatty, talkative, terse, gossipy
2. culminate, top, begin, crown
3. awkward, hidden, recessed, inset
4. pose, posture, worry, stance
5. intuition, ignorance, understanding, perception
6. prestigious, notable, honorable, unworthy



VOCABULARY IN WRITING

Write a paragraph describing how you might have felt if you had been Armstrong entering Paris. Use two or more vocabulary words. You could start like this.

EXAMPLE SENTENCE

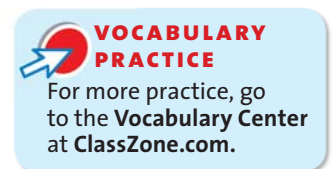
*Riding into Paris with my team as the winners of this **prestigious** race was the highlight of my career.*

VOCABULARY STRATEGY: RECOGNIZING BASE WORDS

You already know that to understand an unfamiliar word with affixes, it helps to identify the base word first. Sometimes, though, the spelling of base words is different when affixes are present. The vocabulary word *perception*, for example, is related to *perceive*. In cases where you do not recognize a base word, you may have to rely on context clues to figure out the meaning.

PRACTICE Define each boldfaced word. Then give the base word that each one is related to. Use a dictionary if necessary.

1. Mr. Lewis resented the **intrusion** of noisy neighborhood children into his privacy.
2. The doctor recommended a complete **renunciation** of his patient's lifestyle if she was to become healthy.
3. The severe earthquake did **irreparable** damage to many homes.
4. **Consumption** of several glasses of water a day is a healthy habit.
5. Far from being forced, the audience's loud applause had real **spontaneity**.



Malcolm X: By Any Means Necessary

Biography by Walter Dean Myers

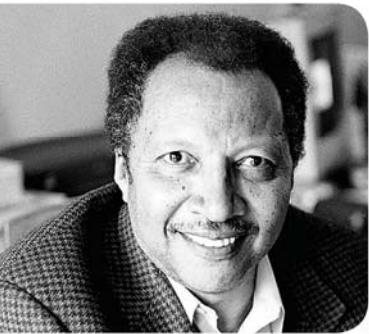
Meet Walter Dean Myers

Walter Dean Myers knows what it's like to rise above difficult circumstances. His mother died before he was two years old, and his father, who was very poor, had to give Walter away. Walter's foster mother, Florence Dean, taught him to read, and books soon became a welcome escape for Walter. One of his teachers suggested that he write down his thoughts in the form of poems and stories. Walter began writing then and has never stopped.

Many of the stories Myers writes are based on his childhood in Harlem, on the Upper West Side of Manhattan in New York City. He is also interested in history, which often leads him to write nonfiction books about people or events that grab his attention.

Try a Biography

People are naturally curious about the lives of important, fascinating people. A **biography** is a story of a person's life that is written by someone else. Most biographies are about famous people who changed history or made an impact in other ways. Biographies are often told in chronological order, beginning with the person's childhood and ending with his or her death. The introduction and conclusion of a biography usually highlight the lasting importance of the person.



Walter Dean Myers
born 1937

Other Books by Walter Dean Myers

Nonfiction

- *Bad Boy: A Memoir*
- *The Greatest: Muhammad Ali*

Fiction

- *Crystal*
- *The Glory Field*
- *Monster*
- *Scorpions*
- *Somewhere in the Darkness*

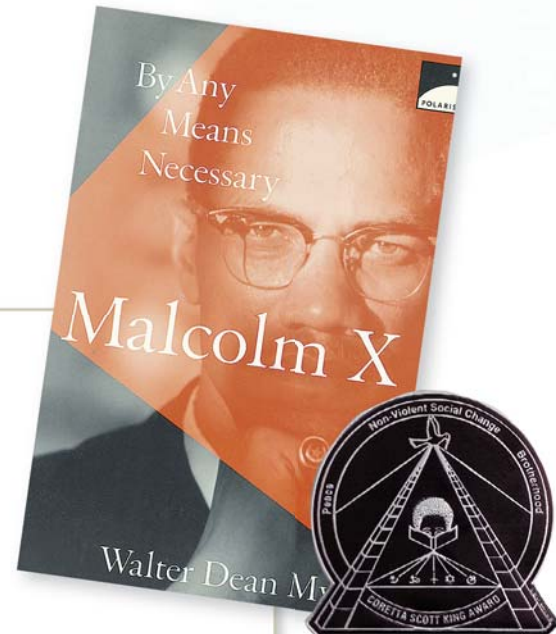
Read a Great Book

Malcolm X was an important figure in the struggle for equal rights for African Americans. The following section from Myers's award-winning biography provides an overview of Malcolm X's life and legacy. You'll read about how Malcolm's experiences shaped him into a leader of the 20th century.

from

Malcolm X:

By Any Means Necessary

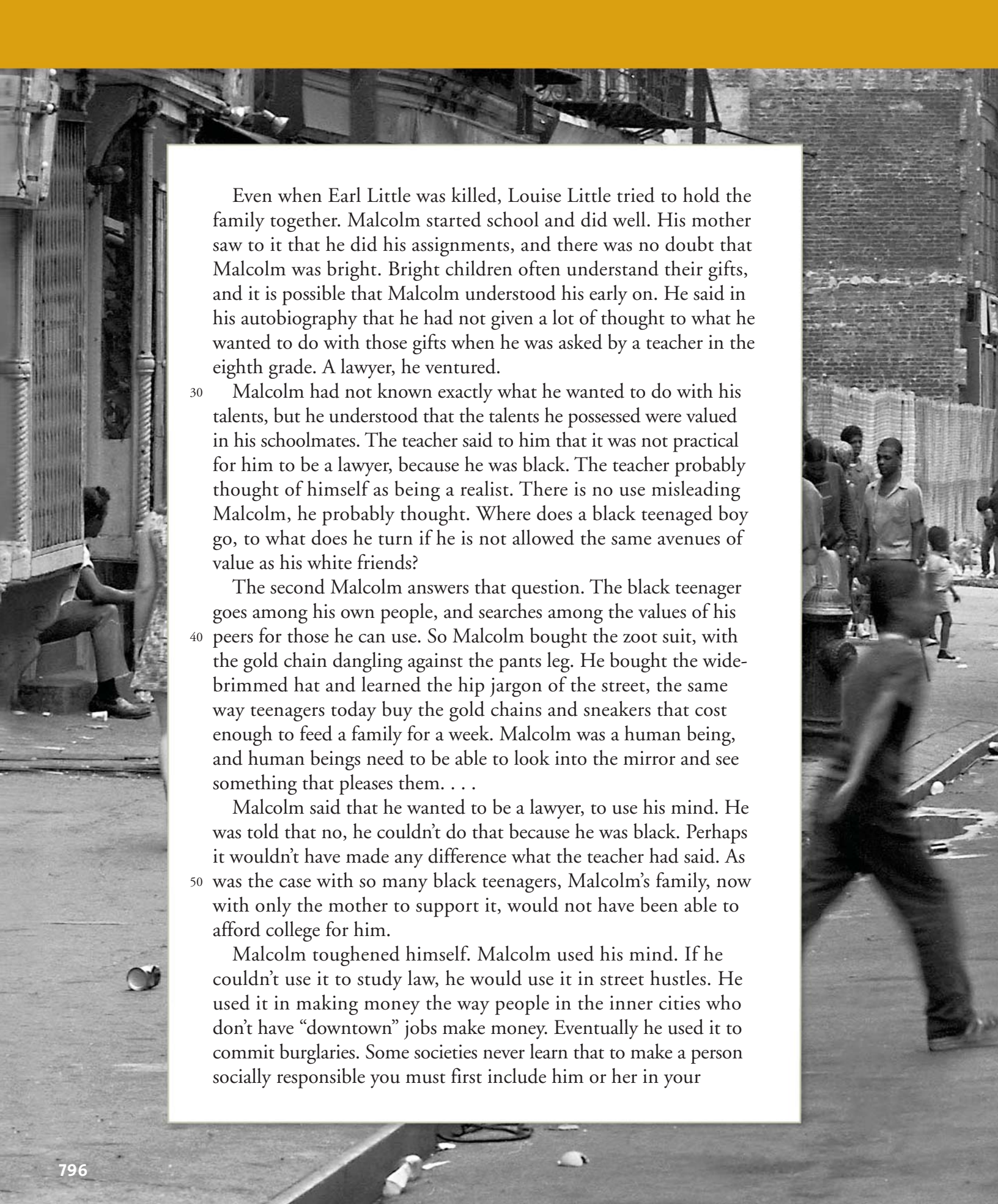


Who was Malcolm X, and what is his legacy?

Malcolm's life seems so varied, he did so many things over the far too short thirty-nine years of his life, that it almost appears that there was not one Malcolm at all, but four distinct people. But in looking at Malcolm's life, in examining the expectations against what he actually did, we see a blending of the four Malcolms into one dynamic personality that is distinctively American in its character. For only a black man living in America could have gone through what Malcolm went through.

- 10 The first Malcolm was Malcolm the child, who lived in Nebraska and Michigan. He lived much like a million other black boys born in the United States. He was loved by two parents, Earl and Louise Little. From them he learned about morality, and decency, and the need to do well in school. His parents gave him a legacy of love, but also a legacy of pride.

- 20 Malcolm saw his father, a Baptist minister, at the meetings of the Universal Negro Improvement Association, saw him speaking about the black race, and about the possibility of justice. From what the young Malcolm saw, from what he experienced as a young child, one might have expected him, upon reaching maturity, to become a religious man and an activist for justice, as was his father.



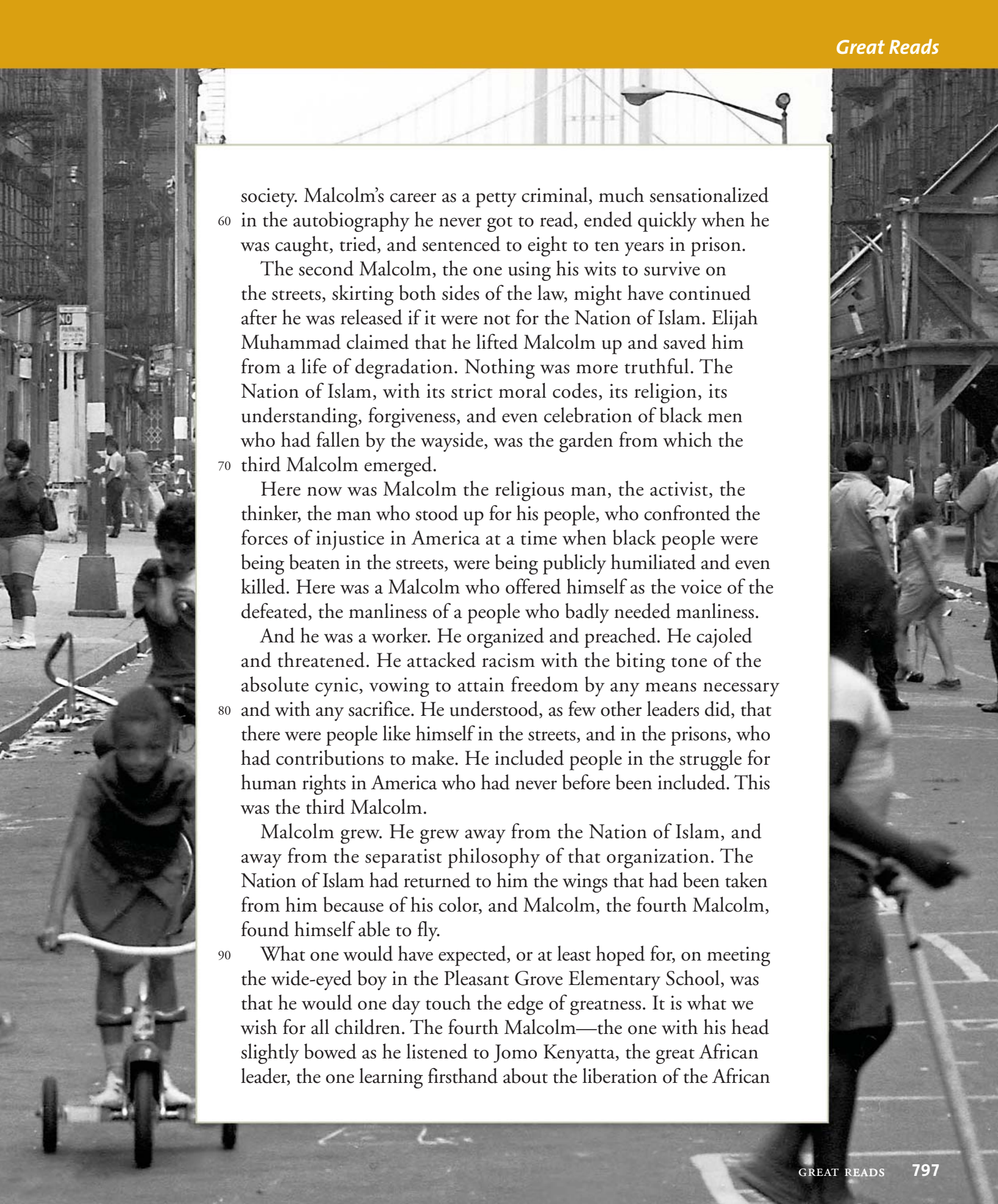
Even when Earl Little was killed, Louise Little tried to hold the family together. Malcolm started school and did well. His mother saw to it that he did his assignments, and there was no doubt that Malcolm was bright. Bright children often understand their gifts, and it is possible that Malcolm understood his early on. He said in his autobiography that he had not given a lot of thought to what he wanted to do with those gifts when he was asked by a teacher in the eighth grade. A lawyer, he ventured.

30 Malcolm had not known exactly what he wanted to do with his talents, but he understood that the talents he possessed were valued in his schoolmates. The teacher said to him that it was not practical for him to be a lawyer, because he was black. The teacher probably thought of himself as being a realist. There is no use misleading Malcolm, he probably thought. Where does a black teenaged boy go, to what does he turn if he is not allowed the same avenues of value as his white friends?

The second Malcolm answers that question. The black teenager goes among his own people, and searches among the values of his
40 peers for those he can use. So Malcolm bought the zoot suit, with the gold chain dangling against the pants leg. He bought the wide-brimmed hat and learned the hip jargon of the street, the same way teenagers today buy the gold chains and sneakers that cost enough to feed a family for a week. Malcolm was a human being, and human beings need to be able to look into the mirror and see something that pleases them. . . .

Malcolm said that he wanted to be a lawyer, to use his mind. He was told that no, he couldn't do that because he was black. Perhaps it wouldn't have made any difference what the teacher had said. As
50 was the case with so many black teenagers, Malcolm's family, now with only the mother to support it, would not have been able to afford college for him.

Malcolm toughened himself. Malcolm used his mind. If he couldn't use it to study law, he would use it in street hustles. He used it in making money the way people in the inner cities who don't have "downtown" jobs make money. Eventually he used it to commit burglaries. Some societies never learn that to make a person socially responsible you must first include him or her in your



society. Malcolm's career as a petty criminal, much sensationalized
60 in the autobiography he never got to read, ended quickly when he
was caught, tried, and sentenced to eight to ten years in prison.

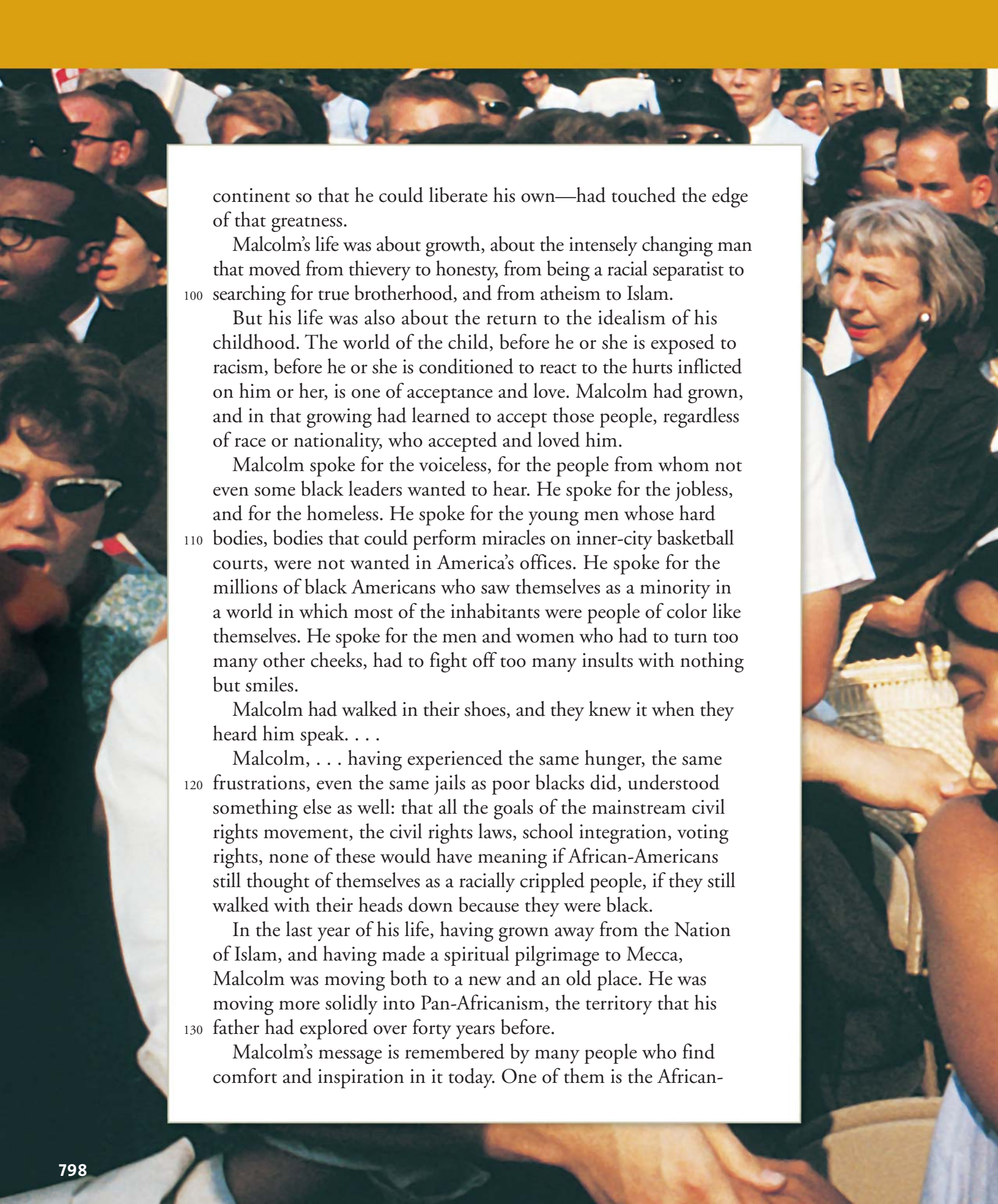
The second Malcolm, the one using his wits to survive on
the streets, skirting both sides of the law, might have continued
after he was released if it were not for the Nation of Islam. Elijah
Muhammad claimed that he lifted Malcolm up and saved him
from a life of degradation. Nothing was more truthful. The
Nation of Islam, with its strict moral codes, its religion, its
understanding, forgiveness, and even celebration of black men
who had fallen by the wayside, was the garden from which the
70 third Malcolm emerged.

Here now was Malcolm the religious man, the activist, the
thinker, the man who stood up for his people, who confronted the
forces of injustice in America at a time when black people were
being beaten in the streets, were being publicly humiliated and even
killed. Here was a Malcolm who offered himself as the voice of the
defeated, the manliness of a people who badly needed manliness.

And he was a worker. He organized and preached. He cajoled
and threatened. He attacked racism with the biting tone of the
absolute cynic, vowing to attain freedom by any means necessary
80 and with any sacrifice. He understood, as few other leaders did, that
there were people like himself in the streets, and in the prisons, who
had contributions to make. He included people in the struggle for
human rights in America who had never before been included. This
was the third Malcolm.

Malcolm grew. He grew away from the Nation of Islam, and
away from the separatist philosophy of that organization. The
Nation of Islam had returned to him the wings that had been taken
from him because of his color, and Malcolm, the fourth Malcolm,
found himself able to fly.

90 What one would have expected, or at least hoped for, on meeting
the wide-eyed boy in the Pleasant Grove Elementary School, was
that he would one day touch the edge of greatness. It is what we
wish for all children. The fourth Malcolm—the one with his head
slightly bowed as he listened to Jomo Kenyatta, the great African
leader, the one learning firsthand about the liberation of the African



continent so that he could liberate his own—had touched the edge of that greatness.

Malcolm's life was about growth, about the intensely changing man that moved from thievery to honesty, from being a racial separatist to
100 searching for true brotherhood, and from atheism to Islam.

But his life was also about the return to the idealism of his childhood. The world of the child, before he or she is exposed to racism, before he or she is conditioned to react to the hurts inflicted on him or her, is one of acceptance and love. Malcolm had grown, and in that growing had learned to accept those people, regardless of race or nationality, who accepted and loved him.

Malcolm spoke for the voiceless, for the people from whom not even some black leaders wanted to hear. He spoke for the jobless, and for the homeless. He spoke for the young men whose hard
110 bodies, bodies that could perform miracles on inner-city basketball courts, were not wanted in America's offices. He spoke for the millions of black Americans who saw themselves as a minority in a world in which most of the inhabitants were people of color like themselves. He spoke for the men and women who had to turn too many other cheeks, had to fight off too many insults with nothing but smiles.

Malcolm had walked in their shoes, and they knew it when they heard him speak. . . .

Malcolm, . . . having experienced the same hunger, the same
120 frustrations, even the same jails as poor blacks did, understood something else as well: that all the goals of the mainstream civil rights movement, the civil rights laws, school integration, voting rights, none of these would have meaning if African-Americans still thought of themselves as a racially crippled people, if they still walked with their heads down because they were black.

In the last year of his life, having grown away from the Nation of Islam, and having made a spiritual pilgrimage to Mecca, Malcolm was moving both to a new and an old place. He was moving more solidly into Pan-Africanism, the territory that his
130 father had explored over forty years before.

Malcolm's message is remembered by many people who find comfort and inspiration in it today. One of them is the African-

American poet Wopashitwe Mondo Eyen we Langa, who wrote the poem “Great Bateleur.” A bateleur is a reddish-brown eagle found in Africa. It is notable for its acrobatic flying style and its ferocious cry as it dives to capture its prey.

from **Great Bateleur**
(In Tribute to Malcolm)

140 *We were those who begged, Malcolm*
who could not find courage
nor faith in ourselves
who could not peer into reflecting pools
nor look each other in the face
and see the beauty that was ours
but for you, Malcolm
but for you, Great Bateleur
Eagle of Africa
still your spirit flies.

150 Perhaps history will tell us that there were no wrong strategies in the civil rights movement of the sixties. That all factors involved, the pray-ins, the legal cases, the marches, the militancy, were all vital to the time, that each had its place. Undoubtedly, too, as current needs color memories of distant events, we will bring different concepts from that period of American history, and voices. One voice that we will not forget is that of El Hajj Malik el Shabazz, the man we called Malcolm. ☞

Keep Reading

Which part of this overview of Malcolm X’s dramatic life sparked your curiosity? In other parts of Myers’s biography, you’ll read more about the hard times Malcolm faces as a child, how he gets into trouble with the law, why he makes some people angry while inspiring others, and the tragic way his life comes to an end.

The Noble Experiment

From the Autobiography *I Never Had It Made* by Jackie Robinson
as Told to Alfred Duckett

When is there DIGNITY *in silence?*



R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

W2.5 Write summaries of reading materials: a. Include the main ideas and most significant details. b. Use the student's own words, except for quotations. c. Reflect underlying meaning, not just the superficial details.

Also included in this lesson: R1.2 (p. 813)

KEY IDEA What do you do when someone yells at you? Some people choose to yell back. Some people explain themselves calmly. But there are times when silence is the most effective response. When does silence give you **dignity**, or make you worthy of respect? In the selection you're about to read, Jackie Robinson tells why he needed to find strength in silence.

DISCUSS With a group, decide the best response to each scenario listed. Should you yell back, explain calmly, or simply stay silent?

Scenario	Response
<i>The principal accuses you of something you didn't do.</i>	
<i>A younger sibling calls you names to make you angry.</i>	
<i>The referee makes a call you think is unfair.</i>	
<i>A friend yells at you for calling a play against him.</i>	





LITERARY ANALYSIS: AUTOBIOGRAPHY

An **autobiography** is the story of a person's life as written by that person. The writer

- uses the first-person point of view
- often introduces people who influenced him or her
- shares thoughts and feelings about his or her experiences

Autobiographies not only help you understand a person, but they also help you understand the society in which the person lived. As you read "The Noble Experiment," note what you learn about Jackie Robinson and his times.

READING STRATEGY: SUMMARIZE

When you **summarize**, you briefly restate in your own words the main ideas and important details of something you've read. As you read "The Noble Experiment," note important people and events in a log. Later you can use the log to help you identify the main ideas and summarize the selections.

Important Characters

- Branch Rickey—Ohio Wesleyan baseball coach
- Charley Thomas—Player for Ohio Wesleyan

•

Important Events

•

VOCABULARY IN CONTEXT

The listed words all help tell about a dramatic turning point in Jackie Robinson's life. See which ones you know well, think you know, or don't know at all. Then place each word in the correct column of a chart like the one shown.

WORD LIST	camouflage	insinuation	speculate
	capitalize	integrated	taunt
	disillusionment	retaliate	
	eloquence	shrewdly	

Know Well	Think I Know	Don't Know

National Hero

Jackie Robinson was the first man at the University of California, Los Angeles, to earn varsity letters in four sports. He then went on to play professional baseball in 1945 in the Negro Leagues.



Jackie Robinson
1919–1972

His talent and extraordinary character were quickly noticed.

In 1947, he joined the Brooklyn Dodgers. Robinson was honored as Rookie of the Year in 1947 and National League Most Valuable Player in 1949. He was inducted into the Baseball Hall of Fame in 1962. With the help of his wife, Rachel, Jackie paved the way for African-American athletes.

Cowriter and Fan Robinson worked on his autobiography with Alfred Duckett, a writer and baseball fan. Active in the civil rights movement, Duckett was a speechwriter for Dr. Martin Luther King Jr.



MORE ABOUT THE AUTHOR

For more on Jackie Robinson, visit the Literature Center at ClassZone.com.

Background

Segregated National Pastime In the 1940s, African Americans faced many barriers. Segregation kept African Americans separate from whites in every part of society, including sports. In baseball the Negro League was completely separate from the all-white teams of the Major League. Jackie Robinson would help change that.

THE NOBLE EXPERIMENT



Jackie Robinson
as Told to Alfred Duckett

In 1910 Branch Rickey was a coach for Ohio Wesleyan. The team went to South Bend, Indiana, for a game. The hotel management registered the coach and team but refused to assign a room to a black player named Charley Thomas. In those days college ball had a few black players. Mr. Rickey took the manager aside and said he would move the entire team to another hotel unless the black athlete was accepted. The threat was a bluff because he knew the other hotels also would have refused accommodations to a black man. While the hotel manager was thinking about the threat, Mr. Rickey came up with a compromise. He suggested
10 a cot be put in his own room, which he would share with the unwanted guest. The hotel manager wasn't happy about the idea, but he gave in. **A**

Years later Branch Rickey told the story of the misery of that black player to whom he had given a place to sleep. He remembered that Thomas couldn't sleep.

"He sat on that cot," Mr. Rickey said, "and was silent for a long time. Then he began to cry, tears he couldn't hold back. His whole body shook with emotion. I sat and watched him, not knowing what to do until he began tearing at one hand with the other—just as if he were trying to scratch the skin off his hands with his fingernails. I was alarmed. I asked
20 him what he was trying to do to himself.

"It's my hands," he sobbed. "They're black. If only they were white, I'd be as good as anybody then, wouldn't I, Mr. Rickey? If only they were white."

"Charley," Mr. Rickey said, "the day will come when they won't have to be white."

ANALYZE VISUALS

What might you **infer** from the cover of this 1951 special edition comic book?

A AUTOBIOGRAPHY

What does Robinson want the reader to know about the society in which Branch Rickey was coaching?

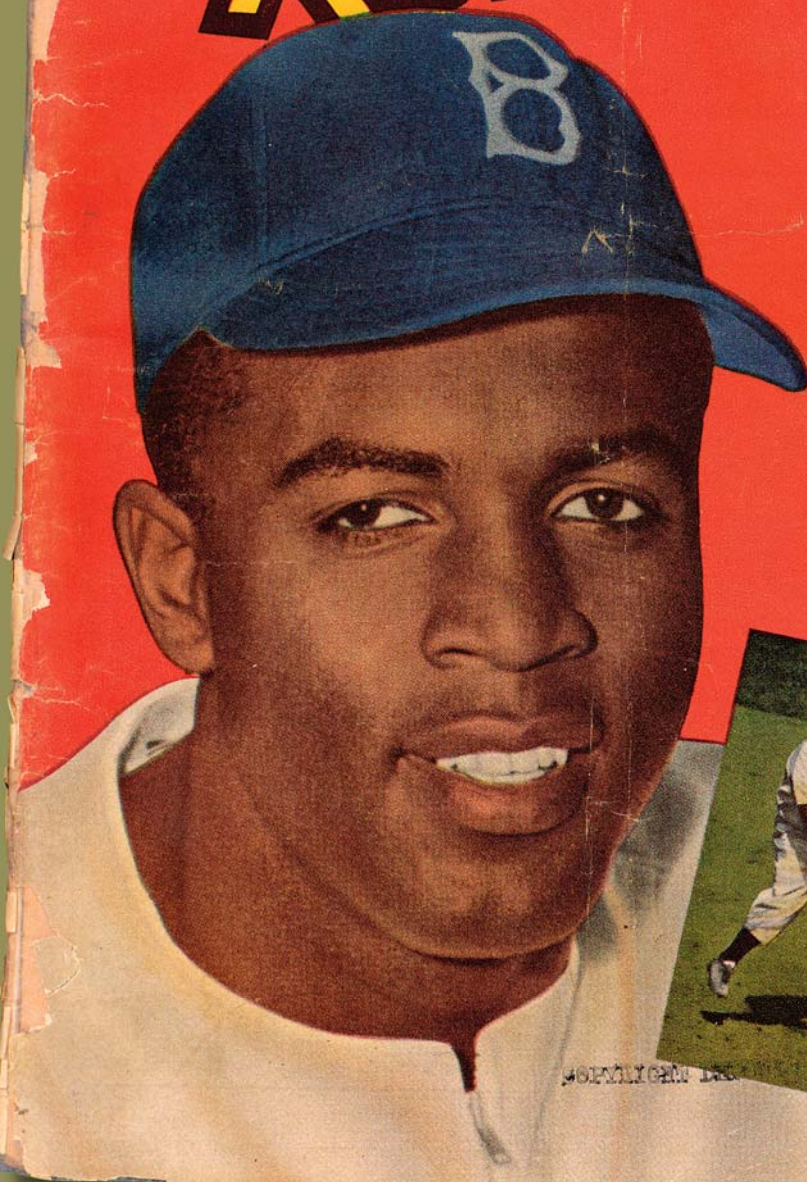
A Fawcett Publication

Jackie Robinson

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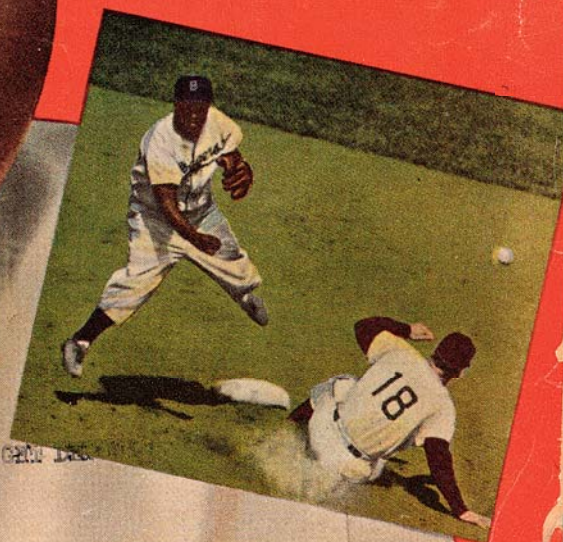


Special!

INSIDE THE
DODGER TRAINING
CAMP!

READ

**ROOKIE
ON TRIAL!**



© PHOTOFEST INC.

Thirty-five years later, while I was lying awake nights, frustrated, unable to see a future, Mr. Rickey, by now the president of the Dodgers, was also lying awake at night, trying to make up his mind about a new experiment.

He had never forgotten the agony of that black athlete. When he became a front-office executive in St. Louis, he had fought, behind the scenes, against the custom that consigned black spectators to the Jim Crow section¹ of the Sportsman's Park, later to become Busch Memorial Stadium. His pleas to change the rules were in vain. Those in power argued that if blacks were allowed a free choice of seating, white business would suffer. **B**

B ranch Rickey lost that fight, but when he became the boss of the Brooklyn Dodgers in 1943, he felt the time for equality in baseball had come. He knew that achieving it would be terribly difficult. There would be deep resentment, determined opposition, and perhaps even racial violence. He was convinced he was morally right, and he **shrewdly** sensed that making the game a truly national one would have healthy financial results. He took his case before the startled directors of the club, and using persuasive **eloquence**, he won the first battle in what would be a long and bitter campaign. He was voted permission to make the Brooklyn club the pioneer in bringing blacks into baseball.

Winning his directors' approval was almost insignificant in contrast to the task which now lay ahead of the Dodger president. He made certain that word of his plans did not leak out, particularly to the press. Next, he had to find the ideal player for his project, which came to be called "Rickey's noble experiment." This player had to be one who could take abuse, name-calling, rejection by fans and sportswriters and by fellow players not only on opposing teams but on his own. He had to be able to stand up in the face of merciless persecution and not **retaliate**. On the other hand, he had to be a contradiction in human terms; he still had to have spirit. He could not be an "Uncle Tom."² His ability to turn the other cheek had to be predicated³ on his determination to gain acceptance. Once having proven his ability as player, teammate, and man, he had to be able to cast off humbleness and stand up as a full-fledged participant whose triumph did not carry the poison of bitterness. **C**

Unknown to most people and certainly to me, after launching a major scouting program, Branch Rickey had picked me as that player. The Rickey talent hunt went beyond national borders. Cuba, Mexico, Puerto Rico, Venezuela, and other countries where dark-skinned people lived

B SUMMARIZE

What are the important details about the people Jackie Robinson has introduced you to so far? Add the information to your log.

shrewdly (shrōōd'lē) *adv.*
wisely; in a clever way

eloquence (ēl'ə-kwəns)
n. forceful, convincing speech or writing

retaliate (rĭ-tāl'ē-āt') *v.*
to get revenge; get even

C AUTOBIOGRAPHY

Why does Jackie Robinson choose to tell you so much about Branch Rickey's thoughts on the qualities the first major-league black baseball player will have to have?

1. **consigned . . . to the Jim Crow section:** directed African Americans to sit in a separate section.

2. **"Uncle Tom":** an offensive term for an African-American person seen as trying overly hard to please white people; originally from the novel *Uncle Tom's Cabin*, written in 1851 by Harriet Beecher Stowe.

3. **predicated** (prĕd'ĭ-kā'tĭd): based.



Jackie Robinson in his Kansas City Monarchs uniform shortly before he met Branch Rickey, 1945

had been checked out. Mr. Rickey had learned that there were a number of black players, war veterans mainly, who had gone to these countries, despairing of finding an opportunity in their own country. The manhunt had to be **camouflaged**. If it became known he was looking for a black recruit for the Dodgers, all hell would have broken loose. The gimmick he used as a cover-up was to make the world believe that he was about to establish a new Negro league. In the spring of 1945 he called a press conference and announced that the Dodgers were organizing the United States League, composed of all black teams. This, of course, made blacks and prointegration whites indignant. He was accused of trying to uphold the existing segregation and, at the same time, **capitalize** on black players. Cleverly, Mr. Rickey replied that his league would be better organized than the current ones. He said its main purpose, eventually, was to be absorbed into the majors. It is ironic that by coming very close to telling the truth, he was able to conceal that truth from the enemies of **integrated** baseball. Most people assumed that when he spoke of some distant goal of integration, Mr. Rickey was being a hypocrite on this issue as so many of baseball's leaders had been. **D**

Black players were familiar with this kind of hypocrisy. When I was with the Monarchs, shortly before I met Mr. Rickey, Wendell Smith, then sports editor of the black weekly Pittsburgh *Courier*, had arranged for me and two other players from the Negro league to go to a tryout

camouflage

(kām'ə-flāzh') v. to disguise or portray falsely in order to conceal

capitalize (kăp'ĭ-tl-īz') v. to take advantage of

integrated (ĭn'tĭ-grā'tĭd) *adj.* open to people of all races and groups
integrate v.

D SUMMARIZE

What challenges will face Rickey and any African-American player he chooses?

with the Boston Red Sox. The tryout had been brought about because a Boston city councilman had frightened the Red Sox management. Councilman Isadore Muchneck threatened to push a bill through banning Sunday baseball unless the Red Sox hired black players. Sam Jethroe of the Cleveland Buckeyes, Marvin Williams of the Philadelphia Stars, and I had been grateful to Wendell for getting us a chance in the Red Sox tryout, and we put our best efforts into it. However, not for one minute did we believe the tryout was sincere. The Boston club officials praised our performance, let us fill out application cards, and said, “So long.” We were fairly certain they wouldn’t call us, and we had no intention of calling them.

Incidents like this made Wendell Smith as cynical as we were. He didn’t accept Branch Rickey’s new league as a genuine project, and he frankly told him so. During this conversation, the Dodger boss asked Wendell whether any of the three of us who had gone to Boston was really good major league material. Wendell said I was. I will be forever indebted to Wendell because, without his even knowing it, his recommendation was in the end partly responsible for my career. At the time, it started a thorough investigation of my background. **E**

In August 1945, at Comiskey Park in Chicago, I was approached by Clyde Sukeforth, the Dodger scout. Blacks have had to learn to protect themselves by being cynical but not cynical enough to slam the door on potential opportunities. We go through life walking a tightrope⁴ to prevent too much **disillusionment**. I was out on the field when Sukeforth called my name and beckoned. He told me the Brown Dodgers were looking for top ballplayers, that Branch Rickey had heard about me and sent him to watch me throw from the hole. He had come at an unfortunate time. I had hurt my shoulder a couple of days before that, and I wouldn’t be doing any throwing for at least a week.

Sukeforth said he’d like to talk with me anyhow. He asked me to come to see him after the game at the Stevens Hotel.

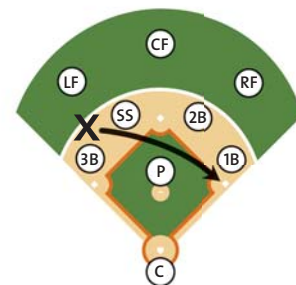
Here we go again, I thought. Another time-wasting experience. But Sukeforth looked like a sincere person, and I thought I might as well listen. I agreed to meet him that night. When we met, Sukeforth got right to the point. Mr. Rickey wanted to talk to me about the possibility of becoming a Brown Dodger. If I could get a few days off and go to Brooklyn, my fare and expenses would be paid. At first I said that I couldn’t leave my team and go to Brooklyn just like that. Sukeforth wouldn’t take no for an answer. He pointed out that I couldn’t play for a few days anyhow because of my bum arm. Why should my team object?

E AUTOBIOGRAPHY

Reread lines 96–103. Notice that Robinson uses first-person pronouns such as *I* and *we*. To whom does the *we* refer?

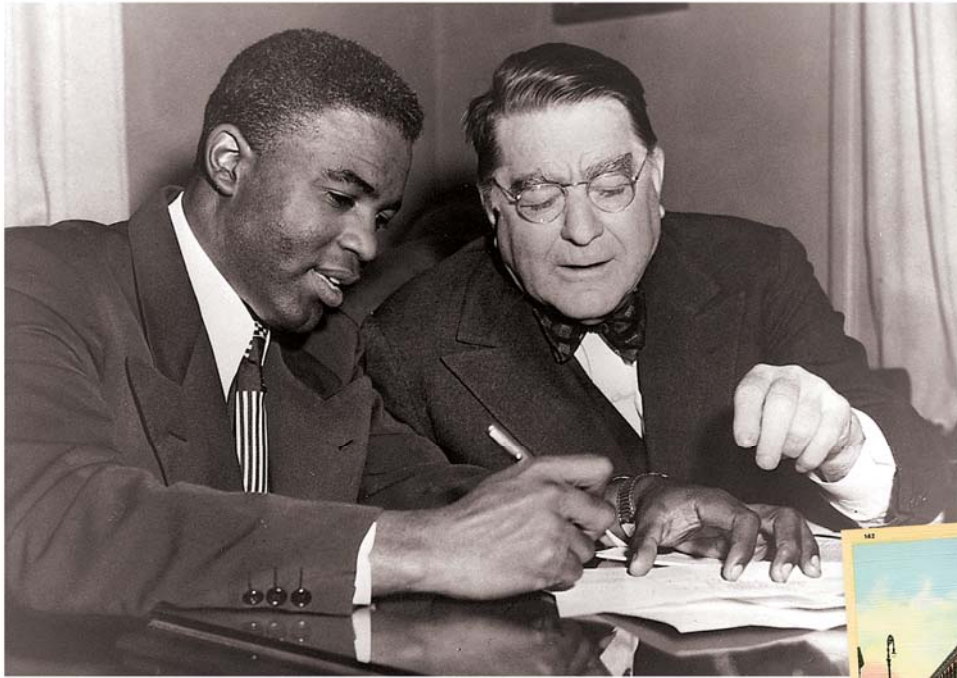
disillusionment
(dɪsˈɪ-lʊdʹzhən-mənt) *n.*
disappointment; loss of hope

VISUAL VOCABULARY

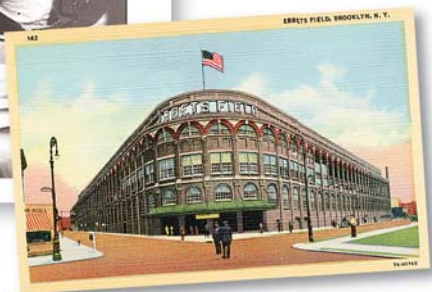


throw from the hole v.
to throw from deep in the infield (**X**) to first base (**1B**)

4. **walking a tightrope:** maintaining a narrow balance.



Jackie Robinson and Branch Rickey on signing day



I continued to hold out and demanded to know what would happen if the Monarchs fired me. The Dodger scout replied quietly that he didn't believe that would happen.

I shrugged and said I'd make the trip. I figured I had nothing to lose.

130 **B**ranch Rickey was an impressive-looking man. He had a classic face, an air of command, a deep, booming voice, and a way of cutting through red tape and getting down to basics. He shook my hand vigorously and, after a brief conversation, sprang the first question.

"You got a girl?" he demanded.

It was a hell of a question. I had two reactions: why should he be concerned about my relationship with a girl; and, second, while I thought, hoped, and prayed I had a girl, the way things had been going, I was afraid she might have begun to consider me a hopeless case. I explained this to Mr. Rickey and Clyde. **F**

140 Mr. Rickey wanted to know all about Rachel. I told him of our hopes and plans.

"You know, you *have* a girl," he said heartily. "When we get through today, you may want to call her up because there are times when a man needs a woman by his side."

My heart began racing a little faster again as I sat there **speculating**. First he asked me if I really understood why he had sent for me. I told him what Clyde Sukeforth had told me.

F AUTOBIOGRAPHY

Reread lines 135–139. What can you **infer** about Jackie Robinson's personal life and feelings?

speculate

(spĕk'yə-lāt') v. to view or consider different possibilities; to guess what might happen

“That’s what he was supposed to tell you,” Mr. Rickey said. “The truth is you are not a candidate for the Brooklyn Brown Dodgers. I’ve sent
150 for you because I’m interested in you as a candidate for the Brooklyn National League Club. I think you can play in the major leagues. How do you feel about it?”

My reactions seemed like some kind of weird mixture churning in a blender. I was thrilled, scared, and excited. I was incredulous. Most of all, I was speechless.

“You think you can play for Montreal?” he demanded.

I got my tongue back. “Yes,” I answered.

Montreal was the Brooklyn Dodgers’ top farm club. The players who went there and made it had an excellent chance at the big time.

160 I was busy reorganizing my thoughts while Mr. Rickey and Clyde Sukeforth discussed me briefly, almost as if I weren’t there. Mr. Rickey was questioning Clyde. Could I make the grade?

Abruptly, Mr. Rickey swung his swivel chair in my direction. He was a man who conducted himself with great drama. He pointed a finger at me.

“I know you’re a good ballplayer,” he barked. “What I don’t know is whether you have the guts.”

I knew it was all too good to be true. Here was a guy questioning my courage. That virtually amounted to him asking me if I was a coward. Mr. Rickey or no Mr. Rickey, that was an **insinuation** hard to take. I felt

170 the heat coming up into my cheeks. **G**

Before I could react to what he had said, he leaned forward in his chair and explained.

I wasn’t just another athlete being hired by a ball club. We were playing for big stakes. This was the reason Branch Rickey’s search had been so exhaustive. The search had spanned the globe and narrowed down to a few candidates, then finally to me. When it looked as though I might be the number-one choice, the investigation of my life, my habits, my reputation, and my character had become an intensified study.

“I’ve investigated you thoroughly, Robinson,” Mr. Rickey said.

180 One of the results of this thorough screening were reports from California athletic circles that I had been a “racial agitator”⁵ at UCLA. Mr. Rickey had not accepted these criticisms on face value. He had demanded and received more information and came to the conclusion that if I had been white, people would have said, “Here’s a guy who’s a contender, a competitor.”

After that he had some grim words of warning. “We can’t fight our way through this, Robinson. We’ve got no army. There’s virtually nobody on our side. No owners, no umpires, very few newspapermen. And I’m afraid

insinuation

(ĭn-sĭn’yōō-ā’shən) *n.*
a suggestion or hint intended to insult

G AUTOBIOGRAPHY

Reread lines 153–170. What words and phrases help you understand how Robinson felt during his interview with Branch Rickey?

5. “**racial agitator**”: negative term used for someone who tries to stir up trouble between the races.

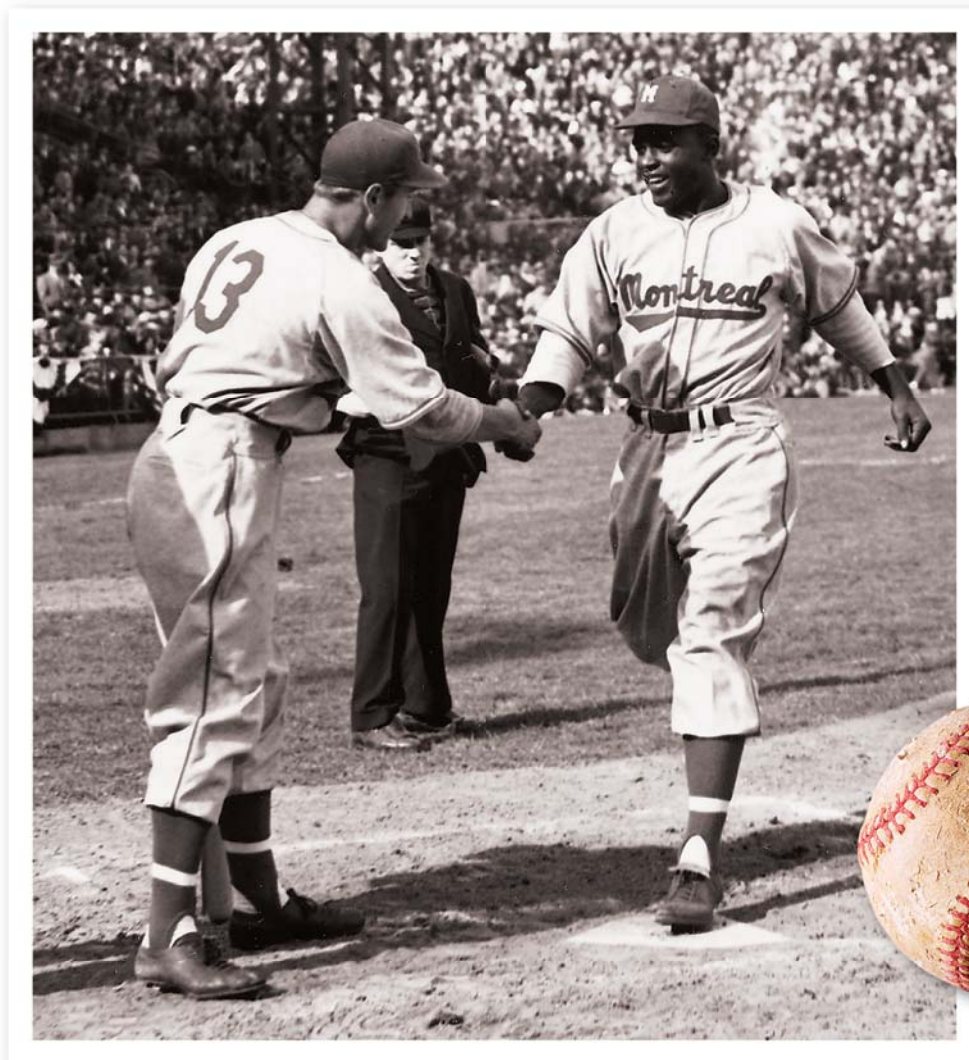
that many fans will be hostile. We'll be in a tough position. We can win
190 only if we can convince the world that I'm doing this because you're a
great ballplayer and a fine gentleman."

He had me transfixed as he spoke. I could feel his sincerity, and I began to get a sense of how much this major step meant to him. Because of his nature and his passion for justice, he had to do what he was doing. He continued. The rumbling voice, the theatrical gestures were gone. He was speaking from a deep, quiet strength.

"So there's more than just playing," he said. "I wish it meant only hits, runs, and errors—only the things they put in the box score. Because you know—yes, you would know, Robinson, that a baseball box score is a
200 democratic thing. It doesn't tell how big you are, what church you attend, what color you are, or how your father voted in the last election. It just tells what kind of baseball player you were on that particular day." H

H SUMMARIZE

What does Branch Rickey really want to find out about Jackie Robinson during this interview? Include these details in your log.



Jackie Robinson crosses the plate after one of his many home-run hits for the Montreal Royals.

I interrupted. “But it’s the box score that really counts—that and that alone, isn’t it?”

“It’s all that *ought* to count,” he replied. “But it isn’t. Maybe one of these days it *will* be all that counts. That is one of the reasons I’ve got you here, Robinson. If you’re a good enough man, we can make this a start in the right direction. But let me tell you, it’s going to take an awful lot of courage.”

He was back to the crossroads question that made me start to get angry
210 minutes earlier. He asked it slowly and with great care.

“Have you got the guts to play the game no matter what happens?”

“I think I can play the game, Mr. Rickey,” I said.

The next few minutes were tough. Branch Rickey had to make absolutely sure that I knew what I would face. Beanballs⁶ would be thrown at me. I would be called the kind of names which would hurt and infuriate any man. I would be physically attacked. Could I take all of this and control my temper, remain steadfastly loyal to our ultimate aim?

He knew I would have terrible problems and wanted me to know the extent of them before I agreed to the plan. I was twenty-six years old,
220 and all my life—back to the age of eight when a little neighbor girl called me names—I had believed in payback, retaliation. The most luxurious possession, the richest treasure anybody has, is his personal dignity. I looked at Mr. Rickey guardedly, and in that second I was looking at him not as a partner in a great experiment, but as the enemy—a white man. I had a question, and it was the age-old one about whether or not you sell your birthright. ❶

“Mr. Rickey,” I asked, “are you looking for a Negro who is afraid to fight back?”

I never will forget the way he exploded.

230 “Robinson,” he said, “I’m looking for a ballplayer with guts enough not to fight back.”

After that, Mr. Rickey continued his lecture on the kind of thing I’d be facing.

He not only told me about it, but he acted out the part of a white player charging into me, blaming me for the “accident” and calling me all kinds of foul racial names. He talked about my race, my parents, in language that was almost unendurable.

“They’ll **taunt** and goad you,” Mr. Rickey said. “They’ll do anything to make you react. They’ll try to provoke a race riot in the ballpark.

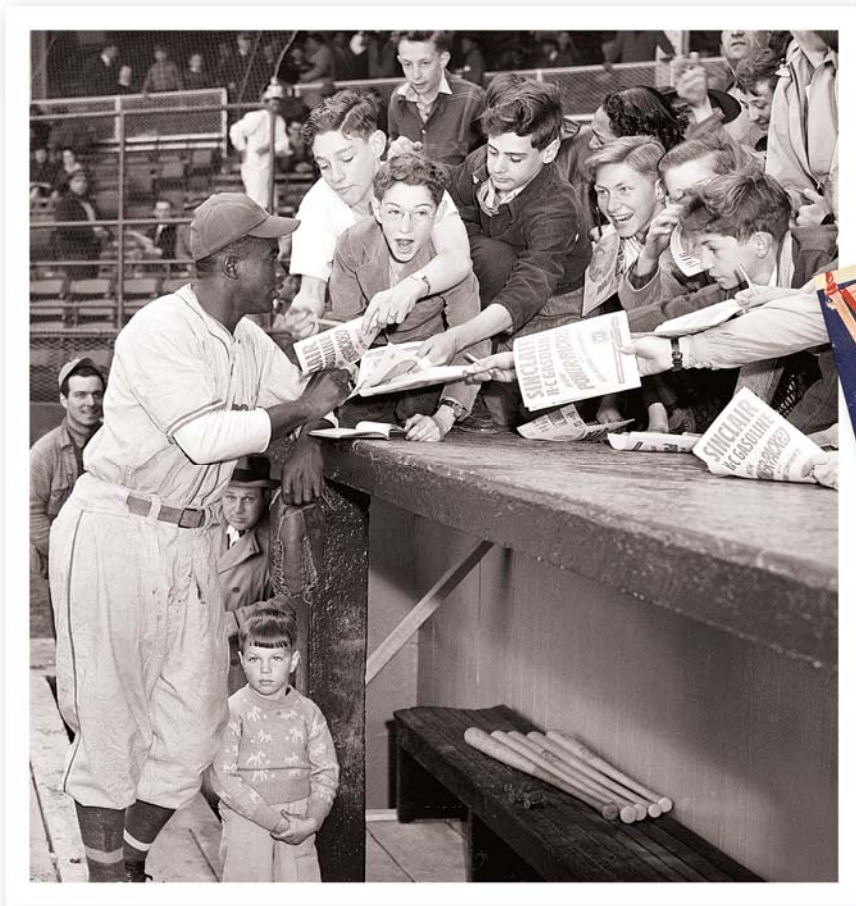
240 This is the way to prove to the public that a Negro should not be allowed in the major league. This is the way to frighten the fans and make them afraid to attend the games.”

❶ AUTOBIOGRAPHY

Reread lines 218–222.
What is most important to Jackie Robinson?

taunt (tônt) v. to make fun of

6. **beanballs**: pitches thrown purposely at a batter’s head.



Jackie makes the big time with the Brooklyn Dodgers.

If hundreds of black people wanted to come to the ballpark to watch me play and Mr. Rickey tried to discourage them, would I understand that he was doing it because the emotional enthusiasm of my people could harm the experiment? That kind of enthusiasm would be as bad as the emotional opposition of prejudiced white fans.

Suppose I was at shortstop. Another player comes down from first, stealing, flying in with spikes high, and cuts me on the leg. As I feel the blood running down my leg, the white player laughs in my face.

“How do you like that, boy?” he sneers. **J**

Could I turn the other cheek? I didn’t know how I would do it. Yet I knew that I must. I had to do it for so many reasons. For black youth, for my mother, for Rae, for myself. I had already begun to feel I had to do it for Branch Rickey.

I was offered, and agreed to sign later, a contract with a \$3,500 bonus and \$600-a-month salary. I was officially a Montreal Royal. I must not tell anyone except Rae and my mother. **∞**

J SUMMARIZE

How does Branch Rickey test Jackie Robinson to make sure he is strong enough to succeed with dignity?

Comprehension

- 1. Recall** Branch Rickey was searching for a special person to help him integrate baseball. What qualities did he believe this player needed to have?
- 2. Clarify** Why was Rickey’s search for an African-American player kept secret?
- 3. Clarify** Why was Jackie Robinson suspicious of Clyde Sukeforth’s invitation to meet with Branch Rickey?

Literary Analysis

- 4. Summarize** Review the log you created while reading and cross out details that don’t seem as important now. Use the remaining information to write a summary of the selection.
- 5. Draw Conclusions** What general statement can you make in regard to the society Jackie Robinson writes about? Cite details to support your answer.
- 6. Interpret Autobiography** How does Robinson feel about Branch Rickey? Cite passages from the autobiography that show Robinson’s impressions of Rickey.
- 7. Analyze Author’s Purpose** Why do you think Robinson wanted to share his experience with the public?
- 8. Evaluate Title** Do you think “The Noble Experiment” is an appropriate title for this selection? Why or why not?

Extension and Challenge

- 9. Readers’ Circle** During Jackie Robinson’s conversation with Branch Rickey, Robinson asks, “But it’s the box score that really counts—that and that alone, isn’t it?” Do you agree that the box score is all that counts? With a group, discuss whether we should expect professional athletes to be role models and act with **dignity**, or whether we should only judge them on their athletic performance. Use examples from the selection to support your opinion.
- 10. SOCIAL STUDIES CONNECTION** The 1940s, when Jackie Robinson entered professional baseball, were a dramatic decade. Create a timeline of the era that gives the events in the autobiography and also those in the Eleanor Roosevelt biography beginning on page 754. Then research to find four other events that were happening in the world at the same time. Add these other events to your timeline.

1943

→

Branch Rickey becomes the boss of the Brooklyn Dodgers.



R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

W2.5 Write summaries of reading materials: a. Include the main ideas and most significant details. b. Use the student’s own words, except for quotations. c. Reflect underlying meaning, not just the superficial details.



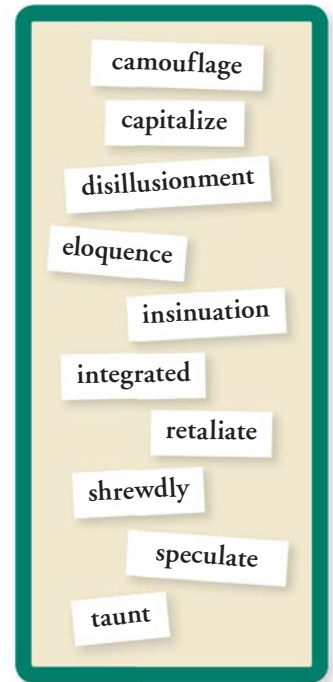
For more on world events in the 1940s, visit the **Research Center** at **ClassZone.com**.

Vocabulary in Context

VOCABULARY PRACTICE

Choose the word from the box that is the best substitute for each boldfaced word or term.

1. Branch Rickey **cleverly** devised a cover story to mislead the press.
2. He was accused of trying to **gain advantage** on African Americans.
3. The **lack of hope** African-American baseball players felt about joining the major leagues was based on past experience.
4. Robinson took time to **think** about the outcome of his actions.
5. The true goal of Rickey's plan was to have **desegregated** major leagues.
6. Some players on other teams would **make fun of** Robinson.
7. Robinson was not allowed to **get even**.
8. A sportswriter made a **suggestion** intended to insult Robinson.
9. The minister spoke with **great verbal skill** about the evils of prejudice.
10. Branch Rickey had to **conceal** his plan.



VOCABULARY IN WRITING

What challenges did Branch Rickey expect Robinson to face during his early baseball career? Using three or more vocabulary words, write a paragraph about them. You could start this way.

EXAMPLE SENTENCE

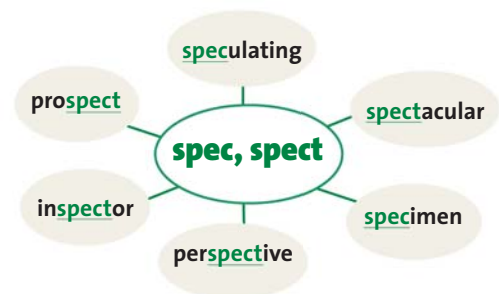
Rickey warned Robinson that spectators might **taunt** him.

VOCABULARY STRATEGY: THE LATIN ROOT *spec*

The vocabulary word *speculate* contains the Latin root *spec*, which means “to see” or “to look.” This root, which may also be spelled *spect*, is found in many English words. To understand the meaning of words with *spec* or *spect*, you can often use context clues and your knowledge of the root’s meaning.

PRACTICE Choose a word from the web that best completes each sentence. Use context clues or, if necessary, a dictionary.

1. The _____ fireworks show thrilled everyone.
2. Interview the witness to get a better _____ on the accident.
3. The health _____ makes sure that all local restaurants are clean.
4. The _____ of speaking before an audience makes me nervous.
5. The police officer carefully removed the blood _____ from the crime scene.



R1.2 Use knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to understand content-area vocabulary.

VOCABULARY PRACTICE
For more practice, go to the **Vocabulary Center** at ClassZone.com.

Reading for Information



Use with “The Noble Experiment,” page 802.



R2.1 Understand and analyze the differences in **structure** and **purpose** between **various categories of informational materials** (e.g., textbooks, newspapers, instructional manuals, signs).

Jackie Robinson Makes Headlines

Newspaper Articles

What’s the Connection?

You have just read Jackie Robinson’s autobiography. Now read what newspaper reporters had to say about him during his career.

Skill Focus: Identify Treatment and Scope

Even when the same writing topic is assigned to everyone in your class, each student’s paper will be different. This happens because you each make different decisions about how to cover the topic.

The way a topic is handled is called its **treatment**. Treatment includes the form the writer chooses to use, as well as the writer’s purpose. Treatment also includes tone, or the writer’s attitude toward the subject. For example, here are two ways to treat the same topic: movie ratings.

Movie Ratings	Form	Purpose	Tone
Treatment A	news article	to inform	serious
Treatment B	editorial	to persuade	lighthearted

Another thing that makes each piece of writing different is the writer’s **scope**—what he or she focuses on. For example, even two serious articles about movie ratings can still be very different in scope. One might focus on how movie ratings have changed over the years. The other could focus on how inaccurate ratings hurt good movies.

As you read the articles that follow, identify their treatment and scope by answering the questions in this chart.

Element	Questions to Answer	“Montreal Signs Negro Shortstop”	“Robinson Steals Home in Fifth”
Treatment	What form does the writing take?	sports article	sports article
	What is the purpose?		
	What is the tone?		
Scope	What is the topic?		
	What aspects of the topic are covered in the article?		
	How much detail is provided?		

MONTREAL SIGNS NEGRO SHORTSTOP

Organized Baseball Opens Its Ranks to Negro Player



Jackie Robinson signs with the Montreal Royals. Looking on are Hector Racine, Royals president; Branch Rickey Jr.; and Romeo Gauvreau, Royals vice president.

Robinson Gets Bonus to Sign **A**

MONTREAL, Oct. 23 (AP)—The first Negro player ever to be admitted to organized baseball, Jack Robinson, today put his signature on a contract calling not only for a player's salary, but also a bonus for signing.

Product of a three-year search and \$25,000 hunt for Negro diamond talent by the Dodgers, Robinson signed up in a history-making huddle with Hector Racine and Lieut. Col. Romeo Gauvreau,

Royals' president and vice president respectively, and Branch Rickey Jr., who heads the Brooklyn farm system.

"Mr. Racine and my father," said young Rickey, "will undoubtedly be severely criticized in some sections of the United States where racial prejudice is rampant. They are not inviting trouble, but they won't avoid it if it comes. Jack Robinson is a fine type of young man, intelligent and college bred, and I think he can take it, too."

FOCUS ON FORM

The purpose of a newspaper article is to provide timely news about an event that has just taken place. Newspaper articles typically have the following elements:

- a **headline**, which is printed in large type and often sums up the article
- a **subtitle**, which adds a "teaser," a prompt to make you want to read
- a **dateline** at the beginning of the article to tell when and where the story was written
- **photographs**
- **captions**
- a **lead**, the attention-grabbing first few sentences
- **information** about *who, what, when, where, why, and how*

A NEWSPAPER ARTICLE

What do you learn from the **subtitle** of this article that you don't learn from the **headline**?

Robinson, himself, had little to say. “Of course, I can’t begin to tell
30 you how happy I am that I am
the first member of my race in
organized ball,” he declared. “I
realize how much it means to me,
40 to my race and to baseball. I can
only say I’ll do my very best to
come through in every manner.”

B TREATMENT AND SCOPE

Would you describe the writer’s **tone** as respectful, humorous, or something else? Add this description to your chart.



Robinson is seen here as he takes a practice swing.

Implications Are Realized

With sports writers and photographers assembled, young Rickey and Racine made the announce-
ment here. Rickey Jr. went on to
40 explain that both he and his
father—who was not present—
realized the implications and possible reactions in other quarters of
the diamond world. **B**

“It may cost the Brooklyn organization a number of ball players,” he said. “Some of them, particularly
50 if they come from certain sections
of the South, will steer away from a
club with colored players on its
roster. Some players now with us
may even quit, but they’ll be back
in baseball after they work a year or
two in a cotton mill.”

Rickey Sr.’s hunt for Negro talent has produced some twenty-five
others he expects to sign to contracts for double-A ball, with the
60 intention of developing them into
big leaguers.

On Aug. 29 Robinson was quietly taken to Brooklyn. Rickey Sr. told him what he had in mind, and the broad-shouldered Pasadena, Calif., Negro agreed to sign a contract by Nov. 1.

“Robinson is a good ball player and comes to us highly recommended by our scouts,” Racine
70 said. “He will join us at our training
camp in Florida next spring.” **C**

C TREATMENT AND SCOPE

Identify the **topic** of this article. What aspects of this topic does the reporter focus on? Add this information to your chart.

The New York Times

WEDNESDAY, JUNE 25, 1947

SPORTS

33

ROBINSON STEALS HOME IN FIFTH

by ROSCOE MCGOWEN



Robinson slides home to win the ball game against Pittsburgh. **D**

PITTSBURGH, June 24—They're never too old to learn something. The 40-year-old Fritz Ostermueller learned tonight at Forbes Field, before 35,331 distressed witnesses, that it is unwise to wind up with Jackie Robinson on third base. **E**

The Negro flash stole home with
10 two out in the fifth inning while

Fritz was going through his full motion to pitch a third ball to Dixie Walker—and that run was enough to win the ball game, although the Brooks went on to outscore the Pirates, 4-2.

At the time Robinson committed his larceny the score was tied, both teams having scored twice in
20 the second inning. Dixie Walker

D NEWSPAPER ARTICLE

Based on the **headline**, **photo**, and **caption**, what does the article focus on?

E TREATMENT AND SCOPE

Reread lines 2-8. What **tone** does a phrase like "They're never too old to learn something" convey?

opened the second with a long
 20 triple to left center and Pee Wee
 Reese, catching a three-and-one
 pitch on the fat part of his bat,

walloped the ball far over the outer
 left field barrier for his eighth
 homer of the campaign.

The Box Score

PITTSBURGH							BROOKLYN								
		ab.	r.	h.	po.	a.	e.			ab.	r.	h.	po.	a.	e.
Rikard	rf	3	0	1	3	0	0	Stanky	2b	4	0	1	1	4	0
Wiet'nn	2b	4	0	0	3	1	0	Gionfriddo	lf	4	1	0	3	0	0
Gustine	3b	4	0	0	0	2	0	Robinson	1b	4	1	1	11	0	0
Kiner	lf	3	1	1	1	0	0	Furillo	cf	4	0	2	2	0	1
Cox.	ss	3	1	2	2	3	0	Walker	rf	3	1	1	1	0	0
Fletcher	1b	4	0	1	5	1	0	Reese	ss	4	1	1	3	3	0
W'lake	cf	4	0	0	2	0	0	Jorgens'n	3b	4	0	2	0	2	0
Howell	c	4	0	1	8	1	0	Hodges	c	3	0	0	5	0	0
Oster'ler	p	3	0	1	3	1	0	Branca	p	4	0	0	1	1	0
Sullivan		1	0	0	0	0	0								
Total		33	2	7	27	9	0	Total		34	4	8	27	10	1
Brooklyn				0	2	0	0	1	0	0	—	4			
Pittsburgh				0	2	0	0	0	0	0	—	2			

Runs batted in—Reese 2, Fletcher, Furillo

Two-base hit—Rikard. Three-base hit—Walker. Home run—Reese.

Stolen bases—Furillo, Robinson, Gionfriddo. Double play—Stanky, Reese

and Robinson. Left on bases—Brooklyn 7. Pittsburgh 7. Bases on balls—

Off Branca 3. Ostermueller 4. Struck out—By Ostermueller 7.

Branca 4. Umpires—Stewart, Ballanfant and Henline. Time of game—2:41.

Attendance—35,331. **F**

F NEWSPAPER ARTICLE

A **box score** is a **graphic aid** that uses abbreviations to show at a glance the number of times a player

- was at bat (**ab.**)
- scored a run (**r.**)
- got a hit (**h.**)
- put out another player (**po.**)
- assisted in a play (**a.**)
- made an error (**e.**)

What else can you learn from this box score?

For more information about the structure and purpose of a newspaper, see page R14 in the *Reading Handbook*.



R2.1 Understand and analyze the differences in structure and purpose between various categories of informational materials (e.g., textbooks, newspapers, instructional manuals, signs).

Comprehension

1. **Recall** What was Jackie Robinson the first African-American person to do?
2. **Summarize** In the newspaper article “Montreal Signs Negro Shortstop,” Branch Rickey Jr. says that he and his father realize what the reactions to signing Robinson may be. Summarize these possible reactions.

Critical Analysis

3. **Analyze the Lead** Explain what a lead is. Identify the lead in either one of the two newspaper articles you just read. Then explain how that lead gets its readers’ attention.
4. **Compare Treatment and Scope** Using the chart you completed, compare the treatment and scope of the two articles.

Read for Information: Evaluate Texts for Usefulness

WRITING PROMPT

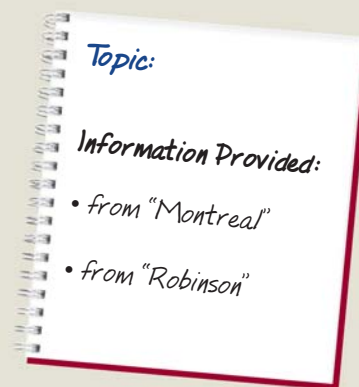
Imagine you have chosen one of the following topics for a report:

- box scores and how they have changed over the years
- attitudes toward African-American athletes in the 1940s
- sports reporting

Explain which newspaper article you would use as a source of information for this topic and why. If both articles would be useful to you, be sure to explain what each would provide.

To answer this prompt, first identify the topic you would want to focus on. Then follow these steps:

1. Review the chart you filled in. What information does each article provide?
2. In a paragraph, identify the topic you picked, the article(s) you would use for a report on that topic, and a brief explanation as to why the article(s) would be useful to you.



What makes a person a TRAILBLAZER?



LS1.8 Analyze the effect on the viewer of images, text, and sound in electronic journalism; identify the techniques used to achieve the effects in each instance studied.

LS1.4 Identify topics; ask and evaluate questions; and develop ideas leading to inquiry, investigation, and research. See page 823.

KEY IDEA Jackie Robinson did more than play baseball. He helped pave the way for racial equality in professional sports. You've read about the key moment in his **remarkable career**. Now watch a documentary that shows the obstacles Jackie Robinson overcame to pave a new path for baseball.

Background

Retiring Number 42 It's common for a professional team to retire the jersey number of an outstanding player. It's quite uncommon to retire a number throughout an entire league. This happened in 1997, when Jackie Robinson's number, 42, was retired to mark the 50th anniversary of breaking the color barrier in baseball. Many baseball greats were at the ceremony to pay tribute to this trailblazer.

This documentary from the A&E Channel's *Biography* series shows how Robinson's courage won him the respect of his teammates and earned him admiration nationwide.



Media Literacy: Documentary

A **documentary** is a nonfiction film or television production that tells about important people, historic places, or major events. The purpose of a documentary may be to inform, to explain, or to persuade. A documentary that is biographical presents the factual details of a person's life, focusing on major events. Most documentaries use interesting visuals and sounds and are edited to make the information easy to follow.

BASIC FEATURES

Visuals

To bring a subject to life, a documentary uses **photographs, film, interviews, or graphics.**

Sound

Many documentaries include **voice-over narration**, which is the voice of an unseen speaker who is heard as the documentary plays. Other sounds include **music, sound effects, and dialogue.**

Editing

Editing is the process of selecting and arranging visuals and sounds in a way that makes sense and is interesting for viewers.

STRATEGIES FOR VIEWING

- Look for **footage** that helps you understand the subject. Footage can include photographs, letters, interviews, news reports, film clips, and even home video movies. Documentary filmmakers use footage to show key information or details about a person, a place, or an event and to give a sense of a particular time.
- Pay attention to **interviews**. People who are interviewed can be experts on a topic, or people who are directly involved with the subject of the documentary.



- Listen carefully to the **voice-over narrator**. The voice-over tells viewers why the subject is important and provides clues about how the information is organized. The voice-over may also summarize key scenes or events.
- Follow **musical cues**. Music can be used simply to entertain viewers. It can also signal a change in the documentary's setting or changes in mood.



Pay attention to how the information is presented and **edited**. Most documentaries will show events from beginning to end in a chronological, or time-order, sequence.





MediaSmart DVD

- **Video Clip:** Jackie Robinson
- **Genre:** Documentary
- **Running Time:** 8 minutes



Viewing Guide for Jackie Robinson

Today, all athletes have an equal chance to play in professional sports, but there was a time when Jackie Robinson was the only African-American athlete out in the field. As you view the documentary, pay attention to the comments of those who knew and worked with Robinson. They will help you understand why he is considered a hero by so many people.

To continue exploring the features of a documentary, answer the following questions.

NOW VIEW

FIRST VIEWING: Comprehension

1. **Recall** Who is the player who became Jackie Robinson's friend during Robinson's first year with the Dodgers?
2. **Clarify** The documentary ends with this quotation from Jackie Robinson: "A life is not important except in the impact it has on other lives." In your own words, explain what this means.

CLOSE VIEWING: Media Literacy

3. **Examine Musical Cues** Describe the music that is used during the footage of the 1947 World Series. What kind of **mood**, or feeling, does the music create?
4. **Analyze Interviews** Andrew Young, a civil rights leader, explains why he admires Jackie Robinson. Based on the interview, what do you think Young wants today's viewers to admire about Jackie Robinson?
5. **Evaluate Footage** The documentary uses such footage as interviews, photographs, and video. Which of these features helped you understand most about the impact of "The Noble Experiment"? Explain.



LS1.4 Identify topics; ask and evaluate questions; and develop ideas leading to inquiry, investigation, and research.

Write or Discuss

Analyze the Documentary The television documentary clip you’ve just viewed shows highlights of Jackie Robinson’s life and baseball career. What new information did you learn about Jackie Robinson from the documentary? Think about

- the interviews with Rachel Robinson, Andrew Young, Branch Rickey, and Jackie Robinson himself
- the film footage that shows Jackie Robinson as a player, the Brooklyn fans, and the 1947 World Series
- the voice-over narration that provides details of key events in Robinson’s life

Produce Your Own Media

Record an Interview Imagine you’re creating a documentary about someone you think is an everyday hero. Make plans for an **interview**. If you don’t have direct contact with a hero, create a list of jobs that you think involve heroism and courage. Then get permission to find and interview someone whose job you have listed.

HERE’S HOW Use the tips and the student model to help you prepare for and carry out an interview session.

- Do some research about your interview subject. Then contact the person and arrange an interview. Arrange to have an adult accompany you for this session.
- Make a list of questions you’d like to ask. Organize those questions into a key-word outline. For example, questions about the subject’s childhood and education could be listed under the key word “Background.”
- During the interview, listen to the person’s responses and ask follow-up questions. Refer to your key-word outline for question ideas.

STUDENT MODEL

QUESTIONS

Background

*Where did you grow up?
Who was your hero when you were young?*

Earliest Success

*What was the first project you really felt successful doing?
How did you feel about being given greater responsibility?*

Favorite Activities

*What do you like to do most in your spare time?
Do you have a favorite book?*



For help with interviewing, visit the **Media Center** at ClassZone.com.

Tech Tip

If available, use an audio or video recorder to tape the interview.

Lucy Stone: Champion of Women's Rights

Drama by Claire Boiko

How can we **CHANGE** *what's wrong?*



R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

Also included in this lesson: **W1.2** (p. 835), **LC1.4** (p. 835)

KEY IDEA It's not easy to **change** what is wrong or unfair. Those people who fought to end slavery, those who helped women get the right to vote, and those who protected children from harmful working conditions were considered troublemakers by many in their day. Yet their victories made the world a better place. In this play, you'll learn about one such person.

DISCUSS List people who fought for change in order to make the world a better place. Discuss whether these people might have achieved the same results if they hadn't upset anyone.





LITERARY ANALYSIS: HISTORICAL DRAMA

Historical dramas are plays that take place in the past and are based on real events. In many of these plays, like the one you're about to read, the characters are also based on real historical figures. The dialogue and the action, however, are mostly created by the playwright. As you read *Lucy Stone: Champion of Women's Rights*, look for details and dialogue that tell you about Lucy and the time in which she lived.

READING STRATEGY: VISUALIZE

When you watch a play being performed, you can see the stage, the costumes, and the actors' movements. When you read a play, **visualizing** these elements, or forming a mental picture of them, can help you understand the setting and the action.

As you read, examine the **stage directions** carefully. These instructions to the actors, director, and reader are in parentheses and contain details that help you create mental pictures. Record the details in a chart. Then sketch the pictures you form in your mind.

Details from Stage Directions	Mental Picture
"Two Women, wearing shabby farm clothing with aprons, enter, followed by Man, wearing somber clothes of the early 1800s."	

VOCABULARY IN CONTEXT

The boldfaced words help describe the feelings of Lucy Stone and her family. To see how many of the words you know, substitute a different word or words for each term.

1. He was **aghast** at what he heard.
2. She was seen as the **agitator** in the family.
3. She was **bemused** by her friend's sudden secretiveness.
4. The grandfather was the **patriarch** of the whole clan.
5. He bowed his head **piously** to pray.
6. Don't **squander** your money on unnecessary things.
7. She didn't want to be **subservient** to anyone.
8. "No way!" Lucy cried **vehemently**. "I won't do it!"

On Stage and Off

Claire Boiko has been performing in, producing, and writing plays since she earned a drama degree in 1946. For two years during the Korean War, she served as an entertainment and music technician for the U.S. Army. Many of the historical pageants Boiko has written were coauthored by her husband, a history teacher.



Claire Boiko
born 1925



MORE ABOUT THE AUTHOR

For more on Claire Boiko, visit the Literature Center at ClassZone.com.

Background

Fighting for Her Rights Lucy Stone was born in Massachusetts in 1818. At that time, women did not have the same rights as men. They were not allowed to vote or own property. In many places, they were not allowed to attend college. However, Stone was determined to fight for women's rights, even as a young woman. She attended Oberlin College, the first college in the United States to admit both men and women.

A Vision for Change Stone married Henry Blackwell, an antislavery activist, in 1855, but she did not take his last name. This was a radical idea for a woman at that time. In 1869, Stone helped create the American Woman Suffrage Association, which fought for women's right to vote.

LUCY STONE

CHAMPION OF WOMEN'S RIGHTS

Claire Boiko

CHARACTERS

Two Women, narrators

Man, narrator

Hannah Stone

Francis Stone

Lucy Stone, their daughter, 16

Aunt Sally

Bowman, Lucy's brother

Eliza, Lucy's sister

Rhoda, Lucy's sister

Luther, Lucy's brother

Sarah, Lucy's sister

Henry Brown Blackwell

In the early 1800s, women were considered inferior to men. Women did not enjoy the rights they have today, such as the right to vote. It was difficult for them to get an education. But times were starting to change. Women began to go to college. They also began to organize to demand more equality. This play is about Lucy Stone, a pioneer of the women's rights movement.

The Girl I Left Behind Me (1870–1875), Eastman Johnson.
Smithsonian American Art Museum, Washington, D.C.
Photo © Smithsonian American Art Museum,
Washington, D.C./Art Resource, New York.



Before rise:¹ Two Women, *wearing shabby farm clothing with aprons, enter, followed by Man, wearing somber clothes of the early 1800s.*

1st Woman. We come from the shadows of time to remind you—men and women both—of how things used to be.

2nd Woman. If the world is a better place for women now, it is because of the courage and persistence of one young girl—Lucy Stone.

10 **1st Woman.** In the early nineteenth century, when Lucy was growing up, girls weren't educated beyond the sixth grade.

2nd Woman. A husband had the legal right to beat his wife.

1st Woman. And women had *no* legal rights!

Man (*vehemently*). Education? Legal rights? For women? Never! Why, they are the inferior sex. A woman must be **subservient** to her husband in all things. 'Twas ever thus and
20 shall always be so. Subject closed!

2nd Woman. Subject closed. Until Lucy Stone.

1st Woman. Lucy Stone, champion of women's rights.

Man (*shaking head*). Lucy Stone. She's nothing but an **agitator**! A disturber of the natural order! (*They exit.*)

Time: *a summer evening, 1834.*

Setting: *the parlor of the Stone farmhouse, West Brookfield, Massachusetts. A settle²
30 stands in front of large fireplace, up center. Behind settle is a metal oil can. A table with oil lamp and three chairs stand left, before curtained window. An easy chair stands up right, beside which is a knitting basket. Against wall right is a small settle. Exit down right leads outside, exit down left leads to rest of house.*



Detail of *Old Homestead* (about 1877), George Inness. Oil on canvas. The Haggin Museum, Stockton, California (1943.56.10).

At rise:³ Aunt Sally *is seated in easy chair knitting. After a moment she yawns, rubs her eyes, and puts down her knitting. Lucy, a bright,
40 lively, 16-year-old girl, runs in right, followed by her older brother Luther, who limps. Lucy stops center, turns to Luther.*

Lucy (*laughing*). Slowpoke. I beat you again.

Luther (*whining*). It's not fair, Lucy. I stubbed my toe.

Lucy. You always have an excuse, Luther. Why don't you admit I'm a faster runner?

Luther. Because it's not right for a girl to run faster than a boy. You're a freak, Lucy Stone.

50 **Lucy** (*shrugging*). I'd rather be a freak than a bad loser.

Aunt Sally. Here now, you two. Stop your quarreling.

Luther (*complaining*). I'm going to soak my poor sore toe. It's all swollen. I'll never race with you again, Lucy.

1. **before rise:** before the curtain rises.

2. **settle:** a long wooden bench with a high back.

3. **at rise:** as the curtain rises.

Lucy (*laughing*). Well, don't, then. Go race with the other slowpokes—the *boys*. (Luther *scowls and limps off left*.)

60 **Aunt Sally** (*shaking her head*). Lucy, Lucy. What's to become of you? Look at you, all tousled like a dog caught in the brambles.

Lucy (*tossing her head*). I like being tousled, Aunt Sally. It makes me feel alive—not like a wax dummy of a girl in a frilly dress.

Aunt Sally. I've been meaning to speak to you. You're sixteen years old, no longer a child. Young men'll be looking you over soon, for marriage.

Lucy (*defiantly*). Looking me over? You mean
70 like a prize cow? (*opens her mouth wide*)
Checking to see if my teeth are good, and if I'm strong enough to work the fields?

Aunt Sally (*briskly*). Don't be pert⁴ with me, young lady. You've got to start thinking about marriage. It's the only way for a woman.

Lucy (*sharply*). Well, it's not the way for *this* woman. I've seen the mean way men treat their wives around here. They work them until they're ready to drop, and then complain that
80 they aren't young and pretty anymore. Why, if a man did that to his hired hand, he'd be brought up on charges.

Aunt Sally (*sighing*). That's the way of the world. You can't change it.

Lucy. I can change it for me. (*tossing her head*)
I just won't marry.

Aunt Sally (*firmly*). Oh, yes, you will. You don't want to end up an old maid, like me. A left-over person of no use to anyone. (Lucy *runs to her*.)

90 **Lucy** (*bugging her*). Aunt Sally, don't say that! You're not a left-over person. Why, I don't know what we'd do without you. You have character!

Aunt Sally (*bemused*). Where do you get your notions, child? I declare there's not another like

you in the state of Massachusetts. All that fire and spunk is wasted on a girl. What a pity you weren't a boy!

Lucy (*defiantly*). I like being a girl. I wouldn't be a boy for all the tea in China.

100 **Aunt Sally** (*sighing*). Be that as it may—
(*She rises, crosses to window, and peers out*.)
The sun's going down. You'd best fill the lamp. Your father wants everyone gathered here at sundown. He has something to tell us. (*shivering*) It's a bit cold. I'll get my shawl. (*She exits left. Lucy takes metal oil can from behind settle, fills the lamp on table, and lights it. Bowman enters left, carrying a Bible. He approaches Lucy hesitantly*.)

110 **Bowman**. Lucy?

Lucy (*looking up*). Yes, Bowman? (*spying Bible*) Ah—you want a little help with your Bible lesson again?

Bowman. I'd be obliged, Lucy. I'm to read the lesson this Sunday and I don't want to make a fool of myself. You're the only one in the family who can help me. Pa's too busy, and Ma doesn't know much.

Lucy (*hotly*). Ma knows a good deal, Bowman,
120 even if it's not from books. If you had to work from sunup to sundown and raise children to boot, you wouldn't have much time for book learning either.

Bowman (*taken aback*). I suppose not. I never thought about it. (*opens Bible and indicates place*) I've tried to read these words, but I stumble on them.

Lucy (*reading clearly*). "Then came the daughters of Zelophehad, the son of Hopher, the son of Gilead, the son of Machir, the son of
130 Manasseh, of the families of Manasseh the son

4. **pert**: too bold in speech or action.

of Joseph; and these are the names of his daughters: Mahlah, Noah, and Hoglah, and Milcah, and Tirzah.” There. That’s not so hard, is it?

Bowman (*admiringly*). You read that every bit as well as Reverend Blagdon. You’d make a mighty fine preacher—if only you were a boy.

Lucy (*angrily*). I could do a thousand wonderful things, if only I were a boy. Why shouldn’t I go to school, learn a profession—even preach, if I want to? Answer me that, Bowman!

Bowman (*backing away, alarmed*). Don’t take it out on me, Lucy. I didn’t make the world the way it is.

(Hannah Stone *enters left, carrying a handbell.*)

Hannah. Oh, there you are, Bowman. Will you please go out to the barn and ring the bell to call the other children? Your father has something to tell everyone. And Bowman—tell them to hurry. You know how your father hates to be kept waiting. (*She hands the bell to Bowman.*)

Bowman. I’ll make them hustle, Ma. Don’t worry. (*He exits right.*)

Hannah (*to Lucy*). Thank you for lighting the lamp, Lucy dear. (*offstage sound of bell ringing*)

Lucy (*thoughtfully*). Mama—I’ve been thinking . . .

Hannah (*sighing*). Oh, Lucy. I wish you wouldn’t. . . . Every time you think, it means trouble.

Lucy (*insistently*). But that’s just it, Mama. I must think. My mind won’t let me stop. Here on the farm I feel as if I’m starving. (*firmly*) Mama—is it true that a woman must submit to her husband in all things? (*pause, then dreamily*) If I could only go to college, I could study Greek and Latin and decide for myself.

Hannah (*aghast*). Oh, Lucy! What a notion. Your father would never hear of it.

Lucy. But what if I approached him in a calm, logical manner? I would say, “Father, you must be aware that I am the equal of any of the boys in this family. Do you not conclude that I am worthy of an education?” (*Hannah, shaking her head, puts her arm around Lucy’s shoulder.*)

Hannah (*gently*). When you were first born, I looked at your sweet face, so like a flower, and I wept. Yes, I wept because you were a girl, and a woman’s life is so hard. Why must you make it even harder by defying the way things are?

Lucy. Because all around me I see bright women with fine minds reduced to a kind of slavery. (*fiercely*) It isn’t right, Mama! It just isn’t fair!

Hannah (*reasoning with her*). But my dear child, it isn’t your burden. It isn’t up to you to turn the world upside down.

Lucy (*strongly*). But somebody must. Why shouldn’t I be the one? (*Bowman enters, followed by Eliza, Rhoda, Luther, and Sarah. They ad lib boisterously.*)⁵

Bowman. Here they are, Ma. (*smiling*) They were frisky as spring lambs, but I brought them into the fold. (*The girls and Lucy sit on settle right; the boys sit on chairs at table left. Hannah sits on settle upstage. Aunt Sally enters, adjusting her shawl.*)

Aunt Sally (*anxiously*). Am I late?

Hannah. Not at all, Sally.

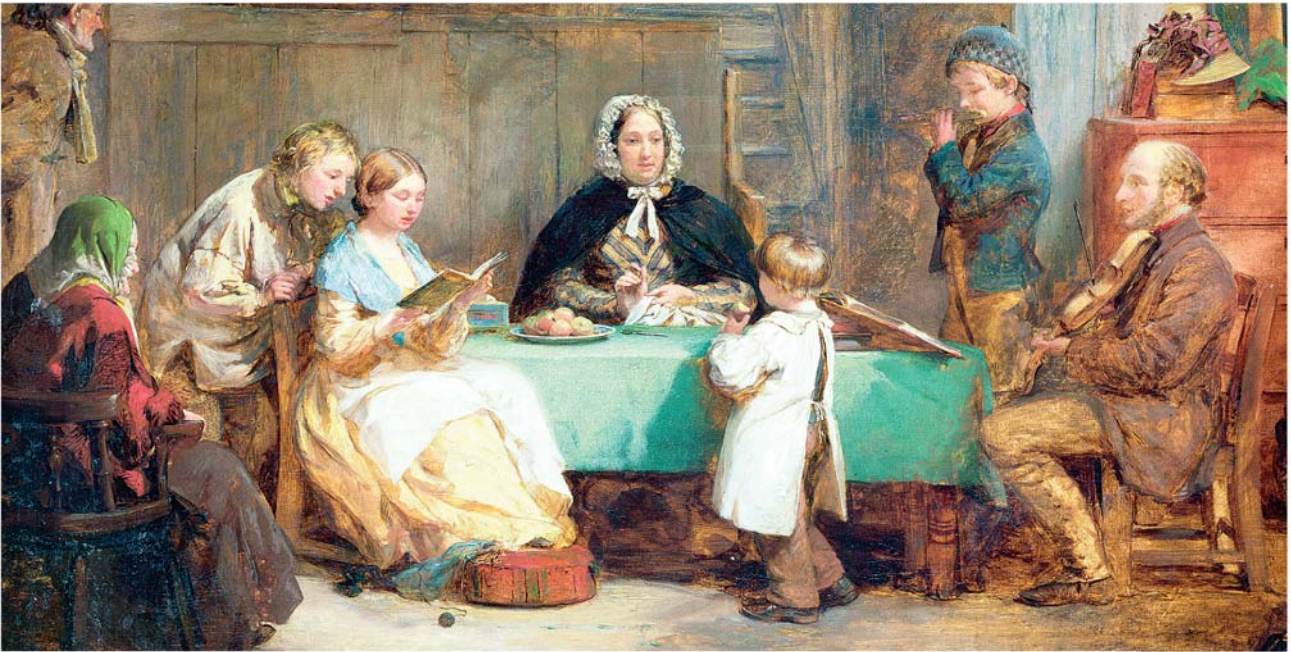
Eliza. What do you reckon Papa wants to tell us?

Luther (*sourly*). He’s probably got a complaint about how we did the haying.

Rhoda (*teasingly*). Well, Luther, you did lean on your pitchfork more than usual.

Bowman. Seemed to me, Papa was almost happy when I saw him in the field. He nearly smiled at me.

5. **ad lib boisterously**: make up dialogue on the spot, in a loud manner.



Detail of *A Musical Evening* (19th century), Thomas Webster. Oil on canvas, 50.5 cm × 60.5 cm. Private collection. © Phillips, The International Fine Art Auctioneers/Bridgeman Art Library.

Sarah (*in mock surprise*). Pa nearly smiled? Sakes alive. The world is coming to an end! (*All laugh uproariously.*)

Hannah. Hush, children. (*looks off left*) Here comes your father, now. (*Laughter stops abruptly. Children rise, as Francis Stone, a stern patriarch, enters left, crosses to stand in front of the upstage settle. Girls curtsy, boys bow and are seated.*)

Francis (*clearing his throat*). I'm a man of few words, and I'll not make a book of the matter at hand. This concerns Bowman and Luther—and the rest of you as well.

Bowman and Luther (*exchanging worried looks*). Us?

Francis. It seems that Bowman and Luther have high ambitions. They want to go to college. (*All buzz with excitement. Francis holds up his hand for silence.*) I have taken the matter under consideration. (*pauses*) They may go, even though it means you girls will have to double up on the work. I expect we can do without the boys while they get their education.

(*Girls groan. Francis looks at them sharply.*)

230 Bowman (*excitedly*). Thank you, Papa, thank you.

Luther (*happily*). That is mighty good news, Papa. Will you pay for the books, too?

Francis. I reckon so. It's worth the expense to have educated men in the family.

Aunt Sally (*aside*). Humph. Educated "men," is it?

Lucy (*rising*). Papa! (*Hannah tries to hush her.*)

Francis (*impatiently*). Not now, Lucy. Whatever it is can wait. It's time for you to do the evening chores, now.

240 Lucy (*persistently*). But, Papa—(*Francis waves her aside.*)

Hannah (*nervously*). Come along, children. There are things for us to do. Lucy, dear. Do come with me. (*Lucy shakes her head. All exit left, except Lucy, who faces her father with determination.*)

Francis (*sternly*). Well, Lucy? What is it?

250 **Lucy.** Papa, I will do the evening chores. But the matter I wish to discuss cannot wait. **Francis** (*annoyed*). I declare, girl, you are like a burr under my hide. Very well, speak up. **Lucy** (*taking a deep breath*). Papa, you hate waste, don't you? **Francis** (*piously*). Waste not, want not. That is what I always say. **Lucy.** Well, if there were someone in this family brighter by far than Bowman and
 260 Luther, wouldn't it be a waste for that person not to go to college? **Francis** (*briskly*). Yes, but there is no such person. What is your point? **Lucy** (*firmly*). But there *is* such a person . . . Me! **Francis** (*astonished*). You? **Lucy.** If you'd paid attention, Papa, you'd know that I learn faster, read better, and think more clearly than the boys. (*pleading*) Oh, Papa. I want to go to college so much. There's a college in Ohio, called Oberlin, that will admit
 270 women. Please, Papa, please let me go there! **Francis** (*furiously*). Are you daft?⁶ You want me to **squander** my money on a girl? Why, the minute you get yourself a husband—if ever a flibbertigibbet⁷ like you could get one—you'll turn your back on your so-called education and where will I be? Shortchanged by a mere female. **Lucy** (*firmly*). No, Papa. I would never do such a thing.
 280 **Francis** (*angrily*). I will not spend a penny to educate a girl. It's unnatural. I'd be a laughingstock. Go now—do your chores. (*He starts to exit down left. Lucy buries her face in her hands, then takes a deep breath*

and speaks with calm determination.)

Lucy. Papa—I have a proposition for you.

Francis (*turning back*). Have you, now? And what sort of proposition could *you* possibly have?

290 **Lucy.** Don't the banks lend money upon a note for security? If I were to give *you* a note stating that I would pay you back every penny for my education, would you lend me the money?

Francis (*in disbelief*). Lend you money? And how, pray tell, would you ever pay me back?

Lucy. I could teach the lower grades.

Francis (*scornfully*). At a dollar a week, it would take you years to repay me.

Lucy (*defiantly*). If it takes me till I'm ninety—
 300 so be it. I will repay you every cent.

Francis (*impatiently*). You are the most pestiferous⁸ girl ever born. You never let a man be. It would be worth my while to give you a loan just to get you from this house. (*thinks for a moment.*) Very well. You'll get your tuition and not a penny more. Nothing for books, nor for food, nor for any of your female fripperies.⁹ I'll draw up the note in the morning.

Lucy (*with deliberate irony*). Thank you, Papa.
 310 It is more than generous of you.

Francis. Go do your chores. And blow out the lamp. I'll not have oil wasted in this house. (*He stalks off left.*)

Lucy (*crossing to table, aside*). I'll teach every minute the sun shines. I'll rise at five and gather nuts and berries to sell for my books. I'll work till midnight sewing and mending. I'll work and study until my eyes grow dim. (*drawing lamp close*) I'll snuff this flame,

6. **daft**: crazy.

7. **flibbertigibbet** (flĭb'ər-tē-jĭb'ĭt): a silly, scatterbrained person.

8. **pestiferous** (pĕ-stĭf'ər-əs): troublesome.

9. **fripperies** (frĭp'ər-rēz): showy clothes.

320 Papa. But inside my mind there is a flame
glowing more radiant by the hour. And that
flame, Papa, I promise you, will *never* go out!
(*She blows out lamp, and as stage darkens,
spotlight shines on Lucy, who faces audience with
a triumphant smile. Two Women enter.*)

1st Woman. Lucy Stone kept her promise and
more. She graduated from Oberlin College
and was the first woman in the state of
Massachusetts to earn a college degree.

330 **2nd Woman.** She sounded a trumpet call
for the women's rights movement, lecturing
to all who would hear her.

1st Woman. She founded her own paper, the
Woman's Journal, in Boston, and called for the
First National Woman's Rights Convention in
1850. (Henry Brown Blackwell *enters, bows.*)

Henry. And she was the first married woman
to keep her own name. Oh, yes. Despite Aunt
Sally's fears, Lucy was married. For there were
340 men in those days who appreciated such
a rare and beautiful spirit, men who wanted
their wives to be equal partners in every way.
I know, because I am the man who married
Lucy Stone—Henry Brown Blackwell.
(*He crosses to Lucy and takes her arm. Two
Women cross to stand beside Lucy and Henry.
Other female cast members enter and join them.*)

1st Woman. And now, because of Lucy Stone
and others inspired by her example, the
350 Nineteenth Amendment to the Constitution
of the United States of America, passed by
Congress in 1919, declares . . .

All (together). "The rights of citizens of the
United States to vote shall not be denied or
abridged by the United States or by any state
on account of sex."

2nd Woman. And the words of Thomas
Jefferson in the Declaration of Independence
now include the other half of the human race.

360 **All (together).** "We hold these truths to be
self-evident . . .

Henry. That all men—

All Women. And women—

All. Are created equal, that they are endowed
by their Creator with certain unalienable
rights;¹⁰ that among these are life, liberty—

Lucy (proudly). And the pursuit of happiness!"
(*curtain*)



Lucy Stone, about 1875

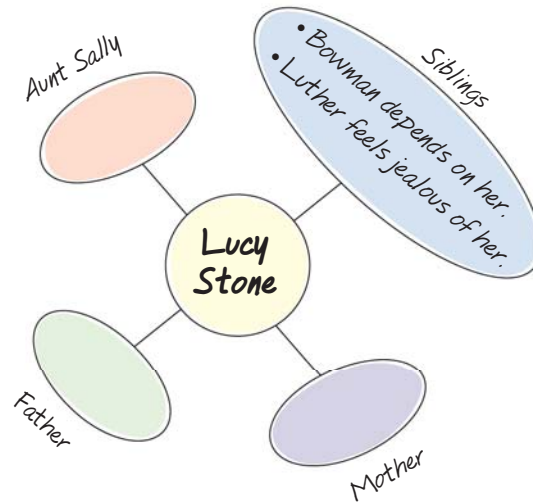
10. **endowed . . . rights:** given, by God, certain rights that cannot be taken away.

Comprehension

- Clarify** Why does Lucy say that she will never marry?
- Recall** What deal does Lucy make with her father?
- Summarize** What did Lucy go on to do after she finished college? In your own words, summarize her accomplishments.

Literary Analysis

- Visualize** Look over the sketches you made as you read. Which were you able to visualize more clearly, the play's characters or its setting? Which words and phrases helped you to form such a vivid mental picture?
- Draw Conclusions** Reread lines 181–183. In light of how women were treated in the early 1800s, what does Lucy mean when she says that women were “reduced to a kind of slavery”?
- Compare Characters** How does each member of Lucy's family respond to her? Create a spider map like the one shown to explore how each character reacts to Lucy's confidence, strength, and intelligence.
- Analyze Historical Drama** Historical drama is usually a mix of fact and fiction. Facts can be confirmed by a reliable source, such as an encyclopedia. Find one example of factual information in the play and one example of a conversation or situation that was probably created by the playwright.
- Evaluate** Several characters in the play state that it is better to be a boy than a girl. How does that thinking affect Lucy's mother and aunt? How does it affect Lucy?



R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

Extension and Challenge

- Creative Project: Drama** Lucy discusses the role of girls and women with various people in this play. Work with a partner to choose one of these conversations and act it out for the class.
- SOCIAL STUDIES CONNECTION** Lucy Stone founded the American Woman Suffrage Association (AWSA). Research AWSA's history. What **change** was it fighting for? Did it succeed? Share your findings with the class.





W1.2 Support all statements and claims with anecdotes, descriptions, facts and statistics, and specific examples.

Reading-Writing Connection

Demonstrate your understanding of *Lucy Stone: Champion of Women's Rights* by responding to these prompts. Then complete the **Grammar and Writing** exercise.

WRITING PROMPTS	SELF-CHECK
<p>A. Short Response: Analyze Issues If Lucy Stone were alive today, which national or world issues might concern her? In one paragraph, describe one or two current problems Stone might work to change.</p>	<p>An effective analysis will . . .</p> <ul style="list-style-type: none"> • identify a problem Stone might fight to solve • use examples from the play to explain why the issues would bother Stone
<p>B. Extended Response: Write a Letter Write a two- or three-paragraph letter to Lucy Stone, updating her on the progress the women's rights movement has made. Make sure to clearly describe how things are different for American women today.</p>	<p>A strong letter will . . .</p> <ul style="list-style-type: none"> • address Stone directly and clearly explain your purpose • tell the rights women have and give details of what has changed

GRAMMAR AND WRITING

PUNCTUATE TITLES CORRECTLY The punctuation you use in titles shows what kind of work you are writing about. Use **quotation marks** to set off the titles of shorter works, such as short stories, tall tales, essays, articles, and poems. Use **italics** (or underlining) for titles of longer works, such as books, plays, magazines, newspapers, movies, and TV series.

Original: The poem Jabberwocky is my favorite.

Revised: The poem "Jabberwocky" is my favorite.

PRACTICE Correctly punctuate the titles in the following sentences.

1. Little Women is an example of a book with strong women characters.
2. Mary Pope Osborne's tall tale Sally Ann Thunder Ann Whirlwind also features a strong woman.
3. Newspapers, such as the Chicago Tribune, often devote whole sections to news about women.
4. Oprah Winfrey, who hosts The Oprah Winfrey Show, is one of the wealthiest entertainers in the world.

For more help with punctuating titles, see page R50 in the **Grammar Handbook**.



LC1.4 Demonstrate the mechanics of writing (e.g., quotation marks, commas at end of dependent clauses) and appropriate English usage (e.g., pronoun reference).

My Mother Enters the Work Force

Poem by Rita Dove

Washington Monument by Night

Poem by Carl Sandburg

Why should you keep TRYING?

KEY IDEA Heroes are not necessarily people who are perfect or who never fail. Often they are the people who keep trying until they are successful. This quality is called **perseverance**, and the people in the poems you're about to read share it. Their successes can show us the value of trying over and over again.

WEB IT Create an **idea web** that shows some people you consider heroes. Expand the web by adding the challenges they have faced and the successes they have achieved.





LITERARY ANALYSIS: SPEAKER

The **speaker** of a poem is the voice who “talks” to the reader through the poem’s words. The speaker and the poet aren’t necessarily the same person.

You might think of the speaker as a character in a very short play. The speaker walks onto a dark stage, says his or her lines (the poem), and exits. There are no props, scenery, or lighting. The speaker’s words provide everything you need to know about the feelings, ideas, and experiences he or she is sharing. As you read “My Mother Enters the Work Force” and “Washington Monument by Night,” watch for clues that tell you who the speaker is and what he or she thinks of the subject of the poem.

READING STRATEGY: UNDERSTAND FIGURATIVE LANGUAGE

Poems often use **figurative language**, or words that mean something other than their “real” meaning. For example, in “Washington Monument by Night,” Sandburg describes the monument this way:

A lean swimmer dives into night sky,

Sandburg does not really mean a person is leaping into the sky. Instead, he’s using words in an imaginative way. The words create a dramatic effect and emphasize how the monument soars above everything else.

If you restate figurative language in your own words, or **paraphrase** it, you can often better understand a poem’s main ideas. As you read each poem, keep a chart of the figurative language in the poem and your paraphrases.

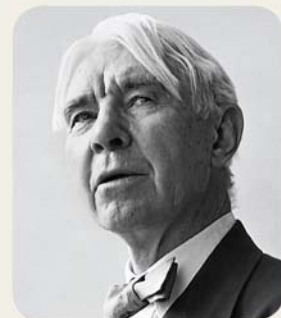
Figurative Language	Paraphrase
Lines 1–3: “The path to ABC Business School / was paid for by a lucky sign: / ALTERATIONS, QUALIFIED SEAMSTRESS INQUIRE WITHIN.”	The mother just happened to see a sign for a job that gave her money to go to business school.

Rita Dove: People’s Poet Rita Dove served as poet laureate, or the representative poet, of the United States from 1993 to 1995. Her poems reflect experiences of the many whose stories haven’t always been heard.



Rita Dove
born 1952

Carl Sandburg: People’s Voice Carl Sandburg, recognized as a poet to use the language of the people, honored both the great heroes of U.S. history and the everyday heroes who make the country work.



Carl Sandburg
1878–1967



MORE ABOUT THE AUTHOR

For more on these poets, visit the Literature Center at ClassZone.com.

Background

An Eight-Year Conflict One of the poems you are about to read refers to the Revolutionary War, which lasted from 1775 to 1783. A low point for the American troops occurred during the winter of 1777 and 1778. Led by General George Washington, the ragtag soldiers camped out at Valley Forge, Pennsylvania. They had little food or warm clothing, and disease was widespread.

MY MOTHER ENTERS THE WORK FORCE

RITA DOVE

The path to ABC Business School
was paid for by a lucky sign:
ALTERATIONS, QUALIFIED SEAMSTRESS INQUIRE WITHIN.
Tested on sleeves, hers
5 never puckered—puffed or sleek,
leg-o'-mutton or raglan—¹
they barely needed the damp cloth
to steam them perfect. **A**

Those were the afternoons. Evenings
10 she took in piecework,² the treadle machine
with its locomotive whir
traveling the lit path of the needle
through quicksand taffeta
or velvet deep as a forest.
15 *And now and now* sang the treadle,
I know, I know. . . . **B**

And then it was day again, all morning
at the office machines, their clack and chatter
another journey—rougher,
20 that would go on forever
until she could break a hundred words
with no errors—ah, and then

no more postponed groceries,
and that blue pair of shoes!

A SPEAKER

The title of the poem gives a good clue about the speaker. Who is “telling” this poem?

B UNDERSTAND FIGURATIVE LANGUAGE

In your own words, restate what the speaker is describing in lines 9–16.

ANALYZE VISUALS

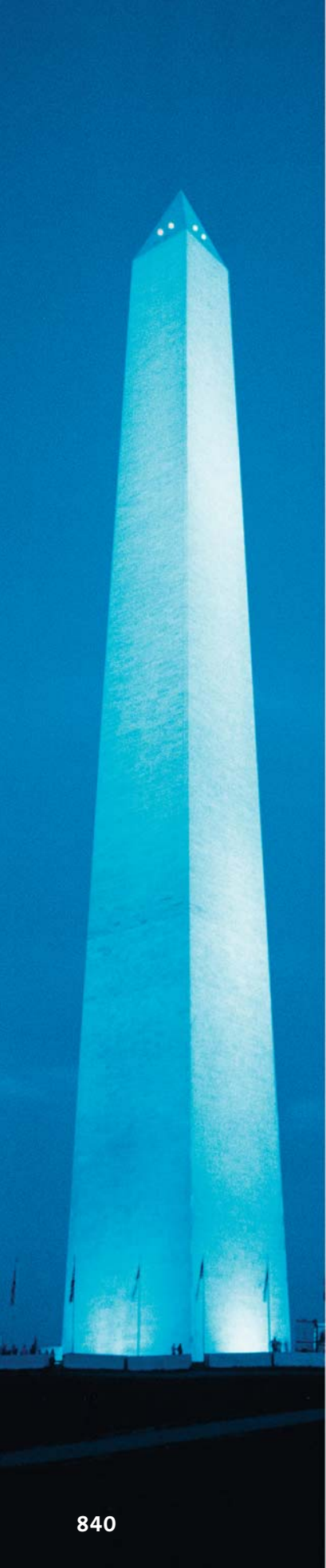
How does the woman in this painting **compare** with your mental image of the mother in the poem?

1. **leg-o'-mutton or raglan:** types of sleeves. A leg-of-mutton sleeve is wide at the top and narrow at the bottom. A raglan sleeve is cut so that it continues up to the collar.

2. **piecework:** work paid for according to the amount done, not the time it takes.

Alma Sewing (about 1935), Francis Criss. Oil on canvas, 33" × 45". High Museum of Art, Atlanta, Georgia.





WASHINGTON MONUMENT BY NIGHT

CARL SANDBURG

1

The stone goes straight.
A lean swimmer dives into night sky,
Into half-moon mist.

2

Two trees are coal black.
5 This is a great white ghost between.
It is cool to look at.
Strong men, strong women, come here. **C**

3

Eight years is a long time
To be fighting all the time.

4

10 The republic is a dream.
Nothing happens unless first a dream.

5

The wind bit hard at Valley Forge one Christmas.
Soldiers tied rags on their feet.
Red footprints wrote on the snow . . .
15 . . . and stone shoots into stars here
. . . into half-moon mist tonight.

6

Tongues wrangled dark at a man.
He buttoned his overcoat and stood alone.
In a snowstorm, red hollyberries, thoughts,
he stood alone.

7

20 Women said: He is lonely
. . . fighting . . . fighting . . . eight years . . .

8

The name of an iron man goes over the world.
It takes a long time to forget an iron man. **D**

9

.
25

C UNDERSTAND FIGURATIVE LANGUAGE

In your chart, tell what surrounds the monument and what color the monument is.

D SPEAKER

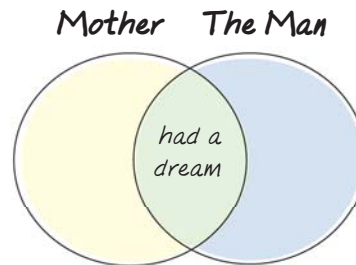
Is the speaker someone who lived during Washington's time or someone who lives in the present time of the poem? Tell how you know.

Comprehension

1. **Recall** How does the mother in “My Mother Enters the Work Force” pay for business school?
2. **Clarify** How does the mother’s life change in lines 21–24 of “My Mother Enters the Work Force”?
3. **Clarify** Who is the “man” in stanzas 6, 7, and 8 in “Washington Monument by Night”?

Literary Analysis

4. **Understand Figurative Language** Compare the paraphrases you wrote with those of a partner. How are your paraphrases similar or different?
5. **Analyze Speaker** What is the speaker’s opinion of her mother in “My Mother Enters the Work Force”? Support your answer with words and phrases from the poem.
6. **Interpret** What does the last stanza in “Washington Monument by Night” suggest about the “iron man”?
7. **Compare and Contrast Character** Both the mother in “My Mother Enters the Work Force” and the man in “Washington Monument by Night” **persevered** in the face of huge obstacles. What other similarities do they share? What are their differences? Use a Venn diagram like the one shown to compare and contrast the two people.
8. **Evaluate Figurative Language** Is line 5 of “Washington Monument by Night” a good description of the Washington Monument? Refer to evidence in the poem and to the photograph on page 840 to support your opinion.



Extension and Challenge

9. **Big Question Activity** Review the Big Question on page 836 and the idea web that you made as part of the **Web It** activity. Write a journal entry that explains how you think each hero in your web would answer the Big Question. Then write a response for the mother in “My Mother Enters the Work Force” and the man in “Washington Monument by Night.”
10. **Creative Project: Art** Carl Sandburg’s poem describes a monument to the man in the poem. Now sketch a monument in honor of the speaker’s mother in “My Mother Enters the Work Force.” List the materials you would use to make the monument. In a short dedication speech, explain your reasons for the monument’s design, why you chose the colors you did, and how the materials reflect the mother’s personality.

Autobiographical Narrative

Although few people have a life story like Jackie Robinson's or Eleanor Roosevelt's, every life is filled with stories to share. You have them too, and chances are you tell them every day, informally or in bits and pieces. Follow the **Writer's Road Map** to learn how to turn these stories into narratives.

WRITER'S ROAD MAP

Autobiographical Narrative

WRITING PROMPT 1

Writing from Your Life Write a narrative that describes a special event in your life. Include details that help your reader understand what the event was like. Be sure to explain why the event was important to you.

Events to Consider

- your first day in a new place
- going to a different school or to camp
- winning a game or learning a skill

WRITING PROMPT 2

Writing from Literature Choose a literary work that reminded you of an event in your life. Write a narrative that identifies the title and author of the work and describes the similar event that you experienced. Explain why the event was important to you.

Events and Literary Works to Consider

- a time when you felt different or out of place ("Names/Nombres")
- an accomplishment by a family member ("My Mother Enters the Work Force")



WRITING TOOLS

For prewriting, revision, and editing tools, visit the **Writing Center** at ClassZone.com.

KEY TRAITS

1. IDEAS

- Focuses on a **single experience**
- Re-creates the event with **descriptive details** and **dialogue**

2. ORGANIZATION

- Gets the reader's attention with an interesting **introduction**
- Makes the **order of events** logical by using transitional words and phrases
- Concludes by summarizing the **significance** of the event

3. VOICE

- Uses the **active voice**

4. WORD CHOICE

- Brings the event alive for the reader by using **sensory language**

5. SENTENCE FLUENCY

- Uses a variety of **sentence types** (statements, questions, commands, and exclamations)

6. CONVENTIONS

- Uses **correct grammar, spelling, and punctuation**



Part 1: Analyze a Student Model



Included in this lesson: R3.2 (p. 846), W1.1, W1.2 (p. 849), W1.3, W1.7, W2.1abc, LS1.2 (p. 849), LS1.4 (p. 849), LS1.5 (p. 849), LS1.6 (p. 849)

Online INTERACTIVE MODEL
CLASSZONE.COM

Michelle Gruneisen
St. Columban School

The Secret Kitten

“So how exactly are we going to do this?” I asked.

My friend Amy and I were sitting in the front room of her house, bored stiff. It was a hot summer day, and Amy’s bellyaching about giving up her cute, cuddly, purring kittens had gotten her wheels turning.

5 “I don’t know how,” said Amy, “but we have to hide at least one kitten.”

Amy’s parents had decided to give her last two of the original five kittens away, claiming that Amy already had two cats and that was enough. Amy, however, was determined to keep at least one.

10 “I know! How about underground?” I suggested playfully.

“No!” she replied passionately. “Cave-ins would be bad! What about in my shed?”

“Amy, dear, sharp objects and kittens don’t mix,” I shot back.

“Okay,” she said meekly. “How about in my closet?”

15 “Now that’s an idea!” I said with enthusiasm.

Straightaway, we went to work. We cleared out old toys and games and made room for the litter box and food dishes. Next, we made sure that every shelf was stable, and we made a soft bed for the kitten. We even spread out Amy’s clothes to muffle any sound the kitten emitted.

20 In addition, we made a schedule to exercise and groom the kitten. We cleaned off the rust from the screen latch and oiled the window crank, making it easy to get the kitten from Amy’s room to Amy’s yard without being noticed.

KEY TRAITS IN ACTION

Introduction grabs the reader’s attention by introducing characters and including descriptive details.

Uses realistic dialogue and a variety of sentence types.

Focuses on a single experience (trying to hide the kitten).

25 By the following week, all that was left to do was choose the kitten.
Amy decided on a female kitten with white paws, smoky black and gray fur, and eyes like deep pools of crystal-clear water. It was that same day that her parents made the announcement.

Order of events is clear and logical. **Sensory language** helps the reader imagine the kitten.

I was over at her house in the front room; we were plotting about our secret kitten when her parents came in. Her mom had an expression of suppressed joy, and her dad looked quite proud of himself.

30 “Well, Amy,” her mom started. “We’ve made a decision.”

Had they found out about our plan? Did they find homes for both kittens already? So many thoughts raced through my head. It seemed as though the moment would never end.

Uses the **active voice**. Dramatic questions help make the narrative suspenseful.

35 Her dad continued, “We’ve decided that you may keep one more kitten!”

Amy and I looked at each other in wonderment. Amy was happy, sad, and frustrated all at once. Somehow she managed a smile. I felt like crying and laughing at once.

40 We had done all that work and planning for nothing, but Amy got what she wanted. Looking back, I realize that our plan never would have worked, but it would have been fun trying!

Concludes with a reflection on the event’s **significance**.

Part 2: Apply the Writing Process

PREWRITING

What Should I Do?

1. Analyze the prompt.

Read the prompt carefully. Circle the word that names the type of writing you must produce. Underline words and phrases that tell what you must include.

What Does It Look Like?

WRITING PROMPT Write a narrative that describes a special event in your life. Include details that help your reader understand what the event was like. Be sure to explain why the event was important to you.

2. Think of an event to share.

This writing has to come from your own past, so make notes about memory triggers: people, places, times, and events that might bring back the stories of your life.

Memory Triggers	Specific Memory
summers at Camp Far Winds	learning to swim
<u>my best friend, Amy</u>	<u>our secret kitten</u>
baseball teams	my grand slam
our family pets	when Muffin ran away

3. Consider your audience and purpose.

Make a chart to show who you think will read your narrative and what your purpose for writing is (stated in the prompt). Then summarize what the event meant to you.

TIP Is the event you chose too personal to share with your teacher or classmates? Choose a new event from the list you generated in Step 2.

Audience	Purpose	Significance
classmates, teacher	describe a special event	seemed so important at the time, but didn't matter in the end

4. Use your descriptive powers.

Use descriptive words and phrases to help your reader understand important parts of your narrative.



DRAFTING

What Should I Do?

1. Plan your narrative.

An engaging autobiographical narrative often has many of the same elements as a terrific short story, such as plot, characters, dialogue, and suspense. To make sure that your narrative is well organized, make a story map. Be sure it includes your characters and the setting. Be sure, too, that you have a clear sequence of events. Most narratives are told in **chronological order**, also called time order. If you want, you can work in a **flashback** (an event that took place before the start of the story).

See page 26: Plot at a Glance

What Does It Look Like?

Title: *The Secret Kitten*

Setting: *Amy's house*

Characters: *Amy, her parents, me*

Plot Summary: *Amy and I make plans to hide a kitten, and then her parents give her the kitten after all.*

Sequence of Events:

1. *We decide to hide one kitten in the closet.*
2. *We clean and prepare.*
3. *We decide which kitten to keep.*
4. *Amy's parents announce she can have one more kitten.*

Significance: *We couldn't believe that we had done all that for nothing!*

2. Set the scene in your introduction.

Use your introduction to tell basic information, such as who, where, and when. Every reader requires a little background, but not every story has to give the same kind of background. Here the writer vividly relates how Amy came up with the idea of the secret kitten.

From prewriting notes ...

My friend Amy got an idea.

... to draft

My friend Amy and I were sitting in the front room of her house, bored stiff. It was a hot summer day, and Amy's bellyaching about giving up her cute, cuddly, purring kittens had gotten her wheels turning.

3. Tell who said what to whom.

Be sure to include dialogue to make your characters sound like real people taking part in real events.

TIP Before revising, look back at the key traits on page 842 and at the criteria and peer-reader questions on page 848.

From prewriting notes ...

We talked over places to keep the kitten.

... to draft

"I know! How about underground?" I suggested playfully.
"No!" she replied passionately. "Cave-ins would be bad! What about in my shed?"

REVISING AND EDITING

What Should I Do?

1. Make sure the sequence is clear.

- Ask a peer reader to **underline** parts of your narrative that are out of order or that do not lead clearly from one step to the next.
- **Add transitions, move text,** or **revise** the narrative to make the sequence clear.

See page 848: Ask a Peer Reader

What Does It Look Like?

Her mom had an expression of suppressed joy.
I was over at her house in the front room; we were plotting about our secret kitten when Her parents came in.

2. Add sensory language or other descriptive details.

- **Circle** words that tell how something looked, sounded, felt, tasted, or smelled.
- If you have few or no circles, revise to make your response **more detailed**.

Amy decided on ^{a female} ~~the~~ kitten she wanted. with white paws, smoky black and gray fur, and eyes like deep pools of crystal-clear water.

3. Use the active voice.

- Draw a **box** around sentences in the passive voice (*The kitten was hidden by us*).
- Change inappropriate uses of the passive voice to the **active voice** (*We hid the kitten*).

We cleared out
Old toys and games got cleared out.
We made
A schedule to exercise and groom the kitten was made.
Had they found out about our plan?
Had our plan been found out about by them?

4. Reflect on the experience.

- **Bracket** parts of your narrative that tell what you learned from the experience, why you chose it, or even why—as the writer of the student model concluded—it seemed more important than it really was.
- Be sure that your narrative explains **what the experience meant to you**.

We had done all that work and planning for nothing, but [Amy got what she wanted.] Looking back, I realize that our plan never would have worked, but it would have been fun trying!

Preparing to Publish

Autobiographical Narrative

Consider the Criteria

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

Ideas

- ✓ focuses on one experience
- ✓ uses descriptive details and dialogue

Organization

- ✓ gets the reader's attention with an intriguing introduction
- ✓ has a logical order of events and uses transitions to make them clear
- ✓ summarizes the significance of the event in a solid conclusion

Voice

- ✓ uses the active voice

Word Choice

- ✓ includes sensory language

Sentence Fluency

- ✓ varies sentence types

Conventions

- ✓ uses correct grammar, spelling, and punctuation

Ask a Peer Reader

- What kinds of descriptive details or dialogue should I add?
- What could I do to make the sequence clearer?
- Where in my conclusion do I reflect on why the experience is important to me?

Check Your Grammar

- When you write dialogue, enclose each speaker's exact words in quotation marks. Begin a new paragraph each time the speaker changes.

"Amy, dear, sharp objects and kittens don't mix," I shot back.

"Okay," she said meekly. "How about in my closet?"

- Use a comma to separate a speaker's words from a description of who is speaking. If the speaker's words end with a question mark or an exclamation point, no comma is needed.

"Well, Amy," her mom started.

"Now that's an idea!" I said.

See pages R49–R50: Quick Reference: Punctuation

- Use the same verb tense to show two or more actions that occur at the same time.

We cleared out old toys and make ^{made} room for the litter box and food dishes.

See page R56: Verb Tense

Writing Online



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.

**SPEAKING AND LISTENING****Presenting an Anecdote**

In this unit, you read some big stories about fascinating lives. Now you can tell a little story, or anecdote, from your life.

Preparing the Anecdote

1. **Choose part of your narrative to share.** Find the part of your autobiographical narrative that’s funniest, most dramatic, or most surprising. Pull it out for shaping into an anecdote, which is a brief story that you might tell a friend.
2. **Organize information so your audience gets the message.** Near the beginning, identify where and when the event took place. If your anecdote has a surprise ending, make sure that you include enough details so that the ending makes sense. Also consider listeners’ background knowledge and interests. Should you explain that slang term? Do you need to describe the park if everyone hearing the story has been there? Some audiences need supporting details, reasons, descriptions, and examples that others do not.
3. **What’s your attitude?** Audience members should be able to determine your feelings toward the subject, so let them show in your voice, facial expressions, movements, and gestures. You can change your **inflection** of certain words—making your voice loud or soft, high or low. The phrase “Amy, dear” can sound sweet or impatient or sarcastic, depending on your inflection.
4. **Practice and refine.** Try learning your anecdote by heart so you don’t have to rely on notes.

Presenting the Anecdote

1. **Act it out.** Consider changing stances, gestures, and facial expressions for different parts of the story.
2. **Watch your tempo—not too fast, not too slow.** You might pause once or twice to make your anecdote suspenseful.
3. **Finish with confidence.** Afterward, ask audience members if your message, purpose, organization, and attitude were clear. Then listen carefully as your classmates present their anecdotes.

See page R80: Evaluate a Descriptive Speech

Assessment Practice

ASSESS

The practice test items on the next few pages match skills listed on the Unit Goals page (page 745) 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.

REVIEW

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

- Biography
- Chronological Order
- Make Inferences
- Summarize
- Latin Words and Roots
- Base Words
- Proper Nouns
- Italics and Quotation Marks

Reading Comprehension

DIRECTIONS Read the following selection and then answer the questions.

The world-famous pilot Amelia Earhart worked as a volunteer nurse in Toronto, Canada, during World War I. There, she developed her lifelong interest in flying.

from **East to the Dawn: The Life of Amelia Earhart**

Susan Butler

When Amelia had spare time, she headed for the stables, and it was through her riding that she got her first exposure to airplanes. She was riding a horse named Dynamite, whom she had “gentled” with a combination of horsemanship and apples, when she was joined by three air force officers. They were so impressed by how well she controlled her mount—famous for bucking off a colonel—that they asked her to go out to Armour Heights, an airfield at the edge of the city, to watch how they controlled their planes.

Amelia had seen planes before. She saw her first at a fair in Des Moines 10 when she was ten, but “it was a thing of rusty wire and wood and looked not at all interesting.” The chances are, it was the same first plane that Clarence Chamberlin, who also grew up to be a crack pilot, saw in his home town of Denison, Iowa, at about the same time—an old-style pusher, with the pilot sitting out front “on a sort of birdcage seat,” and the propeller and engine in the rear. He too had been “frankly unimpressed . . . quite willing to let anyone take such fool chances who would.”

But ten years had passed. These planes were a different generation; now they were beautiful: “They were full sized birds that slid on the hard-packed snow and rose into the air with an extra roar that echoed from the 20 evergreens that banked the edge of the field.” She stood close to them—so close that the propellers threw snow in her face, and “I felt a first urge to fly.” She tried to get permission to go up, but failed—“not even a general’s wife could do so—apparently the only thing she couldn’t do.” So she did “the next best thing” and got to know the fliers.



**ASSESSMENT
ONLINE**

For more assessment practice and test-taking tips, go to the **Assessment Center** at **ClassZone.com**.

One day she had a chance to test her faith in planes, not by flying but by standing in the path of one. It was at a Toronto fair, and the pilots, war aces, were giving exhibitions of stunt flying. She and a girlfriend were standing in the middle of a clearing off by themselves in order to see better. The pilot began diving at the crowd. She would never forget what
30 happened next.

“He was bored. He had looped and rolled and spun and finished his little bag of tricks, and there was nothing left to do but watch the people on the ground running as he swooped close to them.” Then he started diving at the two girls off in the clearing. “I remember the mingled fear and pleasure which surged over me as I watched that small plane at the top of its earthward swoop. Common sense told me that if something went wrong with the mechanism, or if the pilot lost control, he, the airplane and I would be rolled up in a ball together. I did not understand it at the time but I believe that little red airplane said something to me as
40 it swished by.” Her friend ran off. Amelia didn’t; she was fascinated.



Comprehension

DIRECTIONS Answer these questions about the excerpt from *East to the Dawn: The Life of Amelia Earhart*.

- Which statement is a clue that this is a biography and not an autobiography?
 - The author reveals the thoughts and feelings of Amelia Earhart.
 - The author uses the word *she* to refer to Amelia Earhart.
 - The author reveals the thoughts and feelings of other people.
 - The author includes dialogue throughout the excerpt.
- Which statement best summarizes lines 1–8?
 - Embarrassed that Earhart could tame a wild horse better than they could, three air force officers showed off their flying skills.
 - Impressed with Earhart’s ability to control a wild horse, three air force officers invited her to watch them fly.
 - Earhart tamed a wild horse so that she might be invited to see the newest planes.
 - Earhart was afraid of airplanes and decided to tame a wild horse to prove that she was brave.
- Events in this excerpt are presented in
 - random order
 - mostly chronological order
 - the order of their importance to Earhart
 - the order in which the author learned about them
- Which words or phrases in the excerpt help you understand the order in which events happen?
 - spare time, first exposure, one day
 - chances, different generation, next best thing
 - stood close, in order to, also
 - before, ten years had passed, what happened next
- Which quotation from the excerpt gives you an important clue about Amelia Earhart’s future?
 - “She was riding a horse named Dynamite, whom she had ‘gentled’ with a combination of horsemanship and apples. . . .”
 - “Amelia had seen planes before. She saw her first at a fair in Des Moines when she was ten. . . .”
 - “She stood close to them—so close that the propellers threw snow in her face, and ‘I felt a first urge to fly.’”
 - “She and a girlfriend were standing in the middle of a clearing off by themselves in order to see better.”
- You learn about Amelia Earhart’s thoughts and feelings in this excerpt mostly from
 - direct quotations from her
 - the author’s opinions of her
 - facts about her accomplishments
 - quotations from people who knew her

7. Which statement best summarizes lines 17–24?
- A Ten years after she first fell in love with airplanes, Amelia Earhart saw the beautiful new airplanes and enjoyed the way they roared off the field.
 - B The latest airplanes were beautiful, large machines that roared when they took off, kicked up snow with the propellers, and slid on snow when they landed.
 - C Although she was fascinated with the latest airplanes, Amelia Earhart knew she could never fly them because even a general’s wife could not get permission to fly.
 - D Amelia Earhart loved watching the beautiful new planes and wanted to fly; when she was unable to get permission to go up in them, she befriended the fliers instead.
8. Which statement best summarizes lines 31–40?
- A The pilot was bored, so he started to do more tricks and scared the two young women in the field.
 - B The pilot lost control of the plane and it started to swoop down toward Earhart, who did not move.
 - C After the pilot had run out of stunts and started diving at people, he dove at the two girls; Earhart stood watching, spellbound, and her friend ran away.
 - D Earhart’s friend ran away after the pilot of the stunt plane threatened the crowd at the fair, but Earhart froze in fear as the plane dove at her.
9. Which qualities can you infer Earhart has from her reaction to the diving plane?
- A pride and defiance
 - B foolishness and immaturity
 - C level-headedness and reliability
 - D curiosity and courageousness
10. Which list presents the main events in this excerpt in chronological order?
- A Earhart met air force pilots; she saw her first plane; she stood in the path of a diving plane.
 - B Earhart tamed a horse; she saw her first plane; she watched stunt flying.
 - C Earhart saw her first plane; she watched air force pilots; she stood in the path of a diving plane.
 - D Earhart tamed a horse; she went to a fair; she met war pilots.

Written Response

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

11. What can you infer about the biographer’s opinion of Amelia Earhart?

EXTENDED RESPONSE *Write a short paragraph to answer this question.*

12. What can you infer from Earhart’s explanation in lines 38–40 that, “I did not understand it at the time but I believe that little red airplane said something to me as it swished by”?



Vocabulary

DIRECTIONS Use context clues and the definitions of the Latin words and roots to answer the following questions.

1. The prefix *im-* means “into,” and the Latin word *premere* means “to press.” What is the most likely meaning of *impressed* as it is used in line 5?
A amazed
B influenced
C annoyed
D pressured
2. The Latin root *gen* means “to be produced.” What is the most likely meaning of the word *generation* as it is used in line 17?
A a group of people born at about the same time
B new technology developed from earlier models
C a stage in the life cycle of an organism
D time between the birth of parents and the birth of their children
3. The Latin word *surgere* means “to rise.” What is the most likely meaning of *surged* as it is used in line 35?
A marched in columns
B increased suddenly
C settled gradually
D flowed in waves

DIRECTIONS Use your knowledge of base words to answer the following questions.

4. The word *exposure* is used in line 2. What is the base word of *exposure*?
A espouse
B explode
C expound
D expose
5. The word *combination* is used in line 4. What is the base word of *combination*?
A combine
B combat
C combust
D comb
6. The word *permission* is used in line 22. What is the base word of *permission*?
A mission
B permeate
C permit
D permissive
7. The word *pleasure* is used in line 35. What is the base word of *pleasure*?
A please
B plausible
C plead
D play

Writing & Grammar

DIRECTIONS Read the passage and answer the questions that follow.

(1) Throughout the years, women have excelled in the field of aviation. (2) In 1912, harriet quimby became the first woman to fly across the english channel. (3) Nine years later, Bessie Coleman became the world’s first licensed African-American aviator. (4) In 1935, amelia earhart became the first person to fly solo across the Pacific ocean. (5) Women reached another milestone on june 17, 1983, when astronaut Sally Ride became the first U.S. woman in space. (6) The book *At the Controls: Women in Aviation* has more on this subject. (7) Also check *Aviation History* magazine for an article entitled *Lady Lindy: The Remarkable Life of Amelia Earhart*.

1. Which nouns should be capitalized in sentence 2?
 - A harriet, quimby
 - B harriet, quimby, woman
 - C english channel
 - D harriet, quimby, english channel

2. Which nouns should be capitalized in sentence 4?
 - A amelia, earhart, person
 - B amelia, earhart, ocean
 - C amelia
 - D person, ocean

3. Which noun should be capitalized in sentence 5?
 - A june
 - B woman
 - C astronaut
 - D space

4. Choose the correct way to punctuate the title in sentence 6.
 - A *At the Controls: Women in Aviation*
 - B “At the Controls: Women in Aviation”
 - C “At the Controls”: *Women in Aviation*
 - D *“At the Controls: Women in Aviation”*

5. Choose the correct use of italics and quotation marks for the titles in sentence 7.
 - A *Aviation History* and *Lady Lindy: The Remarkable Life of Amelia Earhart*
 - B *Aviation History* and “Lady Lindy: The Remarkable Life of Amelia Earhart.”
 - C “Aviation History” and “Lady Lindy: The Remarkable Life of Amelia Earhart”
 - D “Aviation History” and *Lady Lindy: The Remarkable Life of Amelia Earhart*



Ideas for Independent Reading

Which questions from Unit 7 made an impression on you? Continue exploring them with these books.

What is your duty toward others?

Lyddie

by Katherine Paterson

When her family loses their farm, 14-year-old Lyddie Worthen risks everything and takes a job in a Massachusetts mill. Under the worst possible working conditions, she succeeds in overcoming adversity through the strength of her character.

Across Five Aprils

by Irene Hunt

This historical novel centers on the divided loyalties of the Creightons during the Civil War. Jethro is left behind to run the family farm, but he is not spared the horrors of war as experienced from the home front.

The Greatest: Muhammad Ali

by Walter Dean Myers

This biography traces the life of boxer Muhammad Ali from his childhood through his present-day struggles with Parkinson's disease. Along the way, he fights racism, stands up for his beliefs, and becomes a hero to millions.

When is there dignity in silence?

Touching Spirit Bear

by Ben Mikaelson

Families have rules, schools have rules, and societies have rules. Fifteen-year-old Cole Matthews has always had trouble with those rules. Can he change his destructive path while living alone on a remote island?

On the Way Home

by Laura Ingalls Wilder

Finding strength in writing, Laura Ingalls Wilder captures in her diary the landscapes, cultures, and people she encounters as her family travels from South Dakota to Missouri in the late 1800s.

Homeless Bird

by Gloria Whelan

What is it like to live in a society where how you are treated depends on your gender? In modern-day India, 13-year-old Koly must marry a 16-year-old boy from a distant village. When he dies, Koly is alone in an unfamiliar city.

How can we change what's wrong?

Beyond the Burning Time

by Kathryn Lasky

What would it take to make you stand alone? In a New England village during colonial times, 12-year-old Mary Chase must defend her mother against the community's accusations of witchcraft.

The Golden Compass

by Philip Pullman

Fairy tales and legends allow you to imagine yourself saving the world. In the first book of a trilogy, the adventurer Lyra holds the future of the world and all of its inhabitants in her hands.

Under the Blood-Red Sun

by Graham Salisbury

Life is normal for 13-year-old Tomi Nakaji. Then, on December 7, 1941, Japanese planes bomb Pearl Harbor and Tomi's world turns into a nightmare.