



COMMON CORE STATE STANDARDS FOR
English Language Arts
&
Literacy in
History/Social Studies,
Science, and Technical Subjects

Appendix B:
Grades 9-10
Text Exemplars and
Sample Performance Tasks

Exemplars of Reading Text Complexity, Quality, and Range & Sample Performance Tasks Related to Core Standards

Selecting Text Exemplars

The following text samples primarily serve to exemplify the level of complexity and quality that the Standards require all students in a given grade band to engage with. Additionally, they are suggestive of the breadth of texts that students should encounter in the text types required by the Standards. The choices should serve as useful guideposts in helping educators select texts of similar **complexity, quality, and range** for their own classrooms. They expressly do **not** represent a partial or complete reading list.

The process of text selection was guided by the following criteria:

- **Complexity.** Appendix A describes in detail a three-part model of measuring text complexity based on qualitative and quantitative indices of inherent text difficulty balanced with educators' professional judgment in matching readers and texts in light of particular tasks. In selecting texts to serve as exemplars, the work group began by soliciting contributions from teachers, educational leaders, and researchers who have experience working with students in the grades for which the texts have been selected. These contributors were asked to recommend texts that they or their colleagues have used successfully with students in a given grade band. The work group made final selections based in part on whether qualitative and quantitative measures indicated that the recommended texts were of sufficient complexity for the grade band. For those types of texts—particularly poetry and multimedia sources—for which these measures are not as well suited, professional judgment necessarily played a greater role in selection.
- **Quality.** While it is possible to have high-complexity texts of low inherent quality, the work group solicited only texts of recognized value. From the pool of submissions gathered from outside contributors, the work group selected classic or historically significant texts as well as contemporary works of comparable literary merit, cultural significance, and rich content.
- **Range.** After identifying texts of appropriate complexity and quality, the work group applied other criteria to ensure that the samples presented in each band represented as broad a range of sufficiently complex, high-quality texts as possible. Among the factors considered were initial publication date, authorship, and subject matter.

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When excerpts appear, they serve only as stand-ins for the full text. The Standards require that students engage with appropriately complex literary and informational works; such complexity is best found in whole texts rather than passages from such texts.

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Sample Performance Tasks

The text exemplars are supplemented by brief performance tasks that further clarify the meaning of the Standards. These sample tasks illustrate specifically the application of the Standards to texts of sufficient complexity, quality, and range. Relevant Reading standards are noted in brackets following each task, and the words in italics in the task reflect the wording of the Reading standard itself. (Individual grade-specific reading standards are identified by their strand, grade, and number, so that RI.4.3, for example, stands for Reading, Informational Text, grade 4, standard 3.)

How to Read This Document

The materials that follow are divided into text complexity grade bands as defined by the Standards: K–1, 2–3, 4–5, 6–8, 9–10, and 11–CCR. Each band’s exemplars are divided into text types matching those required in the Standards for a given grade. K–5 exemplars are separated into stories, poetry, and informational texts (as well as read-aloud texts in kindergarten through grade 3). The 6–CCR exemplars are divided into English language arts (ELA), history/social studies, and science, mathematics, and technical subjects, with the ELA texts further subdivided into stories, drama, poetry, and informational texts. (The history/social studies texts also include some arts-related texts.) Citations introduce each excerpt, and additional citations are included for texts not excerpted in the appendix. Within each grade band and after each text type, sample performance tasks are included for select texts.

Media Texts

Selected excerpts are accompanied by annotated links to related media texts freely available online at the time of the publication of this document.

This document contains text excerpted from the CCSS ELA Appendix B.

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Grades 9–10 Text Exemplars

Stories

**Homer. *The Odyssey*. Translated by Robert Fagles. New York: Viking, 1996. (8th century BCE)
From Book One**

Sing to me of the man, Muse, the man of twists and turns
driven time and again off course, once he had plundered
the hallowed heights of Troy.

Many cities of men he saw and learned their minds,
many pains he suffered, heartsick on the open sea,
fighting to save his life and bring his comrades home.

But he could not save them from disaster, hard as he strove—
the recklessness of their own ways destroyed them all,
the blind fools, they devoured the cattle of the Sun
and the Sungod blotted out the day of their return.

Launch out on his story, Muse, daughter of Zeus.
Start from where you will—sing for our time too.

By now,
all the survivors, all who avoided headlong death
were safe at home, escaped the wars and waves.
But one man alone...

his heart set on his wife and his return—Calypso,
the bewitching nymph, the lustrous goddess, held him back,
deep in her arching caverns, craving him for a husband.
But then, when the wheeling seasons brought the year around.
That year spun out by the gods when he should reach his home,
Ithaca—though not even there would he be free of trials,
even among his loved ones—then every god took pity,
all except Poseidon. He raged on, seething against
the great Odysseus till he reached his native land.

“Book 1: Athena Inspires the Prince” by Homer, from THE ODYSSEY by Homer, translated by Robert Fagles, copyright © 1996 by Robert Fagles. Used by permission of Viking Penguin, a division of Penguin group (USA) Inc.

**Ovid. *Metamorphoses*. Translated by A. S. Kline. Ann Arbor: Borders Classics, 2004 (AD 8).
From “Daphne”**

‘Wait nymph, daughter of Peneus, I beg you! I who am chasing you am not your enemy.
Nymph, Wait! This is the way a sheep runs from the wolf, a deer from the mountain lion, and a
dove with fluttering wings flies from the eagle: everything flies from its foes, but it is love that
is driving me to follow you! Pity me! I am afraid you might fall headlong or thorns
undeservedly scar your legs and I be a cause of grief to you! These are rough places you run
through. Slow down, I ask you, check your flight, and I too will slow. At least enquire whom it is
you have charmed. I am no mountain man, no shepherd, no rough guardian of the herds and
flocks. Rash girl, you do not know, you cannot realise, who you run from, and so you run.

Delphi's lands are mine, Claros and Tenedos, and Patara acknowledges me king. Jupiter is my father. Through me what was, what is, and what will be, are revealed. Through me strings sound in harmony, to song. My aim is certain, but an arrow truer than mine, has wounded my free heart! The whole world calls me the bringer of aid; medicine is my invention; my power is in herbs. But love cannot be healed by any herb, nor can the arts that cure others cure their lord!

He would have said more as timid Peneüs ran, still lovely to see, leaving him with his words unfinished. The winds bared her body, the opposing breezes in her way fluttered her clothes, and the light airs threw her streaming hair behind her, her beauty enhanced by flight. But the young god could no longer waste time on further blandishments, urged on by Amor, he ran on at full speed. Like a hound of Gaul starting a hare in an empty field, that heads for its prey, she for safety: he, seeming about to clutch her, thinks now, or now, he has her fast, grazing her heels with his outstretched jaws, while she uncertain whether she is already caught, escaping his bite, spurts from the muzzle touching her. So the virgin and the god: he driven by desire, she by fear. He ran faster, Amor giving him wings, and allowed her no rest, hung on her fleeing shoulders, breathed on the hair flying round her neck. Her strength was gone, she grew pale, overcome by the effort of her rapid flight, and seeing Peneüs's waters near cried out 'Help me father! If your streams have divine powers change me, destroy this beauty that pleases too well!' Her prayer was scarcely done when a heavy numbness seized her limbs, thin bark closed over her breast, her hair turned into leaves, her arms into branches, her feet so swift a moment ago stuck fast in slow-growing roots, her face was lost in the canopy. Only her shining beauty was left.

Even like this Phoebus loved her and, placing his hand against the trunk, he felt her heart still quivering under the new bark. He clasped the branches as if they were parts of human arms, and kissed the wood. But even the wood shrank from his kisses, and the god said 'Since you cannot be my bride, you must be my tree! Laurel, with you my hair will be wreathed, with you my lyre, with you my quiver. You will go with the Roman generals when joyful voices acclaim their triumph, and the Capitol witnesses their long processions. You will stand outside Augustus's doorposts, a faithful guardian, and keep watch over the crown of oak between them. And just as my head with its un-cropped hair is always young, so you also will wear the beauty of undying leaves.' Paeon had done: the laurel bowed her newly made branches, and seemed to shake her leafy crown like a head giving consent.

Gogol, Nikolai. "The Nose." Translated by Ronald Wilks. *Diary of a Madman, and Other Stories*. New York: Penguin, 1972. (1836)

An extraordinarily strange thing happened in St. Petersburg on 25 March. Ivan Yakovlevich, a barber who lived on Voznesensky Avenue (his surname has got lost and all that his shop-front signboard shows is a gentleman with a lathered cheek and the inscription 'We also let blood') woke up rather early one morning and smelt hot bread. As he sat up in bed he saw his wife, who was a quite respectable lady and a great coffee-drinker, taking some freshly baked rolls out of the oven.

'I don't want any coffee today, Praskovya Osipovna,' said Ivan Yakovlevich. 'I'll make do with some hot rolls and onion instead.' (Here I must explain that Ivan Yakovlevich would really have liked to have had some coffee as well, but knew it was quite out of the question to expect both coffee and rolls, since

Praskovya Osipovna did not take very kindly to these whims of his.) ‘Let the old fool have his bread, I don’t mind,’ she thought. ‘That means extra coffee for me!’ And she threw a roll on to the table.

Ivan pulled his frock-coat over his nightshirt for decency’s sake, sat down at the table, poured out some salt, peeled two onions, took a knife and with a determined expression on his face started cutting one of the rolls.

When he had sliced the roll in two, he peered into the middle and was amazed to see something white there. Ivan carefully picked at it with his knife, and felt it with his finger. ‘Quite thick,’ he said to himself. ‘What on earth can it be?’

He poked two fingers in and pulled out—a nose!

He flopped back in his chair, and began rubbing his eyes and feeling around in the roll again. Yes, it was a nose all right, no mistake about that. And, what’s more, it seemed a very familiar nose. His face filled with horror. But this horror was nothing compared with his wife’s indignation.

‘You beast, whose nose is that you’ve cut off?’ she cried furiously. ‘You scoundrel! You drunkard! I’ll report it to the police myself, I will. You thief! Come to think of it, I’ve heard three customers say that when they come in for a shave you start pulling their noses about so much it’s a wonder they stay on at all!’

But Ivan felt more dead than alive. He knew that the nose belonged to none other than Collegiate Assessor Kovalyov, whom he shaved on Wednesdays and Sundays.

‘Wait a minute, Praskovya! I’ll wrap it up in a piece of cloth and dump it in the corner. Let’s leave it there for a bit, then I’ll try and get rid of it.’

‘I don’t want to know! Do you think I’m going to let a sawn-off nose lie about in *my* room ... you fathead! All you can do is strop that blasted razor of yours and let everything else go to pot. Layabout! Night-bird! And you expect me to cover up for you with the police! You filthy pig! Blockhead! Get that nose out of here, out! Do what you like with it, but I don’t want that thing hanging around here a minute longer!’

Ivan Yakovlevich was absolutely stunned. He thought and thought, but just didn’t know what to make of it.

‘I’m damned if I know what’s happened!’ he said at last, scratching the back of his ear. ‘I can’t say for certain if I came home drunk or not last night. All I know is, it’s crazy. After all, bread is baked in an oven, and you don’t get noses in bakeries. Can’t make head or tail of it! ...’

Ivan Yakovlevich lapsed into silence. The thought that the police might search the place, find the nose and afterwards bring a charge against him, very nearly sent him out of his mind. Already he could see that scarlet collar beautifully embroidered with silver, that sword ... and he began shaking all over. Finally he put on his scruffy old trousers and shoes and with Praskovya Osipovna’s vigorous invective ringing in his ears, wrapped the nose up in a piece of cloth and went out into the street.

All he wanted was to stuff it away somewhere, either hiding it between two curb-stones by someone’s front door or else ‘accidentally’ dropping it and slinking off down a side street. But as luck would have it, he kept bumping into friends, who would insist on asking: ‘Where are *you* off to?’ or ‘It’s a bit early for

shaving customers, isn't it?' with the result that he didn't have a chance to get rid of it. Once he *did* manage to drop it, but a policeman pointed with his halberd and said: 'Pick that up! Can't you see you dropped something!' And Ivan Yakovlevich had to pick it up and hide it in his pocket. Despair gripped him, especially as the streets were getting more and more crowded now as the shops and stalls began to open.

He decided to make his way to St. Isaac's Bridge and see if he could throw the nose into the River Neva without anyone seeing him. But here I am rather at fault for not telling you before something about Ivan Yakovlevich, who in many ways was a man you could respect.

Voltaire, F.A.M. *Candide, Or The Optimist*. Translated by H. Morley. London: George Routledge and Sons, Ltd., 1888. (1759)

In the country of Westphalia, in the castle of the most noble Baron of Thunder-ten-tronckh, lived a youth whom Nature had endowed with a most sweet disposition. His face was the true index of his mind. He had a solid judgment joined to the most unaffected simplicity; and hence, I presume, he had his name of Candide. The old servants of the house suspected him to have been the son of the Baron's sister, by a very good sort of a gentleman of the neighborhood, whom that young lady refused to marry, because he could produce no more than threescore and eleven quarterings in his arms; the rest of the genealogical tree belonging to the family having been lost through the injuries of time.

The Baron was one of the most powerful lords in Westphalia, for his castle had not only a gate, but even windows, and his great hall was hung with tapestry. He used to hunt with his mastiffs and spaniels instead of greyhounds; his groom served him for huntsman; and the parson of the parish officiated as his grand almoner. He was called "My Lord" by all his people, and he never told a story but everyone laughed at it.

My Lady Baroness, who weighed three hundred and fifty pounds, consequently was a person of no small consideration; and then she did the honors of the house with a dignity that commanded universal respect. Her daughter was about seventeen years of age, fresh-colored, comely, plump, and desirable. The Baron's son seemed to be a youth in every respect worthy of the father he sprung from. Pangloss, the preceptor, was the oracle of the family, and little Candide listened to his instructions with all the simplicity natural to his age and disposition.

Master Pangloss taught the metaphysico-theologo-cosmolo-nigology. He could prove to admiration that there is no effect without a cause; and, that in this best of all possible worlds, the Baron's castle was the most magnificent of all castles, and My Lady the best of all possible baronesses.

"It is demonstrable," said he, "that things cannot be otherwise than as they are; for as all things have been created for some end, they must necessarily be created for the best end. Observe, for instance, the nose is formed for spectacles, therefore we wear spectacles. The legs are visibly designed for stockings, accordingly we wear stockings. Stones were made to be hewn and to construct castles, therefore My Lord has a magnificent castle; for the greatest baron in the province ought to be the best lodged. Swine were intended to be eaten, therefore we eat pork all the year round: and they, who assert that everything is right, do not express themselves correctly; they should say that everything is best."

Candide listened attentively and believed implicitly, for he thought Miss Cunegund excessively handsome, though he never had the courage to tell her so. He concluded that next to the happiness of being Baron of Thunder-ten-tronckh, the next was that of being Miss Cunegund, the next that of seeing her every day, and the last that of hearing the doctrine of Master Pangloss, the greatest philosopher of the whole province, and consequently of the whole world.

One day when Miss Cunegund went to take a walk in a little neighboring wood which was called a park, she saw, through the bushes, the sage Doctor Pangloss giving a lecture in experimental philosophy to her mother's chambermaid, a little brown wench, very pretty, and very tractable.

As Miss Cunegund had a great disposition for the sciences, she observed with the utmost attention the experiments which were repeated before her eyes; she perfectly well understood the force of the doctor's reasoning upon causes and effects. She retired greatly flurried, quite pensive and filled with the desire of knowledge, imagining that she might be a sufficing reason for young Candide, and he for her.

In her way back she happened to meet the young man; she blushed, he blushed also; she wished him a good morning in a flattering tone, he returned the salute, without knowing what he said. The next day, as they were rising from dinner, Cunegund and Candide slipped behind the screen. The miss dropped her handkerchief, the young man picked it up. She innocently took hold of his hand, and he as innocently kissed hers with a warmth, a sensibility, a grace-all very particular; their lips met; their eyes sparkled; their knees trembled; their hands strayed. The Baron chanced to come by; he beheld the cause and effect, and, without hesitation, saluted Candide with some notable kicks on the breech and drove him out of doors. The lovely Miss Cunegund fainted away, and, as soon as she came to herself, the Baroness boxed her ears. Thus a general consternation was spread over this most magnificent and most agreeable of all possible castles.

Turgenev, Ivan. *Fathers and Sons*. Translated by Constance Garnett. New York: Dover, 1998. (1862)

"WELL, Piotr, not in sight yet?" was the question asked on May the 20th, 1859, by a gentleman of a little over forty, in a dusty coat and checked trousers, who came out without his hat on to the low steps of the posting station at S---. He was addressing his servant, a chubby young fellow, with whitish down on his chin, and little, lack-lustre eyes.

The servant, in whom everything--the turquoise ring in his ear, the streaky hair plastered with grease, and the civility of his movements--indicated a man of the new, unproved generation, glanced with an air of indulgence along the road, and made answer:

"No, sir; not in sight."

"Not in sight?" repeated his master.

"No, sir," responded the man a second time.

His master sighed, and sat down on a little bench. We will introduce him to the reader while he sits, his feet tucked under him, gazing thoughtfully round.

His name was Nikolai Petrovitch Kirsanov. He had twelve miles from the posting station, a fine property of two hundred souls, or, as he expressed it--since he had arranged the division of his land with the

peasants, and started a 'farm'--of nearly five thousand acres. His father, a general in the army, who served in 1812, a coarse, half-educated, but not ill-natured man, a typical Russian, had been in harness all his life, first in command of a brigade, and then of a division, and lived constantly in the provinces, where, by virtue of his rank, he played a fairly important part. Nikolai Petrovitch was born in the south of Russia like his elder brother, Pavel, of whom more hereafter. He was educated at home till he was fourteen, surrounded by cheap tutors, free-and-easy but toadying adjutants, and all the usual regimental and staff set. His mother, one of the Kolyazin family, as a girl called Agathe, but as a general's wife Agathokleya Kuzminishna Kirsanov, was one of those military ladies who take their full share of the duties and dignities of office. She wore gorgeous caps and rustling silk dresses; in church she was the first to advance to the cross; she talked a great deal in a loud voice, let her children kiss her hand in the morning, and gave them her blessing at night--in fact, she got everything out of life she could. Nikolai Petrovitch, as a general's son--though so far from being distinguished by courage that he even deserved to be called 'a funk'--was intended, like his brother Pavel, to enter the army; but he broke his leg on the very day when the news of his commission came, and, after being two months in bed, retained a slight limp to the end of his day. His father gave him up as a bad job, and let him go into the civil service. He took him to Petersburg directly he was eighteen, and placed him in the university. His brother happened about the same time to be made an officer in the Guards. The young men started living together in one set of rooms, under the remote supervision of a cousin on their mother's side, Ilya Kolyazin, an official of high rank. Their father returned to his division and his wife, and only rarely sent his sons large sheets of grey paper, scrawled over in a bold clerkly hand. At the bottom of these sheets stood in letters, enclosed carefully in scroll-work, the words, "Piotr Kirsanov, General-Major."

Henry, O. "The Gift of the Magi." *The Best Short Stories of O. Henry*. New York: Modern Library, 1994. (1906)

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs—the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims—just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

And then Della leaped up like a little singed cat and cried, "Oh, oh!"

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

“Dell,” said he, “let’s put our Christmas presents away and keep ‘em a while. They’re too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on.”

The magi, as you know, were wise men—wonderfully wise men—who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

Kafka, Franz. *The Metamorphosis*. Translated by Stanley Corngold. New York: Bantam, 1972. (1915)

When Gregor Samsa woke up one morning from unsettling dreams, he found himself changed in his bed into a monstrous vermin. He was lying on his back as hard as armor plate, and when he lifted his head a little, he saw his vaulted brown belly, sectioned by arch-shaped ribs, to whose dome the cover, about to slide off completely, could barely cling. His many legs, pitifully thin compared with the size of the rest of him, were waving helplessly before his eyes.

"What's happened to me?" he thought. It was no dream. His room, a regular human room, only a little on the small side, lay quiet between the four familiar walls. Over the table, on which an unpacked line of fabric samples was all spread out--Samsa was a traveling salesman--hung the picture which he had recently cut out of a glossy magazine and lodged in a pretty gilt frame. It showed a lady done up in a fur hat and a fur boa, sitting upright and raising up against the viewer a heavy fur muff in which her whole forearm had disappeared.

Gregor's eyes then turned to the window, and the overcast weather--he could hear raindrops hitting against the metal window ledge--completely depressed him. "How about going back to sleep for a few minutes and forgetting all this nonsense," he thought, but that was completely impracticable, since he was used to sleeping on his right side and in his present state could not get into that position. No matter how hard he threw himself onto his right side, he always rocked onto his back again. He must have tried it a hundred times, closing his eyes so as not to have to see his squirming legs, and stopped only when he began to feel a slight, dull pain in his side, which he had never felt before.

**Steinbeck, John. *The Grapes of Wrath*. New York: Viking, 1967. (1939)
From Chapter 15**

The man took off his dark, stained hat and stood with a curious humility in front of the screen. “Could you see your way to sell us a loaf of bread, ma’am?”

Mae said, “This ain’t a grocery store. We got bread to make san’widges.”

“I know, ma’am.” His humility was insistent. “We need bread and there ain’t nothin’ for quite a piece, they say.”

“F we sell bread we gonna run out.” Mae’s tone was faltering.

“We’re hungry,” the man said.

“Whyn’t you buy a san’widge? We got nice san’widges, hamburgs.”

“We’d sure admire to do that, ma’am. But we can’t. We got to make a dime do all of us.” And he said embarrassedly, “We ain’t got but a little.”

Mae said, “You can’t get no loaf a bread for a dime. We only got fifteen-cent loafs.”

From behind her Al growled, “God Almighty, Mae, give ‘em bread.”

“We’ll run out ‘fore the bread truck comes.”

“Run out then, goddamn it,” said Al. He looked sullenly down at the potato salad he was mixing.

Mae shrugged her plump shoulders and looked to the truck drivers to show them what she was up against.

She held the screen door open and the man came in, bringing a smell of sweat with him. The boys edged behind him and they went immediately to the candy case and stared in—not with craving or with hope or even with desire, but just with a kind of wonder that such things could be. They were alike in size and their faces were alike. One scratched his dusty ankle with the toe nails of his other foot. The other whispered some soft message and then they straightened their arms so that their clenched fists in the overall pockets showed through the thin blue cloth.

Mae opened a drawer and took out a long waxpaper-wrapped loaf. “This here is a fifteen-cent loaf.”

The man put his hat back on his head. He answered with inflexible humility, “Won’t you—can’t you see your way to cut off ten cents’ worth?”

Al said snarlingly, “Goddamn it, Mae. Give ‘em the loaf.”

The man turned toward Al. “No, we want ta buy ten cents’ worth of it. We got it figgered awful close, mister, to get to California.”

Mae said resignedly, “You can have this for ten cents.”

“That’d be robbin’ you, ma’am.”

“Go ahead—Al says to take it.” She pushed the waxpapered loaf across the counter. The man took a deep leather pouch from his rear pocket, untied the strings, and spread it open. It was heavy with silver and with greasy bills.

“May soun’ funny to be so tight,” he apologized. “We got a thousan’ miles to go, an’ we don’ know if we’ll make it.” He dug in the pouch with a forefinger, located a dime, and pinched in for it. When he put it down on the counter he had a penny with it. He was about to drop the penny back into the pouch when his eye fell on the boys frozen before the candy counter. He moved slowly down to them. He pointed in the case at big long sticks of striped peppermint. “Is them penny candy, ma’am?”

Mae moved down and looked in. “Which ones?”

“There, them stripy ones.”

The little boys raised their eyes to her face and they stopped breathing; their mouths were partly opened, their half-naked bodies were rigid.

“Oh—them. Well, no—them’s two for a penny.”

“Well, gimme two then, ma’am.” He placed the copper cent carefully on the counter. The boys expelled their held breath softly. Mae held the big sticks out.

**Bradbury, Ray. *Fahrenheit 451*. New York: Ballantine, 1987. (1953)
From Part 1: “The Hearth and the Salamander”**

It was a pleasure to burn.

It was a special pleasure to see things eaten, to see things blackened and *changed*. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. With his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house. While the books went up in sparkling whirls and blew away on a wind turned dark with burning.

Montag grinned the fierce grin of all men singed and driven back by flame.

He knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt-corked, in the mirror. Later, going to sleep, he would feel the fiery smile still gripped by his face muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered.

**Olsen, Tillie. “I Stand Here Ironing.” *Tell Me a Riddle*. New York: Dell, 1956. (1956)
From “I Stand Here Ironing”**

I stand here ironing, and what you asked me moves tormented back and forth with the iron.

“I wish you would manage the time to come in and talk with me about your daughter. I’m sure you can help me understand her. She’s a youngster who needs help and whom I’m deeply interested in helping.”

“Who needs help” ...Even if I came, what good would it do? You think because I am her mother I have a key, or that in some way you could use me as a key? She has lived for nineteen years. There is all that like that has happened outside of me, beyond me.

And when is there time to remember, to sift, to weigh, to estimate, to total? I will start and there will be an interruption and I will have to gather it all together again. Or I will become engulfed with all I did or did not do, with what should have been and what cannot be helped.

She was a beautiful baby. The first and only one of our five that was beautiful at birth. You do not guess how new and uneasy her tenancy in her now-loveliness. You did not know her all those years she was thought homely, or see her peering over her baby pictures, making me tell her over and over how beautiful she had been—and would be, I would tell her—and was now, to the seeing eye. But the seeing eyes were few or non-existent. Including mine.

Achebe, Chinua. *Things Fall Apart*. New York: Anchor, 1994. (1958)

Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honor to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would never touch the earth. It was this man that Okonkwo threw in a fight which the old men agreed was one of the fiercest since the founder of their town engaged a spirit of the wild for seven days and seven nights.

The drums beat and the flutes sang and the spectators held their breath. Amalinze was a wily craftsman, but Okonkwo was as slippery as a fish in water. Every nerve and every muscle stood out on their arms, on their backs and their thighs, and one almost heard them stretching to breaking point. In the end Okonkwo threw the Cat.

That was many years ago, twenty years or more, and during this time Okonkwo's fame had grown like a bush-fire in the harmattan. He was tall and huge, and his bushy eyebrows and wide nose gave him a very severe look. He breathed heavily, and it was said that, when he slept, his wives and children in their houses could hear him breathe. When he walked, his heels hardly touched the ground and he seemed to walk on springs, as if he was going to pounce on somebody. And he did pounce on people quite often. He had a slight stammer and whenever he was angry and could not get his words out quickly enough, he would use his fists. He had no patience with unsuccessful men. He had had no patience with his father.

Unoka, for that was his father's name, had died ten years ago. In his day he was lazy and improvident and was quite incapable of thinking about tomorrow. If any money came his way, and it seldom did, he immediately bought gourds of palm-wine, called round his neighbors and made merry. He always said that whenever he saw a dead man's mouth he saw the folly of not eating what one had in one's lifetime. Unoka was, of course, a debtor, and he owed every neighbor some money, from a few cowries to quite substantial amounts.

He was tall but very thin and had a slight stoop. He wore a haggard and mournful look except when he was drinking or playing on his flute. He was very good on his flute, and his happiest moments were the two or three moons after the harvest when the village musicians brought down their instruments, hung above the fireplace. Unoka would play with them, his face beaming with blessedness and peace. Sometimes another village would ask Unoka's band and their dancing egwugwu to come and stay with them and teach them their tunes. They would go to such hosts for as long as three or four markets, making music and feasting. Unoka loved the good fare and the good fellowship, and he loved this season of the year, when the rains had stopped and the sun rose every morning with dazzling beauty. And it was not too hot either, because the cold and dry harmattan wind was blowing down from the north.

Some years the harmattan was very severe and a dense haze hung on the atmosphere. Old men and children would then sit round log fires, warming their bodies. Unoka loved it all, and he loved the first kites that returned with the dry season, and the children who sang songs of welcome to them. He would remember his own childhood, how he had often wandered around looking for a kite sailing leisurely against the blue sky. As soon as he found one he would sing with his whole being, welcoming it back from its long, long journey, and asking it if it had brought home any lengths of cloth.

**Lee, Harper. *To Kill A Mockingbird*. New York: HarperCollins Publishers, 2006. (1960)
From Chapter One**

When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When it healed, and Jem's fears of never being able to play football were assuaged, he was seldom self-conscious about his injury. His left arm was somewhat shorter than his right; when he stood or walked, the back of his hand was at right angles to his body, his thumb parallel to his thigh. He couldn't have cared less, so long as he could pass and punt.

When enough years had gone by to enable us to look back on them, we sometimes discussed the events leading to his accident. I maintain that the Ewells started it all, but Jem, who was four years my senior, said it started long before that. He said it began the summer Dill came to us, when Dill first gave us the idea of making Boo Radley come out.

I said if he wanted to take a broad view of the thing, it really began with Andrew Jackson. If General Jackson hadn't run the Creeks up the creek, Simon Finch would never have paddled up the Alabama, and where would we be if he hadn't? We were far too old to settle an argument with a fist-fight, so we consulted Atticus. Our father said we were both right.

**Shaara, Michael. *The Killer Angels*. New York: Ballantine, 1996. (1975)
From "Longstreet"**

"... have no doubt," Fremantle was saying, "that General Lee shall become the world's foremost authority on military matters when this war is over, which would appear now to be only a matter of days, or at most a few weeks. I suspect all Europe will be turning to him for lessons."

Lessons?

"I have been thinking, I must confess, of setting some brief thoughts to paper," Fremantle announced gravely. "Some brief remarks of my own, appended to an account of this battle, and perhaps others this army has fought. Some notes as to tactics."

Tactics?

"General Lee's various stratagems will be most instructive, most illuminating. I wonder, sir, if I might enlist your aid in this, ah, endeavor. As one most closely concerned? That is, to be brief, may I come to you when in need?"

"Sure," Longstreet said. Tactics? He chuckled. The tactics were simple: find the enemy, fight him. He shook his head, snorting. Fremantle spoke softly, in tones of awe.

"One would not think of General Lee, now that one has met him, now that one has looked him, so to speak, in the eye, as it were, one would not think him, you know, to be such a *devious* man."

"Devious?" Longstreet swung to stare at him, aghast.

“Oh my word,” Fremantle went on devoutly, “but he’s a tricky one. The Old Gray Fox, as they say. Charming phrase. American to the hilt.”

“Devious?” Longstreet stopped dead in the road. “Devious.” He laughed aloud. Fremantle stared an owlish stare.

“Why, Colonel, bless your soul, there ain’t a devious bone in Robert Lee’s body, don’t you know that?”

**Tan, Amy. *The Joy Luck Club*. New York: Ballantine, 1989. (1989)
From “Jing-Mei Woo: Two Kinds”**

My mother believed you could be anything you wanted to be in America. You could open a restaurant. You could work for the government and get good retirement. You could buy a house with almost no money down. You could become rich. You could become instantly famous.

“Of course you can be prodigy, too,” my mother told me when I was nine. “You can be best anything. What does Auntie Lindo know? Her daughter, she is only best tricky.”

America was where all my mother’s hopes lay. She had come here in 1949 after losing everything in China: her mother and father, her family home, her first husband, and two daughters, twin baby girls. But she never looked back with regret. There were so many ways for things to get better.

We didn’t immediately pick the right kind of prodigy. At first my mother thought I could be a Chinese Shirley Temple. We’d watch Shirley’s old movies on TV as though they were training films. My mother would poke my arm and say, “*Ni kan*”—You watch. And I would see Shirley tapping her feet, or singing a sailor song, or pursing her lips into a very round O while saying, “Oh my goodness.”

“Ni kan,” said my mother as Shirley’s eyes flooded with tears. “You already know how. Don’t need talent for crying!”

**Álvarez, Julia. *In the Time of the Butterflies*. Chapel Hill: Algonquin, 1994. (1994)
From Chapter 1: “Dedé 1994 and circa 1943”**

She remembers a clear moonlit night before the future began. They are sitting in the cool darkness under the anacahuita tree in the front yard, in the rockers, telling stories, drinking guanabana juice. Good for the nerves, Mamá always says.

They’re all there, Mamá, Papá, Patria-Minerva-Dedé. Bang-bang-bang, their father likes to joke, aiming a pistol finger at each one, as if he were shooting them, not boasting about having sired them, Three girls, each born within a year of each other! And then, nine years later, Maria Teresa, his final desperate attempt at a boy misfiring.

Their father has his slippers on, one foot hooked behind the other. Every once in a while Dedé hears the clink of the rum bottle against the rim of his glass.

Many a night, and this night is no different, a shy voice calls out of the darkness, begging their pardon. Could they spare a *calmante* for a sick child out of their stock of kindness? Would they have some tobacco for a tired old man who spent the day grating yucca?

Their father gets up, swaying a little with drink and tiredness, and opens up the store. The *campesino* goes off with his medicine, a couple of cigars, a few mints for the godchildren. Dedé tells her father that she doesn't know how they do as well as they do, the way he gives everything away. But her father just puts his arm around her, and says, "Ay, Dedé, that's why I have you. Every soft foot needs a hard shoe."

"She'll bury us all," her father adds, laughing, "in silk and pearls." Dedé hears again the clink of the rum bottle. "Yes, for sure, our Dedé here is going to be the millionaire in the family."

**Zusak, Marcus. *The Book Thief*. New York: Knopf, 2005. (2005)
From "The Flag"**

The last time I saw her was red. The sky was like soup, boiling and stirring. In some places it was burned. There were black crumbs, and pepper, streaked amongst the redness.

Earlier, kids had been playing hopscotch there, on the street that looked like oil-stained pages. When I arrived I could still hear the echoes. The feet tapping the road. The children-voices laughing, and the smiles like salt, but decaying fast.

Then, bombs.

This time, everything was too late.

The sirens. The cuckoo shrieks in the radio. All too late.

Within minutes, mounds of concrete and earth were stacked and piled. The streets were ruptured veins. Blood streamed till it was dried on the road, and the bodies were stuck there, like driftwood after the flood.

They were glued down, every last one of them. A packet of souls.

Was it fate?

Misfortune?

Is that what glued them down like that?

Of course not.

Let's not be stupid.

It probably had more to do with the hurled bombs, thrown down by humans hiding in the clouds.

For hours, the sky remained a devastating, home-cooked red. The small German town had been flung apart one more time. Snowflakes of ash fell so *lovelily* you were tempted to stretch out your tongue to catch them, taste them. Only, they would have scorched your lips. They would have cooked your mouth.

Clearly, I see it.

I was just about to leave when I found her kneeling there.

A mountain range of rubble was written, designed, erected around her. She was clutching at a book.

Apart from everything else, the book thief wanted desperately to go back to the basement, to write, or read through her story one last time. In hindsight, I see it so obviously on her face. She was dying for it—the safety, the home of it—but she could not move. Also, the basement no longer existed. It was part of the mangled landscape.

Drama

Sophocles. *Oedipus Rex*. From *The Theban Plays* (also known as *The Oedipus Trilogy*) Translated by F. Storr. Dodo Press, 2009. (429 BC)

OEDIPUS

My children, latest born to Cadmus old,
Why sit ye here as suppliants, in your hands
Branches of olive filleted with wool?
What means this reek of incense everywhere,
And everywhere laments and litanies?
Children, it were not meet that I should learn
From others, and am hither come, myself,
I Oedipus, your world-renowned king.
Ho! aged sire, whose venerable locks
Proclaim thee spokesman of this company,
Explain your mood and purport. Is it dread
Of ill that moves you or a boon ye crave?
My zeal in your behalf ye cannot doubt;
Ruthless indeed were I and obdurate
If such petitioners as you I spurned.

PRIEST

Yea, Oedipus, my sovereign lord and king,
Thou seest how both extremes of age besiege
Thy palace altars--fledglings hardly winged,
And greybeards bowed with years, priests, as am I
Of Zeus, and these the flower of our youth.
Meanwhile, the common folk, with wreathed boughs
Crowd our two market-places, or before
Both shrines of Pallas congregate, or where
Ismenus gives his oracles by fire.
For, as thou seest thyself, our ship of State,
Sore buffeted, can no more lift her head,
Foundered beneath a weltering surge of blood.
A blight is on our harvest in the ear,
A blight upon the grazing flocks and herds,
A blight on wives in travail; and withal
Armed with his blazing torch the God of Plague
Hath swooped upon our city emptying
The house of Cadmus, and the murky realm
Of Pluto is full fed with groans and tears.

Therefore, O King, here at thy hearth we sit,
I and these children; not as deeming thee
A new divinity, but the first of men;
First in the common accidents of life,
And first in visitations of the Gods.

Art thou not he who coming to the town
Of Cadmus freed us from the tax we paid
To the fell songstress? Nor hadst thou received
Prompting from us or been by others schooled;
No, by a god inspired (so all men deem,
And testify) didst thou renew our life.
And now, O Oedipus, our peerless king,
All we thy votaries beseech thee, find
Some succor, whether by a voice from heaven
Whispered, or haply known by human wit.
Tried counselors, methinks, are aptest found
To furnish for the future pregnant rede.
Upraise, O chief of men, upraise our State!
Look to thy laurels! for thy zeal of yore
Our country's savior thou art justly hailed:
O never may we thus record thy reign:--
"He raised us up only to cast us down."
Uplift us, build our city on a rock.
Thy happy star ascendant brought us luck,
O let it not decline! If thou wouldst rule
This land, as now thou reignest, better sure
To rule a peopled than a desert realm.
Nor battlements nor galleys aught avail,
If men to man and guards to guard them tail.

OEDIPUS

Ah! my poor children, known, ah, known too well,
The quest that brings you hither and your need.
Ye sicken all, well wot I, yet my pain,
How great soever yours, outtops it all.
Your sorrow touches each man severally,
Him and none other, but I grieve at once
Both for the general and myself and you.
Therefore ye rouse no sluggard from day-dreams.
Many, my children, are the tears I've wept,
And threaded many a maze of weary thought.
Thus pondering one clue of hope I caught,
And tracked it up; I have sent Menoeceus' son,
Creon, my consort's brother, to inquire
Of Pythian Phoebus at his Delphic shrine,
How I might save the State by act or word.
And now I reckon up the tale of days
Since he set forth, and marvel how he fares.
'Tis strange, this endless tarrying, passing strange.
But when he comes, then I were base indeed,
If I perform not all the god declares.

PRIEST

Thy words are well timed; even as thou speakest
That shouting tells me Creon is at hand.

Shakespeare, William. *The Tragedy of Macbeth*. New Haven: Yale University Press, 1954. (c1611)

ACT V. SCENE I.

Dunsinane. Anteroom in the castle.

Enter a Doctor of Physic and a Waiting Gentlewoman.

Doctor. I have two nights watch'd with you, but can perceive no truth in your report. When was it she last walk'd?

Gentlewoman. Since his majesty went into the field, have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doctor. A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching! In this slumbry agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Gentlewoman. That, sir, which I will not report after her.

Doctor. You may to me, and 'tis most meet you should.

Gentlewoman. Neither to you nor anyone, having no witness to confirm my speech.

Enter Lady Macbeth, with a taper.

Lo you, here she comes. This is her very guise, and upon my life, fast asleep. Observe her; stand close.

Doctor. How came she by that light?

Gentlewoman. Why, it stood by her. She has light by her continually; 'tis her command.

Doctor. You see her eyes are open.

Gentlewoman. Ay, but their sense are shut.

Doctor. What is it she does now? Look how she rubs her hands.

Gentlewoman. It is an accustom'd action with her, to seem thus washing her hands. I have known her continue in this a quarter of an hour.

Lady Macbeth. Yet here's a spot.

Doctor. Hark! She speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady Macbeth. Out, damned spot! Out, I say! One; two. Why, then, 'tis time to do't. Hell is murky. Fie, my lord, fie! A soldier, and afeard? What need we fear who knows it, when none can call our power to accompt? Yet who would have thought the old man to have had so much blood in him?

Doctor. Do you mark that?

Lady Macbeth. The Thane of Fife had a wife. Where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that! You mar all with this starting.

Doctor. Go to, go to! You have known what you should not.

Gentlewoman. She has spoke what she should not, I am sure of that. Heaven knows what she has known.

Lady Macbeth. Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doctor. What a sigh is there! The heart is sorely charg'd.

Gentlewoman. I would not have such a heart in my bosom for the dignity of the whole body.

Doctor. Well, well, well.

Gentlewoman. Pray God it be, sir.

Doctor. This disease is beyond my practice. Yet I have known those which have walked in their sleep who have died holily in their beds.

Lady Macbeth. Wash your hands, put on your nightgown, look not so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave.

Doctor. Even so?

Lady Macbeth. To bed, to bed! There's knocking at the gate. Come, come, come, come, give me your hand. What's done cannot be undone. To bed, to bed, to bed! *Exit Lady.*

Doctor. Will she go now to bed?

Gentlewoman. Directly.

Doctor. Foul whisp'rings are abroad. Unnatural deeds
Do breed unnatural troubles. Infected minds
To their deaf pillows will discharge their secrets.
More needs she the divine than the physician.
God, God, forgive us all! Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her. So, good night.
My mind she has mated, and amaz'd my sight.
I think, but dare not speak.

Gentlewoman. Good night, good doctor.

Exeunt.

Media Text

Judi Dench (*Lady Macbeth*) performs this scene in a 1979 production with Ian McKellen:

<http://www.youtube.com/watch?v=IOkyZWQ2bmQ>

McKellen analyzes the "To-morrow and to-morrow and to-morrow" speech from Act V, Scene 5:

<http://video.google.com/videoplay?docid=883718043846080512#docid=7225091828250988008>

Ibsen, Henrik. *A Doll's House*. New York: Signet Classics, 2006. (1879)

From Act I

Helmer (in his room). Is that my lark twittering there?

Nora (busy opening some of her parcels). Yes, it is.

Helmer. Is it the squirrel frisking around?

Nora. Yes!

Helmer. When did the squirrel get home?

Nora. Just this minute. (Hides the bag of macaroons in her pocket and wipes her mouth.) Come here, Torvald, and see what I've been buying.

Helmer. Don't interrupt me. (A little later he opens the door and looks in, pen in hand.) Buying, did you say ? What ! All that? Has my little spendthrift been making the money fly again?

Nora. Why, Torvald, surely we can afford to launch out a little now. It's the first Christmas we haven't had to pinch.

Helmer. Come, come; we can't afford to squander money.

Nora. Oh yes, Torvald, do let us squander a little, now — just the least little bit! You know you'll soon be earning heaps of money.

Helmer. Yes, from New Year's Day. But there's a whole quarter before my first salary is due.

Nora. Never mind ; we can borrow in the meantime.

Helmer. Nora! (He goes up to her and takes her playfully by the ear.) Still my little featherbrain ! Supposing I borrowed a thousand crowns to-day, and you made ducks and drakes of them during Christmas week, and then on New Year's Eve a tile blew off the roof and knocked my brains out.

Nora (laying her hand on his mouth). Hush! How can you talk so horridly?

Helmer. But supposing it were to happen — what then?

Nora. If anything so dreadful happened, it would be all the same to me whether I was in debt or not.

Helmer. But what about the creditors?

Nora. They! Who cares for them? They're only strangers.

Helmer. Nora, Nora! What a woman you are! But seriously, Nora, you know my principles on these points. No debts! No borrowing! Home life ceases to be free and beautiful as soon as it is founded on borrowing and debt. We two have held out bravely till now, and we are not going to give in at the last.

Nora (going to the fireplace). Very well — as you please, Torvald.

**Williams, Tennessee. *The Glass Menagerie*. New York: New Directions, 1966. (1944)
From Scene 5**

TOM: What are you doing?

AMANDA: I'm brushing that cowlick down! [*She attacks his hair with the brush.*] What is this young man's position at the warehouse?

TOM [*submitting grimly to the brush and interrogation*]: This young man's position is that of a shipping clerk, Mother.

AMANDA: Sounds to me like a fairly responsible job, the sort of a job *you* would be in if you had more *get-up*. What is his salary? Have you any idea?

TOM: I would judge it to be approximately eighty-five dollars a month.

AMANDA: Well—not princely—but—

TOM: Twenty more than I make.

AMANDA: Yes, how well I know! But for a family man, eighty-five dollars a month is not much more than you can just get by on....

TOM: Yes, but Mr. O'Connor is not a family man.

AMANDA: He might be, mightn't he? Some time in the future?

TOM: I see. Plans and provisions.

AMANDA: You are the only young man that I know of who ignores the fact that the future becomes the present, the present the past, and the past turns into everlasting regret if you don't plan for it!

TOM: I will think that over and see what I can make of it.

AMANDA: Don't be supercilious with your mother! Tell me some more about this—what do you call him?

TOM: James D. O'Connor. The D. is for Delaney.

AMANDA: Irish on *both* sides! *Gracious!* And doesn't drink?

TOM: Shall I call him up and ask him right this minute?

AMANDA: The only way to find out about those things is to make discreet inquiries at the proper moment. When I was a girl in Blue Mountain and it was suspected that a young man drank, the girl whose attentions he had been receiving, if any girl was, would sometimes speak to the minister of his church, or rather her father would if her father was living, and sort of feel him out on the young man's character. That is the way such things are discreetly handled to keep a young woman from making a tragic mistake!

TOM: Then how did you happen to make a tragic mistake?

AMANDA: That innocent look of your father's had everyone fooled! He *smiled*—the world was *enchanted!* No girl can do worse than put herself at the mercy of a handsome appearance! I hope that Mr. O'Connor is not too good-looking.

Ionesco, Eugene. *Rhinoceros*. Translated by Derek Prouse. *Rhinoceros and Other Plays*. New York: Grove Press, 1960. (1959)
From Act Two

BERENGER: [*coming in*] Hello Jean!

JEAN: [*in bed*] What time is it? Aren't you at the office?

BERENGER: You're still in bed; you're not at the office, then? Sorry if I'm disturbing you.

JEAN: [*still with his back turned*] Funny, I didn't recognize your voice.

BERENGER: I didn't recognize yours either.

JEAN: [*still with his back turned*] Sit down!

BERENGER: Aren't you feeling well?

[*JEAN replies with a grunt.*]

You know, Jean, it was stupid of me to get so upset yesterday over a thing like that.

JEAN: A thing like what?

BERENGER: Yesterday ...

JEAN: When yesterday? Where yesterday?

BERENGER: Don't you remember? It was about that wretched rhinoceros.

JEAN: What rhinoceros?

BERENGER: The rhinoceros, or rather, the two wretched rhinoceroses we saw.

JEAN: Oh yes, I remember ... How do you know they were wretched?

BERENGER: Oh I just said that.

JEAN: Oh. Well let's not talk any more about it.

BERENGER: That's very nice of you.

JEAN: Then that's that.

BERENGER: But I would like to say how sorry I am for being so insistent ... and so obstinate ... and getting so angry ... in fact ... I acted stupidly.

JEAN: That's not surprising with you.

BERENGER: I'm very sorry.

JEAN: I don't feel very well. [*He coughs.*]

BERENGER: That's probably why you're in bed. [*With a change of tone:*] You know, Jean, as it turned out, we were both right.

JEAN: What about?

BERENGER: About ... well, you know, the same thing. Sorry to bring it up again, but I'll only mention it briefly. I just wanted you to know that in our different ways we were both right. It's been proved now. There are some rhinoceroses in the town with two horns and some with one.

**Fugard, Athol. "Master Harold"...and the boys. New York: Penguin, 1982. (1982)
From "Master Harold"...and the boys**

Sam: Of course it is. That's what I've been trying to say to you all afternoon. And it's beautiful because that is what we want life to be like. But instead, like you said, Hally, we're bumping into each other all the time. Look at the three of us this afternoon: I've bumped into Willie, the two of us have bumped into you, you've bumped into your mother, she bumping into your Dad. . . . None of us knows the steps and there's no music playing. And it doesn't stop with us. The whole world is doing it all the time. Open a newspaper and what do you read? America has bumped into Russia, England is bumping into India, rich man bumps into poor man. Those are big collisions, Hally. They make for a lot of bruises. People get hurt in all that bumping, and we're sick and tired of it now. It's been going on for too long. Are we never going to get it right? . . . Learn to dance life like champions instead of always being just a bunch of beginners at it?

Hally: (*Deep and sincere admiration of the man*) You've got a vision, Sam!

Sam: Not just me. What I'm saying to you is that everybody's got it. That's why there's only standing room left for the Centenary Hall in two weeks' time. For as long as the music lasts, we are going to see six couples get it right, the way we want life to be.

Hally: But is that the best we can do, Sam . . . watch six finalists dreaming about the way it should be?

Sam: I don't know. But it starts with that. Without the dream we won't know what we're going for. And anyway I reckon there are a few people who have got past just dreaming about it and are trying for something real. Remember that thing we read once in the paper about the Mahatma Gandhi? Going without food to stop those riots in India?

Poetry

Shakespeare, William. "Sonnet 73." *Shakespeare: The Poems*. Edited by David Bevington. New York: Bantam, 1988. (1609)

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,

Bare ruined choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire,
That on the ashes of his youth doth lie,
As the deathbed whereon it must expire,
Consumed with that which it was nourished by.
This thou perceiv'st, which makes thy love more strong,
To love that well which thou must leave ere long.

Donne, John. "Song." *The Complete Poetry of John Donne*. Edited by John T. Shawcross. New York: Anchor Books, 1967. (1635)

Goe, and catche a falling starre,
Get with child a mandrake roote,
Tell me, where all past yeares are,
Or who cleft the Divels foot,
Teach me to heare Mermaides singing,
Or to keep off envies stinging,
And finde
What winde
Serves to advance an honest minde.

If thou beest borne to strange sights,
Things invisible to see,
Ride ten thousand daies and nights,
Till age snow white haies on thee,
Thou, when thou return'st, wilt tell mee
All strange wonders that befell thee,
And sweare
No where
Lives a woman true, and faire.

If thou findest one, let mee know,
Such a Pilgrimage were sweet;
Yet doe not, I would not goe,
Though at next doore wee might meet,
Though shee were true, when you met her,
And last, till you write your letter,
Yet shee
Will bee
False, ere I come, to two, or three.

Shelley, Percy Bysshe. "Ozymandias." *The Complete Poems of Percy Bysshe Shelley*. New York: Modern Library, 1994. (1817)

I met a traveller from an antique land
Who said—"Two vast and trunkless legs of stone
Stand in the desert ... Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal these words appear:
'My name is Ozymandias, King of Kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away."

Poe, Edgar Allen. "The Raven." *Complete Stories and Poems of Edgar Allen Poe*. New York: Doubleday, 1984. (1845)

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

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

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

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

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

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
"Surely," said I, "surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore —
Let my heart be still a moment and this mystery explore; —
'Tis the wind and nothing more!"

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore;
Not the least obeisance made he; not a minute stopped or stayed he;
But with mien of lord or lady, perched above my chamber door —
Perched upon a bust of Pallas just above my chamber door —
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore —
Tell me what thy lordly name is on the Night's Plutonian shore!"
Quoth the Raven "Nevermore."

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

But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing farther then he uttered—not a feather then he fluttered —
Till I scarcely more than muttered "Other friends have flown before —
On the morrow *he* will leave me, as my Hopes have flown before."
Then the bird said "Nevermore."

Startled at the stillness broken by reply so aptly spoken,
"Doubtless," said I, "what it utters is its only stock and store
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore —
Till the dirges of his Hope that melancholy burden bore
Of 'Never—nevermore.'"

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

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

Then, methought, the air grew denser, perfumed from an unseen censer
Swung by seraphim whose foot-falls tinkled on the tufted floor.
“Wretch,” I cried, “thy God hath lent thee—by these angels he hath sent thee
Respite—respite and nepenthe from thy memories of Lenore;
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!”
Quoth the Raven “Nevermore.”

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

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

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

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

Dickinson, Emily. "We Grow Accustomed to the Dark." *The Complete Poems of Emily Dickinson*. Boston: Little, Brown, 1960. (1890)

We grow accustomed to the Dark,
When Light is put away,
As when the Neighbor holds the Lamp
To witness her Goodbye.

A Moment—We uncertain step
For newness of the night,
Then fit our Vision to the Dark,
And meet the Road erect.

And so of larger Darknesses,
Those Evenings of the Brain,
When not a Moon disclose a sign,
Or Star, come out, within.

The Bravest grope a little
And sometimes hit a Tree
Directly in the Forehead,
But as they learn to see,

Either the Darkness alters
Or something in the sight
Adjusts itself to Midnight,
And Life steps almost straight.

Houseman, A. E. "Loveliest of Trees." *A Shropshire Lad*. New York: Penguin, 1999. (1896)

Loveliest of Trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

Johnson, James Weldon. "Lift Every Voice and Sing." *Lift Every Voice and Sing*. New York: Penguin, 1993. (1900)

Lift every voice and sing,
Till earth and heaven ring,
Ring with the harmonies of Liberty,
Let our rejoicing rise
High as the list'ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us
Sing a song full of the hope that the present has brought us
Facing the rising sun of our new day begun,
Let us march on till victory is won.

Stony the road we trod
Bitter the chast'ning rod,
Felt in the days when hope unborn had died;
Yet with a steady beat
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered
We have come, treading our path thro' the blood of the slaughtered,
Out from the gloomy past, till now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years,
God of our silent tears,
Thou who hast brought us thus far on the way;
Thou who hast by Thy might,
Led us into the light, Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we meet Thee,
Lest our hearts, drunk with the wine of the world we forget Thee;
Shadowed beneath Thy hand, may we forever stand,
True to our God, true to our native land.

Cullen, Countee. "Yet Do I Marvel." *The Norton Anthology of African American Literature*. Edited by Henry Louis Gates, Jr., and Nellie Y. McKay. New York: Norton, 1997. (1925)

Auden, Wystan Hugh. "Musée des Beaux Arts." *The Collected Poetry of W. H. Auden*. New York: Random House, 1945. (1938)

Walker, Alice. "Women." *Revolutionary Petunias and Other Poems*. New York: Harcourt Brace, 1973. (1970)

Baca, Jimmy Santiago. "I Am Offering This Poem to You." *Immigrants in Our Own Land and Selected Early Poems*. New York: New Directions, 1977. (1977)

I am offering this poem to you,
since I have nothing else to give.
Keep it like a warm coat
when winter comes to cover you,
or like a pair of thick socks
the cold cannot bite through,

I love you,

I have nothing else to give you,
so it is a pot full of yellow corn
to warm your belly in winter,
it is a scarf for your head, to wear
over your hair, to tie up around your face,

I love you,

Keep it, treasure this as you would
if you were lost, needing direction,
in the wilderness life becomes when mature;
and in the corner of your drawer,
tucked away like a cabin or hogan
in dense trees, come knocking,
and I will answer, give you directions,
and let you warm yourself by this fire,
rest by this fire, and make you feel safe

I love you,

It's all I have to give,
and all anyone needs to live,
and to go on living inside,
when the world outside
no longer cares if you live or die;
remember,

I love you

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Sample Performance Tasks for Stories, Drama, and Poetry

- Students *analyze how the character* of Odysseus from Homer's *Odyssey*—a “man of twists and turns”—reflects *conflicting motivations* through his *interactions with other characters* in the epic poem. They articulate how his conflicting loyalties during his long and complicated journey

home from the Trojan War both *advance the plot* of Homer’s epic and *develop themes*. [RL.9–10.3]

- Students *analyze how* Michael Shaara in his Civil War novel *The Killer Angels* creates a sense of *tension* and even *surprise* regarding the outcome of events at the Battle of Gettysburg through *pacing, ordering of events, and the overarching structure* of the novel. [RL.9–10.5]
- Students *analyze in detail the theme* of relationships between mothers and daughters and how that *theme develops over the course of* Amy Tan’s *The Joy Luck Club*. Students search the text for *specific details* that show how the *theme emerges* and *how it is shaped and refined* over the course of the novel. [RL.9–10.2]
- Students *analyze how* the Japanese filmmaker Akira Kurosawa in his film *Throne of Blood* *draws on and transforms Shakespeare’s play Macbeth* in order to develop a similar plot set in feudal Japan. [RL.9–10.9]
- Students *analyze how* artistic *representations* of Ramses II (the pharaoh who reigned during the time of Moses) vary, basing their analysis on *what is emphasized or absent in different* treatments of the pharaoh in works of art (e.g., images in the British Museum) and in Percy Bysshe Shelley’s poem “Ozymandias.” [RL.9–10.7]

Informational Texts: English Language Arts

Henry, Patrick. “Speech to the Second Virginia Convention.” (1775)

MR. PRESIDENT: No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the House. But different men often see the same subject in different lights; and, therefore, I hope it will not be thought disrespectful to those gentlemen if, entertaining as I do, opinions of a character very opposite to theirs, I shall speak forth my sentiments freely, and without reserve. This is no time for ceremony. The question before the House is one of awful moment to this country. For my own part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfill the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time, through fear of giving offence, I should consider myself as guilty of treason towards my country, and of an act of disloyalty toward the majesty of heaven, which I revere above all earthly kings.

Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes, see not, and, having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst, and to provide for it.

I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves, and the House? Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with these war-like preparations which cover our waters and darken our land. Are fleets and armies

necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort. I ask, gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy, in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves. Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free, if we mean to preserve inviolate those inestimable privileges for which we have been so long contending, if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations; and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable and let it come! I repeat it, sir, let it come.

It is in vain, sir, to extenuate the matter. Gentlemen may cry, Peace, Peace but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

Washington, George. "Farewell Address." (1796)

Against the insidious wiles of foreign influence (I conjure you to believe me, fellow-citizens) the jealousy of a free people ought to be constantly awake, since history and experience prove that foreign influence is one of the most baneful foes of republican government. But that jealousy to be useful must be impartial; else it becomes the instrument of the very influence to be avoided, instead of a defense against it. Excessive partiality for one foreign nation and excessive dislike of another cause those whom they actuate to see danger only on one side, and serve to veil and even second the arts of influence on the other. Real patriots who may resist the intrigues of the favorite are liable to become suspected and odious, while its tools and dupes usurp the applause and confidence of the people, to surrender their interests.

The great rule of conduct for us in regard to foreign nations is in extending our commercial relations, to have with them as little political connection as possible. So far as we have already formed engagements, let them be fulfilled with perfect good faith. Here let us stop. Europe has a set of primary interests which to us have none; or a very remote relation. Hence she must be engaged in frequent controversies, the causes of which are essentially foreign to our concerns. Hence, therefore, it must be unwise in us to implicate ourselves by artificial ties in the ordinary vicissitudes of her politics, or the ordinary combinations and collisions of her friendships or enmities.

Our detached and distant situation invites and enables us to pursue a different course. If we remain one people under an efficient government. the period is not far off when we may defy material injury from external annoyance; when we may take such an attitude as will cause the neutrality we may at any time resolve upon to be scrupulously respected; when belligerent nations, under the impossibility of making acquisitions upon us, will not lightly hazard the giving us provocation; when we may choose peace or war, as our interest, guided by justice, shall counsel.

Why forego the advantages of so peculiar a situation? Why quit our own to stand upon foreign ground? Why, by interweaving our destiny with that of any part of Europe, entangle our peace and prosperity in the toils of European ambition, rivalry, interest, humor or caprice?

It is our true policy to steer clear of permanent alliances with any portion of the foreign world; so far, I mean, as we are now at liberty to do it; for let me not be understood as capable of patronizing infidelity to existing engagements. I hold the maxim no less applicable to public than to private affairs, that honesty is always the best policy. I repeat it, therefore, let those engagements be observed in their genuine sense. But, in my opinion, it is unnecessary and would be unwise to extend them.

Lincoln, Abraham. "Gettysburg Address." (1863)

Fourscore and seven years ago, our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We are met to dedicate a portion of it as the final resting-place of those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a large sense we cannot dedicate,—we cannot consecrate,—we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work that they have thus far so nobly carried on. It is, rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that Government of the people, by the people and for the people, shall not perish from the earth.

Lincoln, Abraham. “Second Inaugural Address.” (1865)

Fellow-Countrymen:

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

On the occasion corresponding to this four years ago all thoughts were anxiously directed to an impending civil war. All dreaded it, all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, urgent agents were in the city seeking to destroy it without war—seeking to dissolve the Union and divide effects by negotiation. Both parties deprecated war, but one of them would make war rather than let the nation survive, and the other would accept war rather than let it perish, and the war came.

One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was somehow the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union even by war, while the Government claimed no right to do more than to restrict the territorial enlargement of it. Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with or even before the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible and pray to the same God, and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God’s assistance in wringing their bread from the sweat of other men’s faces, but let us judge not, that we be not judged. The prayers of both could not be answered. That of neither has been answered fully. The Almighty has His own purposes. “Woe unto the world because of offenses; for it must needs be that offenses come, but woe to that man by whom the offense cometh.” If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through His appointed time, He now wills to remove, and that He gives to both North and South this terrible war as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to Him? Fondly do we hope, fervently do we pray, that this mighty scourge of war may

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

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

Roosevelt, Franklin Delano. "State of the Union Address." (1941)

For there is nothing mysterious about the foundations of a healthy and strong democracy. The basic things expected by our people of their political and economic systems are simple. They are:

Equality of opportunity for youth and for others.

Jobs for those who can work.

Security for those who need it.

The ending of special privilege for the few.

The preservation of civil liberties for all.

The enjoyment of the fruits of scientific progress in a wider and constantly rising standard of living.

These are the simple, basic things that must never be lost sight of in the turmoil and unbelievable complexity of our modern world. The inner and abiding strength of our economic and political systems is dependent upon the degree to which they fulfill these expectations.

Many subjects connected with our social economy call for immediate improvement. As examples:

We should bring more citizens under the coverage of old-age pensions and unemployment insurance.

We should widen the opportunities for adequate medical care.

We should plan a better system by which persons deserving or needing gainful employment may obtain it.

I have called for personal sacrifice. I am assured of the willingness of almost all Americans to respond to that call.

A part of the sacrifice means the payment of more money in taxes. In my Budget Message I shall recommend that a greater portion of this great defense program be paid for from taxation than we are paying today. No person should try, or be allowed, to get rich out of this program; and the principle of tax payments in accordance with ability to pay should be constantly before our eyes to guide our legislation.

If the Congress maintains these principles, the voters, putting patriotism ahead of pocketbooks, will give you their applause.

In the future days, which we seek to make secure, we look forward to a world founded upon four essential human freedoms.

The first is freedom of speech and expression—everywhere in the world.

The second is freedom of every person to worship God in his own way—everywhere in the world.

The third is freedom from want—which, translated into world terms, means economic understandings which will secure to every nation a healthy peacetime life for its inhabitants—everywhere in the world.

The fourth is freedom from fear—which, translated into world terms, means a world-wide reduction of armaments to such a point and in such a thorough fashion that no nation will be in a position to commit an act of physical aggression against any neighbor—anywhere in the world.

Hand, Learned. “I Am an American Day Address.” (1944)

We have gathered here to affirm a faith, a faith in a common purpose, a common conviction, a common devotion. Some of us have chosen America as the land of our adoption; the rest have come from those who did the same. For this reason we have some right to consider ourselves a picked group, a group of those who had the courage to break from the past and brave the dangers and the loneliness of a strange land. What was the object that nerved us, or those who went before us, to this choice? We sought liberty; freedom from oppression, freedom from want, freedom to be ourselves. This we then sought; this we now believe that we are by way of winning. What do we mean when we say that first of all we seek liberty? I often wonder whether we do not rest our hopes too much upon constitutions, upon laws and upon courts. These are false hopes; believe me, these are false hopes. Liberty lies in the hearts of men and women; when it dies there, no constitution, no law, no court can even do much to help it. While it lies there it needs no constitution, no law, no court to save it. And what is this liberty which must lie in the hearts of men and women? It is not the ruthless, the unbridled will; it is not freedom to do as one likes. That is the denial of liberty, and leads straight to its overthrow. A society in which men recognize no check upon their freedom soon becomes a society where freedom is the possession of only a savage few; as we have learned to our sorrow.

What then is the spirit of liberty? I cannot define it; I can only tell you my own faith. The spirit of liberty is the spirit which is not too sure that it is right; the spirit of liberty is the spirit which seeks to understand the mind of other men and women; the spirit of liberty is the spirit which weighs their interests alongside its own without bias; the spirit of liberty remembers that not even a sparrow falls to earth unheeded; the spirit of liberty is the spirit of Him who, near two thousand years ago, taught mankind that lesson it has never learned but never quite forgotten; that there may be a kingdom where the least shall be heard and considered side by side with the greatest. And now in that spirit, that spirit of an America which has never been, and which may never be; nay, which never will be except as the conscience and courage of Americans create it; yet in the spirit of that America which lies hidden in some form in the aspirations of us all; in the spirit of that America for which our young men are at this moment fighting and dying; in that spirit of liberty and of America I ask you to rise and with me pledge our faith in the glorious destiny of our beloved country.

Smith, Margaret Chase. “Remarks to the Senate in Support of a Declaration of Conscience.” (1950)

Mr. President:

I would like to speak briefly and simply about a serious national condition. It is a national feeling of fear and frustration that could result in national suicide and the end of everything that we Americans hold dear. It is a condition that comes from the lack of effective leadership in either the Legislative Branch or the Executive Branch of our Government.

That leadership is so lacking that serious and responsible proposals are being made that national advisory commissions be appointed to provide such critically needed leadership.

I speak as briefly as possible because too much harm has already been done with irresponsible words of bitterness and selfish political opportunism. I speak as briefly as possible because the issue is too great to be obscured by eloquence. I speak simply and briefly in the hope that my words will be taken to heart.

I speak as a Republican. I speak as a woman. I speak as a United States Senator. I speak as an American.

The United States Senate has long enjoyed worldwide respect as the greatest deliberative body in the world. But recently that deliberative character has too often been debased to the level of a forum of hate and character assassination sheltered by the shield of congressional immunity.

It is ironical that we Senators can in debate in the Senate directly or indirectly, by any form of words, impute to any American who is not a Senator any conduct or motive unworthy or unbecoming an American—and without that non-Senator American having any legal redress against us—yet if we say the same thing in the Senate about our colleagues we can be stopped on the grounds of being out of order.

It is strange that we can verbally attack anyone else without restraint and with full protection and yet we hold ourselves above the same type of criticism here on the Senate Floor. Surely the United States Senate is big enough to take self-criticism and self-appraisal. Surely we should be able to take the same kind of character attacks that we “dish out” to outsiders.

I think that it is high time for the United States Senate and its members to do some soul-searching—for us to weigh our consciences—on the manner in which we are performing our duty to the people of America—on the manner in which we are using or abusing our individual powers and privileges.

I think that it is high time that we remembered that we have sworn to uphold and defend the Constitution. I think that it is high time that we remembered that the Constitution, as amended, speaks not only of the freedom of speech but also of trial by jury instead of trial by accusation.

Whether it be a criminal prosecution in court or a character prosecution in the Senate, there is little practical distinction when the life of a person has been ruined.

Those of us who shout the loudest about Americanism in making character assassinations are all too frequently those who, by our own words and acts, ignore some of the basic principles of Americanism:

The right to criticize;

The right to hold unpopular beliefs;

The right to protest;

The right of independent thought.

The exercise of these rights should not cost one single American citizen his reputation or his right to a livelihood nor should he be in danger of losing his reputation or livelihood merely because he happens to know someone who holds unpopular beliefs. Who of us doesn't? Otherwise none of us could call our souls our own. Otherwise thought control would have set in.

The American people are sick and tired of being afraid to speak their minds lest they be politically smeared as "Communists" or "Fascists" by their opponents. Freedom of speech is not what it used to be in America. It has been so abused by some that it is not exercised by others.

The American people are sick and tired of seeing innocent people smeared and guilty people whitewashed. But there have been enough proved cases, such as the Amerasia case, the Hiss case, the Coplon case, the Gold case, to cause the nationwide distrust and strong suspicion that there may be something to the unproved, sensational accusations.

I doubt if the Republican Party could—simply because I don't believe the American people will uphold any political party that puts political exploitation above national interest. Surely we Republicans aren't that desperate for victory.

I don't want to see the Republican Party win that way. While it might be a fleeting victory for the Republican Party, it would be a more lasting defeat for the American people. Surely it would ultimately be suicide for the Republican Party and the two-party system that has protected our American liberties from the dictatorship of a one party system.

As members of the Minority Party, we do not have the primary authority to formulate the policy of our Government. But we do have the responsibility of rendering constructive criticism, of clarifying issues, of allaying fears by acting as responsible citizens.

As a woman, I wonder how the mothers, wives, sisters, and daughters feel about the way in which members of their families have been politically mangled in the Senate debate—and I use the word "debate" advisedly.

As a United States Senator, I am not proud of the way in which the Senate has been made a publicity platform for irresponsible sensationalism. I am not proud of the reckless abandon in which unproved charges have been hurled from the side of the aisle. I am not proud of the obviously staged, undignified countercharges that have been attempted in retaliation from the other side of the aisle.

I don't like the way the Senate has been made a rendezvous for vilification, for selfish political gain at the sacrifice of individual reputations and national unity. I am not proud of the way we smear outsiders from the Floor of the Senate and hide behind the cloak of congressional immunity and still place ourselves beyond criticism on the Floor of the Senate.

As an American, I am shocked at the way Republicans and Democrats alike are playing directly into the Communist design of “confuse, divide, and conquer.” As an American, I don’t want a Democratic Administration “whitewash” or “cover-up” any more than a want a Republican smear or witch hunt.

As an American, I condemn a Republican “Fascist” just as much I condemn a Democratic “Communist.” I condemn a Democrat “Fascist” just as much as I condemn a Republican “Communist.” They are equally dangerous to you and me and to our country. As an American, I want to see our nation recapture the strength and unity it once had when we fought the enemy instead of ourselves.

It is with these thoughts that I have drafted what I call a “Declaration of Conscience.” I am gratified that Senator Tobey, Senator Aiken, Senator Morse, Senator Ives, Senator Thye, and Senator Hendrickson have concurred in that declaration and have authorized me to announce their concurrence.

King, Jr., Martin Luther. “Letter from Birmingham Jail.” *Why We Can’t Wait*. New York: Signet Classics, 2000. (1963)

My Dear Fellow Clergymen:

While confined here in the Birmingham city jail, I came across your recent statement calling my present activities “unwise and untimely.” Seldom do I pause to answer criticism of my work and ideas. If I sought to answer all the criticisms that cross my desk, my secretaries would have little time for anything other than such correspondence in the course of the day, and I would have no time for constructive work. But since I feel that you are men of genuine good will and that your criticisms are sincerely set forth, I want to try to answer your statements in what I hope will be patient and reasonable terms.

I think I should indicate why I am here in Birmingham, since you have been influenced by the view which argues against “outsiders coming in.” I have the honor of serving as president of the Southern Christian Leadership Conference, an organization operating in every southern state, with headquarters in Atlanta, Georgia. We have some eighty-five affiliated organizations across the South, and one of them is the Alabama Christian Movement for Human Rights. Frequently we share staff, educational and financial resources with our affiliates. Several months ago the affiliate here in Birmingham asked us to be on call to engage in a nonviolent direct-action program if such were deemed necessary. We readily consented, and when the hour came we lived up to our promise. So I, along with several members of my staff, am here because I was invited here I am here because I have organizational ties here.

But more basically, I am in Birmingham because injustice is here. Just as the prophets of the eighth century B.C. left their villages and carried their “thus saith the Lord” far beyond the boundaries of their home towns, and just as the Apostle Paul left his village of Tarsus and carried the gospel of Jesus Christ to the far corners of the Greco-Roman world, so am I compelled to carry the gospel of freedom beyond my own home town. Like Paul, I must constantly respond to the Macedonian call for aid.

Moreover, I am cognizant of the interrelatedness of all communities and states. I cannot sit idly by in Atlanta and not be concerned about what happens in Birmingham. Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly. Never again can we afford to live with the narrow, provincial “outside agitator” idea. Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds.

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King, Jr., Martin Luther. "I Have a Dream: Address Delivered at the March on Washington, D.C., for Civil Rights on August 28, 1963." (1963)

**Angelou, Maya. *I Know Why the Caged Bird Sings*. New York: Random House, 1970. (1969)
From Chapter 14**

She said she was going to give me some books and that I not only must read them, I must read them aloud. She suggested that I try to make a sentence sound in as many different ways as possible.

"I'll accept no excuse if you return a book to me that has been badly handled." My imagination boggled at the punishment I would deserve if in fact I did abuse a book of Mrs. Flowers'. Death would be too kind and brief.

The odors in the house surprised me. Somehow I had never connected Mrs. Flowers with food or eating or any other common experience of common people. There must have been an outhouse, too, but my mind never recorded it.

The sweet scent of vanilla had met us as she opened the door.

"I made tea cookies this morning. You see, I had planned to invite you for cookies and lemonade so we could have this little chat. The lemonade is in the icebox."

It followed that Mrs. Flowers would have ice on an ordinary day, when most families in our town bought ice late on Saturdays only a few times during the summer to be used in the wooden ice-cream freezers.

She took the bags from me and disappeared through the kitchen door. I looked around the room that I had never in my wildest fantasies imagined I would see. Brownd photographs leered or threatened from the walls and the white, freshly done curtains pushed against themselves and against the wind. I wanted to gobble up the room entire and take it to Bailey, who would help me analyze and enjoy it.

Wiesel, Elie. "Hope, Despair and Memory." *Nobel Lectures in Peace 1981–1990*. Singapore: World Scientific, 1997. (1986)

It is with a profound sense of humility that I accept the honor - the highest there is - that you have chosen to bestow upon me. I know your choice transcends my person.

Do I have the right to represent the multitudes who have perished? Do I have the right to accept this great honor on their behalf? I do not. No one may speak for the dead, no one may interpret their mutilated dreams and visions. And yet, I sense their presence. I always do - and at this moment more than ever. The presence of my parents, that of my little sister. The presence of my teachers, my friends, my companions...

This honor belongs to all the survivors and their children and, through us to the Jewish people with whose destiny I have always identified.

I remember: it happened yesterday, or eternities ago. A young Jewish boy discovered the Kingdom of Night. I remember his bewilderment, I remember his anguish. It all happened so fast. The ghetto. The deportation. The sealed cattle car. The fiery altar upon which the history of our people and the future of

mankind were meant to be sacrificed.

I remember he asked his father: “Can this be true? This is the twentieth century, not the Middle Ages. Who would allow such crimes to be committed? How could the world remain silent?”

And now the boy is turning to me. “Tell me,” he asks, “what have you done with my future, what have you done with your life?” And I tell him that I have tried. That I have tried to keep memory alive, that I have tried to fight those who would forget. Because if we forget, we are guilty, we are accomplices.

And then I explain to him how naïve we were, that the world did know and remained silent. And that is why I swore never to be silent whenever wherever human beings endure suffering and humiliation. We must take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented. Sometimes we must interfere. When human lives are endangered, when human dignity is in jeopardy, national borders and sensitivities become irrelevant. Wherever men and women are persecuted because of their race, religion, or political views, that place must—at that moment—become the center of the universe.

**Reagan, Ronald. “Speech at Moscow State University.” *The American Reader: Words that Moved a Nation, 2nd Edition*. Edited by Diane Ravitch. New York: HarperCollins, 2000. (1988)
From “Ronald Reagan: Speech at Moscow State University”**

But progress is not foreordained. The key is freedom—freedom of thought, freedom of information, freedom of communication. The renowned scientist, scholar, and founding father of this university, Mikhail Lomonosov, knew that. “It is common knowledge,” he said, “that the achievements of science are considerable and rapid, particularly once the yoke of slavery is cast off and replaced by the freedom of philosophy.” [...]

The explorers of the modern era are the entrepreneurs, men with vision, with the courage to take risks and faith enough to brave the unknown. These entrepreneurs and their small enterprises are responsible for almost all the economic growth in the United States. They are the prime movers of the technological revolution. In fact, one of the largest personal computer firms in the United States was started by two college students, no older than you, in the garage behind their home. Some people, even in my own country, look at the riot of experiment that is the free market and see only waste. What of all the entrepreneurs that fail? Well, many do, particularly the successful ones; often several times. And if you ask them the secret of their success, they’ll tell you it’s all that they learned in their struggles along the way; yes, it’s what they learned from failing. Like an athlete in competition or a scholar in pursuit of the truth, experience is the greatest teacher. [...]

We Americans make no secret of our belief in freedom. In fact, it’s something of a national pastime. Every 4 years the American people choose a new President, and 1988 is one of those years. At one point there were 13 major candidates running in the two major parties, not to mention all the others, including the Socialist and Libertarian candidates—all trying to get my job.

About 1,000 local television stations, 8,500 radio stations, and 1,700 daily newspapers—each one an independent, private enterprise, fiercely independent of the Government—report on the candidates, grill them in interviews, and bring them together for debates. In the end, the people vote; they decide who will be the next President.

But freedom doesn't begin or end with elections. Go to any American town, to take just an example, and you'll see dozens of churches, representing many different beliefs—in many places, synagogues and mosques—and you'll see families of every conceivable nationality worshiping together. Go into any schoolroom, and there you will see children being taught the Declaration of Independence, that they are endowed by their Creator with certain unalienable rights—among them life, liberty, and the pursuit of happiness—that no government can justly deny; the guarantees in their Constitution for freedom of speech, freedom of assembly, and freedom of religion.

Go into any courtroom, and there will preside an independent judge, beholden to no government power. There every defendant has the right to a trial by a jury of his peers, usually 12 men and women—common citizens; they are the ones, the only ones, who weigh the evidence and decide on guilt or innocence. In that court, the accused is innocent until proven guilty, and the word of a policeman or any official has no greater legal standing than the word of the accused.

Go to any university campus, and there you'll find an open, sometimes heated discussion of the problems in American society and what can be done to correct them. Turn on the television, and you'll see the legislature conducting the business of government right there before the camera, debating and voting on the legislation that will become the law of the land. March in any demonstration, and there are many of them; the people's right of assembly is guaranteed in the Constitution and protected by the police. Go into any union hall, where the members know their right to strike is protected by law.

But freedom is more even than this. Freedom is the right to question and change the established way of doing things. It is the continuing revolution of the marketplace. It is the understanding that allows us to recognize shortcomings and seek solutions. It is the right to put forth an idea, scoffed at by the experts, and watch it catch fire among the people. It is the right to dream—to follow your dream or stick to your conscience, even if you're the only one in a sea of doubters. Freedom is the recognition that no single person, no single authority or government has a monopoly on the truth, but that every individual life is infinitely precious, that every one of us put on this world has been put there for a reason and has something to offer.

Quindlen, Anna. "A Quilt of a Country." *Newsweek* September 27, 2001. (2001)

America is an improbable idea. A mongrel nation built of ever-changing disparate parts, it is held together by a notion, the notion that all men are created equal, though everyone knows that most men consider themselves better than someone. "Of all the nations in the world, the United States was built in nobody's image," the historian Daniel Boorstin wrote. That's because it was built of bits and pieces that seem discordant, like the crazy quilts that have been one of its great folk-art forms, velvet and calico and checks and brocades. Out of many, one. That is the ideal.

Sample Performance Tasks for Informational Texts: English Language Arts

- Students compare George Washington's Farewell Address to other foreign policy statements, such as the Monroe Doctrine, and *analyze* how both texts *address similar themes and concepts* regarding "entangling alliances." [RI.9–10.9]
- Students *analyze how* Abraham Lincoln in his "Second Inaugural Address" *unfolds* his examination of the *ideas* that led to the Civil War, paying particular attention to *the order in*

which the points are made, how Lincoln introduces and develops his points, and the connections that are drawn between them. [RI.9–10.3]

- Students *evaluate the argument and specific claims* about the “spirit of liberty” in Learned Hand’s “I Am an American Day Address,” *assessing the relevance and sufficiency of the evidence and the validity of his reasoning.* [RI.9–10.8]
- Students *determine the purpose and point of view* in Martin Luther King, Jr.’s, “I Have a Dream” speech *and analyze how King uses rhetoric to advance his position.* [RI.9–10.6]

Informational Texts: History/Social Studies

Brown, Dee. *Bury My Heart at Wounded Knee: An Indian History of the American West*. New York: Holt Rinehart Winston, 1970. (1970)
From Chapter 1: “Their Manners Are Decorous and Praiseworthy”

The decade following establishment of the “permanent Indian frontier” was a bad time for the eastern tribes. The great Cherokee nation had survived more than a hundred years of the white man’s wars, diseases, and whiskey, but now it was to be blotted out. Because the Cherokees numbered several thousands, their removal to the West was planned to be in gradual stages, but the discovery of Appalachian gold within their territory brought on a clamor for their immediate wholesale exodus. During the autumn of 1838, General Winfield Scott’s soldiers rounded them up and concentrated them into camps. (A few hundred escaped to the Smoky Mountains and many years later were given a small reservation in North Carolina.) From the prison camps they were started westward to Indian Territory. On the long winter trek, one of every four Cherokees died from the cold, hunger, or disease. They called the march their “trail of tears.” The Choctaws, Chickasaws, Creeks, and Seminoles also gave up their homelands in the South. In the North, surviving remnants of the Shawnees, Miamis, Ottawas, Hurons, Delawares, and many other once mighty tribes walked or traveled by horseback and wagon beyond the Mississippi, carrying their shabby goods, their rusty farming tools, and bags of seed corn. All of them arrived as refugees, poor relations, in the country of the proud and free Plains Indians.

Scarcely were the refugees settled behind the security of the “permanent Indian frontier” when soldiers began marching westward through Indian country. The white men of the United States—who talked so much of peace but rarely seemed to practice it—were marching to war with the white men who had conquered the Indians of Mexico. When the war with Mexico ended in 1847, the United States took possession of a vast expanse of territory reaching from Texas to California. All of it was west of the “permanent Indian frontier.”

Connell, Evan S. *Son of the Morning Star: Custer and the Little Bighorn*. New York: Harper Perennial, 1985. (1984)

Sitting Bull. Sitting Bull.

In English this name sounds a little absurd, and to whites of the nineteenth century it was still more so; they alluded to him as Slightly Recumbent Gentleman Cow.

Exact Translation from the Sioux is impossible, but his name may be better understood if one realizes how plains Indians respected and honored the bull buffalo. Whites considered this animal to be exceptionally stupid. Col. Dodge states without equivocation that the buffalo is the dullest creature of which he has any knowledge. A herd of buffalo would graze complacently while every member was shot down. He himself shot two cows and thirteen calves while the survivors grazed and watched. He and others in his party had to shout and wave their hats to drive the herd away so the dead animals could be butchered.

Indians, however, regarded buffalo as the wisest and most powerful of creatures, nearest to the omnipresent Spirit. Furthermore if one says in English that somebody is sitting it means he is seated, balanced on the haunches; but the Sioux expression has an additional sense, not equivalent to but approximating the English words *situate* and *locate* and *reside*.

Thus from an Indian point of view, the name Sitting Bull signified a wise and powerful being who had taken up residence among them.

As a boy, he was called Slow, Hunkesni, because of his deliberate manner, and it has been alleged that his parents thought him ordinary, perhaps even a bit slow in the head. Most biographies state that he was known also as Jumping Badger; but Stanley Vestal, after talking to many Indians who knew his, said that none of them nor any member of Sitting Bull's family could remember his being called Jumping Badger. In any event, Slow he was called, and Slow would suffice until he distinguished himself.

**Gombrich, E. H. *The Story of Art, 16th Edition*. London: Phaidon, 1995. (1995)
From Chapter 27: "Experimental Art: The First Half of the Twentieth Century"**

In one of his letters to a young painter, Cézanne had advised him to look at nature in terms of spheres, cones and cylinders. He presumably meant that he should always keep these basic solid shapes in mind when organizing his pictures. But Picasso and his friends decided to take this advice literally. I suppose that they reasoned somewhat like this: 'We have long given up claiming that we represent things as they appear to our eyes. That was a will-o'-the-wisp which it is useless to pursue. We do not want to fix on the canvas the imaginary impression of a fleeting moment. Let us follow Cézanne's example, and build up the picture of our motifs as solidly and enduringly as we can. Why not be consistent and accept the fact that our real aim is rather to construct something, rather than to copy something? If we think of an object, let us say a violin, it does not appear before the eye of our mind the way it would appear before our bodily eyes. We can, and in fact do, think of its various aspects at the same time. Some of them stand out so clearly that we feel we can touch them and handle them; others are somehow blurred. And this strange medley of images represents more of the "real" violin than any single snapshot or meticulous painting could ever contain.' This, I suppose, was the reasoning which led to such paintings as Picasso's still life of a violin, *figure 374*. In some respects, it represents a return to what we have called Egyptian principles, in which an object was drawn from the angle from which its characteristic form came out most clearly.

[Figure 374]
Pablo Picasso, *Violin and Grapes, 1912*
Oil on canvas, 50.6 x 61 cm, 20 x 24 in;
The Museum of Modern Art, New York
Mrs. David M. Levy Bequest

Kurlansky, Mark. *Cod: A Biography of the Fish That Changed the World*. New York: Walker, 1997. (1997)

From Chapter 1: “The Race to Codlandia”

A medieval fisherman is said to have hauled up a three-foot-long cod, which was common enough at the time. And the fact that the cod could talk was not especially surprising. But what *was* astonishing was that it spoke an unknown language. It spoke Basque.

This Basque folktale shows not only the Basque attachment to their orphan language, indecipherable to the rest of the world, but also their tie to the Atlantic cod, *Gadus morhua*, a fish that has never been found in Basque or even Spanish waters.

The Basques are enigmatic. They have lived in what is now the northwest corner of Spain and a nick of the French southwest for longer than history records, and not only is the origin of their language unknown, but also the origin of the people themselves remains a mystery also. According to one theory, these rosy-cheeked, dark-haired, long-nosed people were the original Iberians, driven by invaders to this mountainous corner between the Pyrenees, the Cantabrian Sierra, and the Bay of Biscay. Or they may be indigenous to this area.

They graze sheep on impossibly steep, green slopes of mountains that are thrilling in their rare, rugged beauty. They sing their own songs and write their own literature in their own language, Euskera. Possibly Europe’s oldest living language, Euskera is one of only four European languages—along with Estonian, Finnish, and Hungarian—not in the Indo-European family. They also have their own sports, most notably jai alai, and even their own hat, the Basque beret, which is bigger than any other beret.

Haskins, Jim. *Black, Blue and Gray: African Americans in the Civil War*. New York: Simon & Schuster, 1998. (1998)

From “Introduction: A ‘White Man’s War?’”

In 1775 the first shots were fired in the war between the thirteen American colonies and Great Britain that ended in a victory for the colonists and the founding of a new nation, the United States of America. Only eighty-five years later, in 1861, the first shots were fired in a different war—a war between the states that became known as the Civil War. It was a war fought between the Confederate States of America and the states that remained in the Union—each side representing a distinct economy, labor system, and philosophy of government. The southern states that formed the Confederacy had agricultural economies that depended on a slave workforce and believed that any rights not granted to the federal government by the United States Constitution belonged to the states. The northern states were undergoing rapid industrialization, which depended on wage labor, and while northerners disagreed among themselves about slavery, most believed it represented a direct challenge to their own rights and freedoms. Most also believed that a strong federal government, with the ability to legislate behavior in areas not specifically set forth in the Constitution, was key to the growth and strength of the American republic. It was inevitable that these two very distinct societies would clash. For the Confederates, nicknamed Rebels, the Civil War was a new war of Independence. For the Unionists, nicknamed Yankees, it was a war to preserve the Union that had been so dearly won in the American Revolution.

In the eyes of the four and an half million African Americans, enslaved and free, it was a war about slavery; and they wanted to be part of the fight. But many northern whites did not want blacks to serve in the northern military. They called it a “white man’s war” and said that slavery was not the main point of the conflict. At first, northern generals actually sent escaped slaves back to their southern masters. Eventually, the Union did accept blacks into its army and navy.

A total of 178,895 black men served in 120 infantry regiments, twelve heavy artillery regiments, ten light artillery batteries, and seven cavalry regiments. Black soldiers constituted twelve percent of the North’s fighting forces, and they suffered a disproportionate number of casualties.

**Dash, Joan. *The Longitude Prize*. New York: Farrar, Straus and Giroux, 2000. (2000)
From Chapter 1: “A Most Terrible Sea”**

At six in the morning I was awaked by a great shock, and a confused noise of the men on deck. I ran up, thinking some ship had run foul of us, for by my own reckoning, and that of every other person in the ship, we were at least thirty-five leagues distant from land; but, before I could reach the quarter-deck, the ship gave a great stroke upon the ground, and the sea broke over her. Just after this I could perceive the land, rocky, rugged and uneven, about two cables’ length from us...the masts soon went overboard, carrying some men with them...notwithstanding a most terrible sea, one of the [lifeboats] was launched, and eight of the best men jumped into her; but she had scarcely got to the ship’s stern when she was hurled to the bottom, and every soul in her perished. The rest of the boats were soon washed to pieces on the deck. We then made a raft...and waited with resignation for Providence to assist us.

—From an account of the wreck of HMS *Litchfield* off the coast of North Africa, 1758

The *Litchfield* came to grief because no one aboard knew where they were. As the narrator tells us, by his own reckoning and that of everyone else they were supposed to be thirty-five leagues, about a hundred miles, from land. The word “reckoning” was short for “dead reckoning”—the system used by ships at sea to keep track of their position, meaning their longitude and latitude. It was an intricate system, a craft, and like every other craft involved the mastery of certain tools, in this case such instruments as compass, hourglass, and quadrant. It was an art as well.

Latitude, the north-south position, had always been the navigator’s faithful guide. Even in ancient times, a Greek or Roman sailor could tell how far north of the equator he was by observing the North Star’s height above the horizon, or the sun’s at noon. This could be done without instruments, trusting in experience and the naked eye, although it is believed that an ancestor of the quadrant called the astrolabe—“star-measurer”—was known to the ancients, and used by them to measure the angular height of the sun or a star above the horizon.

Phoenicians, Greeks, and Romans tended to sail along the coasts and were rarely out of sight of land. As later navigators left the safety of the Mediterranean to plunge into the vast Atlantic—far from shore, and from the shorebirds that led them to it—they still had the sun and the North Star. And these enabled them to follow imagined parallel lines of latitude that circle the globe. Following a line of latitude—“sailing the parallel”—kept a ship on a steady east-west course. Christopher Columbus, who sailed the parallel in 1492, held his ships on such a safe course, west and west again, straight on toward

Asia. When they came across an island off the coast of what would later be called America, Columbus compelled his crew to sign an affidavit stating that this island was no island but mainland Asia.

**Thompson, Wendy. *The Illustrated Book of Great Composers*. London: Anness, 2004. (2004)
From “Composition through the Ages”**

Music as a Language Music as a language is the most mysterious of all art forms. People who can easily come to terms with a work of literature or a painting are still often baffled by the process by which a piece of music – appearing in material form as notation – must then be translated back into sound through the medium of a third party – the performer. Unlike a painting, a musical composition cannot be owned (except by its creator); and although a score may be published, like a book, it may remain incomprehensible to the general public until it is performed. Although a piece may be played thousands of times each repetition is entirely individual, and interpretations by different players may vary widely.

Origins of musical notation The earliest musical compositions were circumscribed by the range of the human voice. People from all cultures have always sung, or used primitive instruments to make sounds. Notation, or the writing down of music, developed to enable performers to remember what they had improvised, to preserve what they had created, and to facilitate interaction between more than one performer. Musical notation, like language, has ancient origins, dating back to the Middle East in the third millennium BC. The ancient Greeks appear to have been the first to try to represent variations of musical pitch through the medium of the alphabet, and successive civilizations all over the world attempted to formulate similar systems of recognizable musical notation.

Neumatic notation The earliest surviving Western European notational system was called “neumatic notation”—a system of symbols which attempted to portray the rise and fall of a melodic line. These date back to the 9th century AD, and were associated with the performance of sacred music particularly plainsong—in monastic institutions. Several early manuscript sources contain sacred texts with accompanying notation, although there was no standard system. The first appearance of staff notation, in which pitch was indicated by noteheads on or between lines with a symbol called a clef at the beginning to fix the pitch of one note, was in the 9th century French treatise *Musica enchiriadis*. At the same time music for instruments (particularly organ and lute) was beginning to be written down in diagrammatic form known as tablature, which indicated the positions of the player’s fingers.

**Mann, Charles C. *Before Columbus: The Americas of 1491*. New York: Atheneum, 2009. (2009)
From Chapter 2**

If you asked modern scientists to name the world’s greatest achievements in genetic engineering, you might be surprised by one of their low-tech answers: maize.

Scientists know that maize, called “corn” in the United States, was created more than 6,000 years ago. Although exactly how this well-know plant was invented is still a mystery, they do know where it was invented—in the narrow “waist” of southern Mexico. This jumble of mountains, beaches, wet tropical forests, and dry plains is the most ecologically diverse part of Mesoamerica. Today it is the home of more than a dozen different Indian groups, but the human history of these hills and valleys stretches far into the past.

From Hunting to Gathering to Farming

About 11,500 years ago a group of Paleoindians was living in caves in what is now the Mexican state of Puebla. These people were hunters, but they did not bring down mastodons and mammoths. Those huge species were already extinct. Now and then they even feasted on giant turtles (which were probably a lot easier to catch than the fast-moving deer and rabbits.)

Over the next 2,000 years, though, game animals grew scarce. Maybe the people of the area had been too successful at hunting. Maybe, as the climate grew slowly hotter and drier, the grasslands where the animals lived shrank, and so the animal populations shrank, as well. Perhaps the situation was a combination of these two reasons. Whatever the explanation, hunters of Puebla and the neighboring state of Oaxaca turned to plants for more of their food.

Informational Texts: Science, Mathematics, and Technical Subjects

Euclid. *Elements*. Translated by Richard Fitzpatrick. Austin: Richard Fitzpatrick, 2005. (300 BCE)
From *Elements*, Book 1

Definitions

1. A point is that of which there is no part.
2. And a line is a length without breadth.
3. And the extremities of a line are points.
4. A straight-line is whatever lies evenly with points upon itself.
5. And a surface is that which has length and breadth alone.
6. And the extremities of a surface are lines.
7. A plane surface is whatever lies evenly with straight-lines upon itself.
8. And a plane angle is the inclination of the lines, when two lines in a plane meet one another, and are not laid down straight-on with respect to one another.
9. And when the lines containing the angle are straight then the angle is called rectilinear.
10. And when a straight-line stood upon (another) straight-line makes adjacent angles (which are) equal to one another, each of the equal angles is a right-angle, and the former straight-line is called perpendicular to that upon which it stands.
11. An obtuse angle is greater than a right-angle.
12. And an acute angle is less than a right-angle.
13. A boundary is that which is the extremity of something.
14. A figure is that which is contained by some boundary or boundaries.

15. A circle is a plane figure contained by a single line [which is called a circumference], (such that) all of the straight-lines radiating towards [the circumference] from a single point lying inside the figure are equal to one another.
16. And the point is called the center of the circle.
17. And a diameter of the circle is any straight-line, being drawn through the center, which is brought to an end in each direction by the circumference of the circle. And any such (straight-line) cuts the circle in half.
18. And a semi-circle is the figure contained by the diameter and the circumference it cuts off. And the center of the semi-circle is the same (point) as the (center of) the circle.
19. Rectilinear figures are those figures contained by straight-lines: trilateral figures being contained by three straight-lines, quadrilateral by four, and multilateral by more than four.
20. And of the trilateral figures: an equilateral triangle is that having three equal sides, an isosceles (triangle) that having only two equal sides, and a scalene (triangle) that having three unequal sides.
21. And further of the trilateral figures: a right-angled triangle is that having a right-angle, an obtuse-angled (triangle) that having an obtuse angle, and an acute-angled (triangle) that having three acute angles.
22. And of the quadrilateral figures: a square is that which is right-angled and equilateral, a rectangle that which is right-angled but not equilateral, a rhombus that which is equilateral but not right-angled, and a rhomboid that having opposite sides and angles equal to one another which is neither right-angled nor equilateral. And let quadrilateral figures besides these be called trapezia.
23. Parallel lines are straight-lines which, being in the same plane, and being produced to infinity in each direction, meet with one another in neither (of these directions).

Postulates

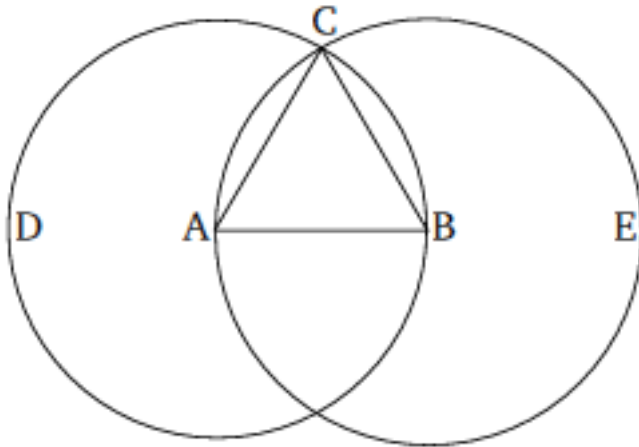
1. Let it have been postulated to draw a straight-line from any point to any point.
2. And to produce a finite straight-line continuously in a straight-line.
3. And to draw a circle with any center and radius.
4. And that all right-angles are equal to one another.
5. And that if a straight-line falling across two (other) straight-lines makes internal angles on the same side (of itself) less than two right-angles, being produced to infinity, the two (other) straight-lines meet on that side (of the original straight-line) that the (internal angles) are less than two right-angles (and do not meet on the other side).

Common Notions

1. Things equal to the same thing are also equal to one another.
2. And if equal things are added to equal things then the wholes are equal.

3. And if equal things are subtracted from equal things then the remainders are equal.
4. And things coinciding with one another are equal to one another.
5. And the whole [is] greater than the part.

Proposition 1



To construct an equilateral triangle on a given finite straight-line.

Let AB be the given finite straight-line.

So it is required to construct an equilateral triangle on the straight-line AB .

Let the circle BCD with center A and radius AB have been drawn [Post. 3], and again let the circle ACE with center B and radius BA have been drawn [Post. 3]. And let the straight-lines CA and CB have been joined from the point C , where the circles cut one another, to the points A and B (respectively) [Post. 1].

And since the point A is the center of the circle CDB , AC is equal to AB [Def. 1.15]. Again, since the point B is the center of the circle CAE , BC is equal to BA [Def. 1.15]. But CA was also shown to be equal to AB . Thus, CA and CB are each equal to AB . But things equal to the same thing are also equal to one another [C.N.1]. Thus, CA is also equal to CB . Thus, the three (straight-lines) CA , AB , and BC are equal to one another.

Thus, the triangle ABC is equilateral, and has been constructed on the given finite straight-line AB . (Which is) the very thing it was required to do.

Media Text

Translator Robert Fitzpatrick's complete version of Euclid's *Elements of Geometry*, in bookmarked PDF form, with side-by-side Greek and English text:

<http://farside.ph.utexas.edu/euclid/Elements.pdf>

Cannon, Annie J. “Classifying the Stars.” *The Universe of Stars*. Edited by Harlow Shapeley and Cecilia H. Payne. Cambridge, Mass.: Harvard Observatory, 1926. (1926)

Sunlight and starlight are composed of waves of various lengths, which the eye, even aided by a telescope, is unable to separate. We must use more than a telescope. In order to sort out the component colors, the light must be dispersed by a prism, or split up by some other means. For instance, sunbeams passing through rain drops, are transformed into the myriad-tinted rainbow. The familiar rainbow spanning the sky is Nature’s most glorious demonstration that light is composed of many colors.

The very beginning of our knowledge of the nature of a star dates back to 1672, when Isaac Newton gave to the world the results of his experiments on passing sunlight through a prism. To describe the beautiful band of rainbow tints, produced when sunlight was dispersed by his three-cornered piece of glass, he took from the Latin the word *spectrum*, meaning an appearance. The rainbow is the spectrum of the Sun.

[...]

In 1814, more than a century after Newton, the spectrum of the Sun was obtained in such purity that an amazing detail was seen and studied by the German optician, Fraunhofer. He saw that the multiple spectral tings, ranging from delicate violet to deep red, were crossed by hundreds of fine dark lines. In other words, there were narrow gaps in the spectrum where certain shades were wholly blotted out. We must remember that the word spectrum is applied not only to sunlight, but also to the light of any glowing substance when its rays are sorted out by a prism or a grating.

Bronowski, Jacob, and Millicent Selsam. *Biography of an Atom*. New York: Harper, 1965. (1965)

The birth began in a young star. A young star is a mass of hydrogen nuclei. Because the star is hot (about thirteen million degrees at the center), the nuclei cannot hold on to their electrons. The electrons wander around. The nuclei of hydrogen—that is, the protons—are moving about very fast too. From time to time one proton runs headlong into another. When this happens, one of the protons loses its electric charge and changes into a neutron. The pair then cling together as a single nucleus of heavy hydrogen. This nucleus will in time capture another proton. Now there is a nucleus with two protons and one neutron, called light helium. When two of these nuclei smash into each other, two protons are expelled in the process. This creates a nucleus of helium with two protons and two neutrons.

This is the fundamental process of *fusion* by which the primitive hydrogen of the universe is built up into a new basic material, helium. In this process, energy is given off in the form of heat and light that make the stars shine. It is the first stage in the birth of the heavier atoms.

Walker, Jearl. "Amusement Park Physics." *Roundabout: Readings from the Amateur Scientist in Scientific American*. New York: Scientific American, 1985. (1985)

From "Amusement Park Physics: Thinking About Physics While Scared to Death (on a Falling Roller Coaster)"

The rides in an amusement park not only are fun but also demonstrate principles of physics. Among them are rotational dynamics and energy conversion. I have been exploring the rides at Geauga Lake Amusement Park near Cleveland and have found that nearly every ride offers a memorable lesson.

To me the scariest rides at the park are the roller coasters. The Big Dipper is similar to many of the roller coasters that have thrilled passengers for most of this century. The cars are pulled by chain to the top of the highest hill along the track, Released from the chain as the front of the car begins its descent, the unpowered cars have almost no speed and only a small acceleration. As more cars get onto the downward slope the acceleration increases. It peaks when all the cars are headed downward. The peak value is the product of the acceleration generated by gravity and the sine of the slope of the track. A steeper descent generates a greater acceleration, but packing the coaster with heavier passengers does not.

When the coaster reaches the bottom of the valley and starts up the next hill, there is an instant when the cars are symmetrically distributed in the valley. The acceleration is zero. As more cars ascend the coaster begins to slow, reaching its lowest speed just as it is symmetrically positioned at the top of the hill.

A roller coaster functions by means of transfers of energy. When the chain hauls the cars to the top of the first hill, it does work on the cars, endowing them with gravitational potential energy, the energy of a body in a gravitational field with respect to the distance of the body from some reference level such as the ground. As the cars descend into the first valley, much of the stored energy is transferred into kinetic energy, the energy of motion.

Preston, Richard. *The Hot Zone: A Terrifying True Story*. New York: Anchor, 1995. (1995)

From "Something in the Forest"

1980 New Year's Day

Charles Monet was a loner. He was a Frenchman who lived by himself in a little wooden bungalow on the private lands of the Nzoia Sugar Factory, a plantation in western Kenya that spread along the Nzoia River within sight of Mount Elgon, a huge, solitary, extinct volcano that rises to a height of fourteen thousand feet near the edge of the Rift Valley. Monet's history is a little obscure. As with so many expatriates who end up in Africa, it is not clear what brought him there. Perhaps he had been in some kind of trouble in France. Or perhaps he had been drawn to Kenya by the beauty of the country. He was an amateur naturalist, fond of birds and animals but not of humanity in general. He was fifty-six years old, of medium height and medium build with smooth, straight brown hair; a good-looking man. It seems that his only close friends were women who lived in towns around the mountain, yet even they could not recall much about him for the doctors who investigated his death. His job was to take care of the sugar factory's water-pumping machinery, which drew water from the Nzoia River and delivered it to many miles of sugar-cane fields. They say that he spent most of his day inside the pump house by the river as if it pleased him to watch and listen to the machines doing their work.

**Devlin, Keith. *Life by the Numbers*. New York: John Wiley & Sons, 1999. (1999)
From Chapter 3: “Patterns of Nature”**

Though animals come in many shapes and sizes, there are definite limits on the possible size of an animal of a particular shape. King Kong simply could not exist, for instance. As Labarbara has calculated, if you were to take a gorilla and blow it up to the size of King Kong, its weight would increase by more than 14,000 times but the size of its bones would increase by only a few hundred times. Kong’s bones would simply not be able to support his body. He would collapse under his own weight!

And the same is true for all those giant locusts, giant ants, and the like. Imagining giants—giant people, giant animals, or giant insects—might prove the basis for an entertaining story, but the rules of science say that giants could not happen. You can’t have a giant anything. If you want to change size, you have to change to overall design.

The reason is quite simple. Suppose you double the height (or length) of any creature, say, a gorilla. The weight will increase 8 times (i.e., 2 cubed), but the cross section of the bones will increase only fourfold (2 squared). Or, if you increase the height of the gorilla 10 times, the weight will increase, 1,000 times (10 cubed), but the cross-sectional area of the bones will increase only 100 times (10 squared). In general, when you increase the height by a certain factor, the weight will increase by the cube of that factor but the cross section of the bone will increase only by the square of that factor.

Hoose, Phillip. *The Race to Save Lord God Bird*. New York: Farrar, Straus and Giroux, 2004. (2004)

Hakim, Joy. *The Story of Science: Newton at the Center*. Washington, D.C.: Smithsonian Books, 2005. (2005)

Probability, a branch of mathematics, began with gambling. Pierre de Fermat (of the famous Last Theorem), Blaise Pascal, and the Bernoullis wanted to know the mathematical odds of winning at the card table. Probability didn’t tell them for certain that they would or wouldn’t draw an ace; it just told them how likely it was. A deck of 52 cards has 4 aces, so the odds of the first drawn card being an ace are 4 in 52 (or 1 in 13).

If 20 cards have been played and not an ace among them, those odds improve to 4 in 32 (1 in 8). Always keep in mind that probability is about the likelihood of outcomes, not the certainty. If there are only 4 cards left in the deck, and no aces have been played, you can predict with certainty that the next card will be an ace—but you’re not using probability; you’re using fact. Probability is central to the physics that deals with the complex world inside atoms. We can’t determine the action of an individual particle, but with a large number of atoms, predictions based on probability become very accurate.

**Nicastro, Nicholas. *Circumference: Eratosthenes and the Ancient Quest to Measure the Globe*. New York: St. Martin’s Press, 2008. (2008)
From “The Astrolabe”**

The astrolabe (in Greek, “star reckoner”) is a manual computing and observation device with myriad uses in astronomy, time keeping, surveying, navigation, and astrology. The principles behind the most common variety, the *planispheric* astrolabe, were first laid down in antiquity by the Greeks, who

pioneered the notion of projecting three-dimensional images on flat surfaces. The device reached a high degree of refinement in the medieval Islamic world, where it was invaluable for determining prayer times and the direction of Mecca from anywhere in the Muslim world. The astrolabe was introduced to Europe by the eleventh century, where it saw wide use until the Renaissance.

The fundamental innovation underlying the astrolabe was the projection of an image of the sky (usually the northern hemisphere, centered on Polaris) on a plane corresponding to the earth's equator. This image, which was typically etched on a brass plate, was inserted into a round frame (the *mater*) whose circumference was marked in degrees or hours. Over the plate was fitted a lattice-work disk, the *rete*, with pointers to indicate the positions of major stars. A metal hand, similar to those on a clock, was hinged with the *rete* at the center of the instrument, as was a sighting vane (the *alidade*) for determining the angular height of the stars or other features, such as mountaintops. The entire device was usually not more than six to eight inches in diameter and half an inch thick.

One common use of the astrolabe was to determine the time of day, even after dark.

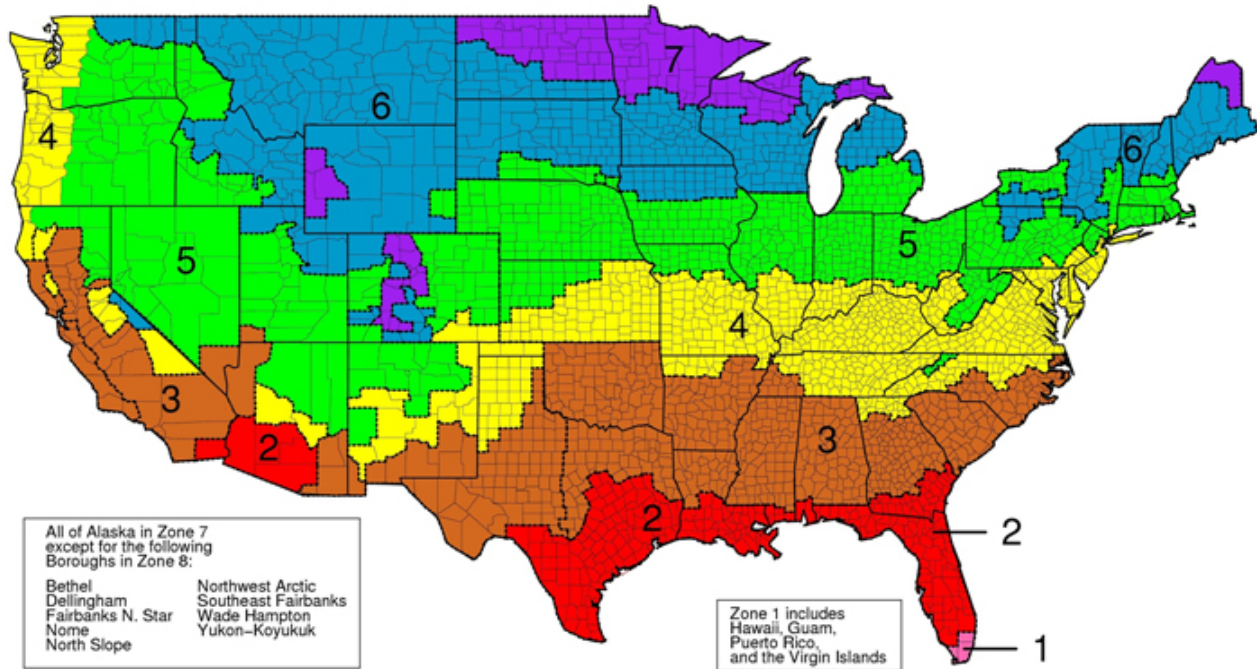
Other uses included determination of sunrise, and sunset times for any date past or future, predicting eclipses, finding important stars or constellations, and measuring the height of earthbound objects and the circumference of the earth. For this and other reasons, the astrolabe has been called "the world's first personal computer."

U.S. Environmental Protection Agency/U.S. Department of Energy. *Recommended Levels of Insulation*. http://www.energystar.gov/index.cfm?c=home_sealing.hm_improvement_insulation_table 2010. (2010)

Recommended Levels of Insulation

Insulation levels are specified by R-Value. R-Value is a measure of insulation's ability to resist heat traveling through it. The higher the R-Value the better the thermal performance of the insulation. The table below shows what levels of insulation are cost-effective for different climates and locations in the home.

Recommended insulation levels for retrofitting existing wood-framed buildings



Zone	Add Insulation to Attic		Floor
	Uninsulated Attic	Existing 3–4 Inches of Insulation	
1	R30 to R49	R25 to R30	R13
2	R30 to R60	R25 to R38	R13 to R19
3	R30 to R60	R25 to R38	R19 to R25
4	R38 to R60	R38	R25 to R30
5 to 8	R49 to R60	R38 to R49	R25 to R30

Wall Insulation: Whenever exterior siding is removed on an

Uninsulated wood-frame wall:

- Drill holes in the sheathing and blow insulation into the empty wall cavity before installing the new siding, and
- Zones 3–4: Add R5 insulative wall sheathing beneath the new siding
- Zones 5–8: Add R5 to R6 insulative wall sheathing beneath the new siding.
-

Insulated wood-frame wall:

- For Zones 4 to 8: Add R5 insulative sheathing before installing the new siding.

Sample Performance Tasks for Informational Texts: History/Social Studies & Science, Mathematics, and Technical Subjects

- Students *compare* the similarities and differences in *point of view* in works by Dee Brown and Evan Connell regarding the Battle of Little Bighorn, analyzing *how* the authors *treat the same* event and *which details they include and emphasize in their respective accounts*. [RH.9–10.6]
- Students analyze the role of African American soldiers in the Civil War by *comparing and contrasting primary source* materials against *secondary syntheses* such as Jim Haskins’s *Black, Blue and Gray: African Americans in the Civil War*. [RH.9–10.9]
- Students *determine the meaning of words* such as *quadrant, astrolabe, equator, and horizon line* in Joan Dash’s *The Longitude Prize* as well as *phrases* such as “*dead reckoning*” and “*sailing the parallel*” that reflect *social aspects of history*. [RH.9–10.4]
- Students *cite specific textual evidence* from Annie J. Cannon’s “Classifying the Stars” to *support their analysis* of the scientific importance of the discovery that light is composed of many colors. Students *include in their analysis precise details* from the text (such as Cannon’s repeated use of the image of the rainbow) to buttress their explanation. [RST.9–10.1].
- Students *determine how* Jearl Walker clarifies the *phenomenon* of acceleration in his essay “Amusement Park Physics,” *accurately summarizing his conclusions* regarding the physics of roller coasters *and tracing* how supporting details regarding the *processes* of rotational dynamics and energy conversion are incorporated in his *explanation*. [RST.9–10.2]
- Students read in Phillip Hoose’s *Race to Save Lord God Bird* about the attempts scientists and bird-lovers made to save the ivory-billed woodpecker from extinction and *assess the extent to which the reasoning and evidence* Hoose presents *supports his scientific analysis* of why protecting this particular species was so challenging. [RST.9–10.8]