

Racine Unified School District

11th Grade English Packet

Student Name: _____

School: _____

English Teacher: _____

11th Grade Planning Document

Standards Based Packet

THEMATIC CONCEPT:

Keeping an open mind

PRIORITY STANDARDS & SKILLS:

RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly, as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

- Cite textual evidence
- Analyze ideas in the text
- Make inferences about the text
- Identify where text leaves matters uncertain

RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

- Identify the central ideas (themes) of a text
- Analyze how these central ideas (themes) are developed
- Discuss the connections between these central ideas (themes)
- Summarize the text and make connections to other texts

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- Summarize the text and make connections to other texts

W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- Understand the writing task
- Establish the purpose of the writing
- Consider the audience when determining how to best organize and develop a piece
- Adhere to the stylistic conventions and expectations of the writing task or genre.
- Select information and develop a structure that is appropriate for the audience and will help accomplish the purpose

General Directions

Activity	Directions	Complete ✓
Journal (15 min)	Read and respond to the question. Really think about what is being asked of you. Make sure to use complete sentences, proper grammar, and punctuation. W.11-12.4	
Short Story #1 with activity (60 Minutes)	Read the short story “Lather and Nothing Else.” Complete the close reading activity. Think about how it uses elements of literature we have studied this year. RL.11-12. 1 and 2	
Informational Text #1 with text dependent questions (30 minutes)	Read the excerpt from “Enemies Within” and complete the questions. How does McCarthy’s discussion of enemies compare with “Lather and Nothing Else”? RI.11-12. 1 and 2	
Short Story #2 with activity (45 minutes)	Read the short story “Spunk” and complete the questions. Think about how it uses elements of literature we have studied this year and what we have learned about people and culture. RL.11-12. 1 and 2	
Short Story #3 with activity (45 minutes)	Read the short story “Dead Men’s Path” and complete the questions. Think about how it uses elements of literature we have studied this year and what we have learned about people and culture. RL.11-12. 1 and 2	
Informational text #2 with text dependent questions (30 minutes)	Read the article “Why Black Culture Thrives Alongside Rampant Racism” and complete the questions. How does the main idea compare with the two stories you just read? RI.11-12. 1 and 2	
IXL Grammar (30 minutes)	Complete the worksheets reinforcing common grammar and convention errors L.11-12	
ICL Central Idea (30 minutes)	Complete the worksheets reinforcing finding the main idea of a passage. RI/RL.11-12.2	
IXL Citing Evidence (30 Minutes)	Complete the worksheets reinforcing finding supporting details of a passage. RI/RL.11-12.1	
Final Writing (60 minutes)	Complete the writing assessment, thinking about what the stories and articles in this packet presented about keeping an open mind. W.11-12.4	



11th grade SBLA Rubric

	<i>Beginning to demonstrate understanding of core skills and concepts</i>	<i>Developing a basic understanding of core skills and concepts</i>	<i>Consistently demonstrates understanding of core skills and concepts.</i>	<i>Demonstrates understanding of complex skills and concepts in extended contexts</i>
Standard	1-Needs Support	2-Approaching	3-Meets	4-Exceeds
Reading Literature Power Standards				
RL.11-12.1	With guidance and support: <ul style="list-style-type: none"> I can cite evidence from the text.(RL 11-12.1) 	<ul style="list-style-type: none"> I can cite explicit evidence from the text.(RL 11-12.1) I can make inferences from the text. (RL 11-12.1) 	<ul style="list-style-type: none"> I can cite strong and thorough evidence to support analysis of what the text says explicitly.(RL.11-12.1) I can cite strong and thorough evidence to support analysis through the use of inferences from the text. (RL.11-12.1) 	<ul style="list-style-type: none"> I can apply strong and thorough evidence to my analysis of a text to support both the implicit and explicit meanings.(RL 11-12.1)
RL.11-12.2	With guidance and support: <ul style="list-style-type: none"> can identify a theme or idea in the text. (RL.11-12.2) 	<ul style="list-style-type: none"> I can independently identify a theme or central idea in the text.(RL.11-12.2) 	<ul style="list-style-type: none"> I can determine two or more themes or central ideas of a text and analyze how they develop over the course of the text. (RL.11-12.2) 	<ul style="list-style-type: none"> I can apply my analysis of multiple themes and ideas within a text to formulate how they develop over the course of the text and impact comprehension of the text. (RL.11-12.2)
Reading Information Power Standards				
RI.11-12.1	With guidance and support: <ul style="list-style-type: none"> I can cite evidence from the text.(RI 11-12.1) 	<ul style="list-style-type: none"> I can cite explicit evidence from the text.(RI 11-12.1) I can make inferences from the text. (RI 11-12.1) 	<ul style="list-style-type: none"> I can cite strong and thorough evidence to support analysis of what the text says explicitly.(RI.11-12.1) I can cite strong and thorough evidence to support analysis through the use of inferences from the text. (RI.11-12.1) 	<ul style="list-style-type: none"> I can apply strong and thorough evidence to my analysis of a text to support both the implicit and explicit meanings.(RI 11-12.1)
RI.11-12.2	With guidance and support: <ul style="list-style-type: none"> can identify a theme or idea in the text. (RI.11-12.2) 	<ul style="list-style-type: none"> I can independently identify a theme or central idea in the text.(RI.11-12.2) 	<ul style="list-style-type: none"> I can determine two or more themes or central ideas of a text and analyze how they develop over the course of the text. (RI.11-12.2) 	<ul style="list-style-type: none"> I can apply my analysis of multiple themes and ideas within a text to formulate how they develop over the

				course of the text and impact comprehension of the text. (RI.11-12.)
Writing Power Standards				
W.11-12.4	<p>With guidance and support:</p> <ul style="list-style-type: none"> I can organize my writing and attempt to match to a style or genre. (W.11-12.4) <p>Depending on genre:</p> <ul style="list-style-type: none"> I can identify an argument. (W.11-12.4) I can identify informational or explanatory ideas. (W.11-12.4) I can identify real or imagined experiences. (W.11-12.4) 	<ul style="list-style-type: none"> I can produce writing that is organized and matches the appropriate style or genre of writing. (W.11-12.4) <p>Depending on Genre:</p> <ul style="list-style-type: none"> I can produce writing identifies my argument and attempts to support with reasoning or evidence. (W.11-12.4) I can produce informational or explanatory writing that identifies an idea or information. (W.11-12.4) I can produce narrative writing that identifies a real or imagined experience and attempts to use details. . (W.11-12.4) 	<ul style="list-style-type: none"> I can produce clear and coherent writing in which the development, organization and style are appropriate to task, genre, purpose and audience .(W.11-12.4) <p>Depending on Genre:</p> <ul style="list-style-type: none"> I can produce clear and coherent arguments to support and analyze claims with valid reasoning and evidence. (W.11-12.4) I can produce clear and coherent informative/explanatory writing that conveys complex ideas, concepts and information clearly and accurately. (W.11-12.4) I can produce clear and coherent narratives to develop real or imagined experiences or events using well-chosen details and well-structured event sequences. (W.11-12.4) 	<ul style="list-style-type: none"> I can strategically use strategies to develop and organize my writing so that the style, genre, and purpose align and enhance comprehension of the reader. (W.11-12.4)
W.11-12.5	<p>With guidance and support:</p> <ul style="list-style-type: none"> I can plan, revise, edit OR rewrite my writing. (W.11-12.5) 	<ul style="list-style-type: none"> I can use planning, revising , editing or rewriting to make my writing clearer for my audience. (W.11-12.5) 	<ul style="list-style-type: none"> I can develop and strengthen my writing through planning, revising, editing, and rewriting to clarify the specific purpose and audience (W.11-12.5) 	<ul style="list-style-type: none"> I can apply the writing process or new approaches to my writing so that readers can clearly analyze the purpose and audience. (W.11-12.5)

LATHER AND NOTHING ELSE

by Hernando Tellez

He came in without a word. I was stropping my best razor. And when I recognized him, I started to shake. But he did not notice. To cover my nervousness, I went on honing the razor. I tried the edge with the tip of my thumb and took another look at it against the light.

Meanwhile he was taking off his cartridge-studded belt with the pistol holster suspended from it. He put it on a hook in the wardrobe and hung his cap above it. Then he turned full around toward me and, loosening his tie, remarked, "It's hot as the devil, I want a shave." With that he took his seat. I estimated he had a four-days' growth of beard, the four days he had been gone on the last foray after our men. His face looked burnt, tanned by the sun.

I started to work carefully on the shaving soap. I scraped some slices from the cake, dropped them into the mug, then added a little lukewarm water, and stirred with the brush. The lather soon began to rise. "The fellows in the troop must have just about as much beard as I." I went on stirring up lather. "But we did very well, you know. We caught the leaders. Some of them we brought back dead; others are still alive. But they'll all be dead soon."

"How many did you take?" I asked.

"Fourteen. We had to go pretty far in to find them. But now they're paying for it. And not one will escape; not a single one."

He leaned back in the chair when he saw the brush in my hand, full of lather. I had not yet put the sheet on him. I was certainly flustered. Taking a sheet from the drawer, I tied it around my customer's neck.

He went on talking. He evidently took it for granted that I was on the side of the existing regime.

"The people must have gotten a scare with what happened the other day," he said.

"Yes," I replied, as I finished tying the knot against his nape, which smelt of sweat.

"Good show, wasn't it?"

"Very good," I answered, turning my attention now to the brush. The man closed his eyes wearily and awaited the cool caress of the lather. I had never had him so close before. The day he ordered the people to file through the schoolyard to look upon the four rebels hanging there, my path had crossed his briefly. But the sight of those mutilated bodies kept me from paying attention to the face of the man who had been directing it all and whom I now had in my hands.

It was not a disagreeable face, certainly. And the beard, which aged him a bit, was not unbecoming. His name was Torres. Captain Torres.

I started to lay on the first coat of lather. He kept his eyes closed.

“I would love to catch a nap,” he said, “but there’s a lot to be done this evening.”

I lifted the brush and asked, with pretended indifference: “A firing party?”

“Something of the sort,” he replied, “but slower.”

“All of them?”

“No, just a few.”

I went on lathering his face. My hands began to tremble again. The man could not be aware of this, which was lucky for me. But I wished he had not come in. Probably many of our men had seen him enter the shop. And with the enemy in my house I felt a certain responsibility.

I would have to shave his beard just like any other, carefully, neatly, just as though he were a good customer, taking heed that not a single pore should emit a drop of blood. Seeing to it that the blade did not slip in the small whorls. Taking care that the skin was left clean, soft, shining, so that when I passed the back of my hand over it not a single hair should be felt. Yes. I was secretly a revolutionary, but at the same time I was a conscientious barber, proud of the way I did my job. And that four-day beard presented a challenge.

I took up the razor, opened the handle wide, releasing the blade, and started to work, downward from one sideburn. The blade responded to perfection. The hair was tough and hard; not very long, but thick. Little by little the skin began to show through. The razor gave its usual sound as it gathered up layers of soap mixed with bits of hair. I paused to wipe it clean, and taking up the strop once more went about improving its edge, for I am a painstaking barber.

The man, who had kept his eyes closed, now opened them, put a hand out from under the sheet, felt of the part of his face that was emerging from the lather, and said to me, “Come at six o’clock this evening to the school.”

“Will it be like the other day?” I asked, stiff with horror.

“It may be even better,” he replied.

“What are you planning to do?”

“I’m not sure yet. But we’ll have a good time.”

Once more he leaned back and shut his eyes. I came closer, the razor on high.

“Are you going to punish all of them?” I timidly ventured.

“Yes, all of them.”

The lather was drying on his face. I must hurry. Through the mirror, I took a look at the street. It appeared about as usual; there was the grocery shop with two or three customers. Then I glanced at the clock, two-thirty.

The razor kept descending. Now from the other sideburn downward. It was a blue beard, a thick one. He should let it grow like some poets, or some priests. It would suit him well. Many people would not recognize him. And that would be a good thing for him, I thought, as I went gently over all the throat line. At this point you really had to handle your blade skillfully, because the hair, while scantier, tended to fall into small whorls. It was a curly beard. The pores might open, minutely, in this area and let out a tiny drop of blood. A good barber like myself stakes his reputation on not permitting that to happen to any of his customers.

And this was indeed a special customer. How many of ours had he sent to their death? How many had he mutilated? It was best not to think about it. Torres did not know I was his enemy. Neither he nor the others knew it. It was a secret shared by very few, just because that made it possible for me to inform the revolutionaries about Torres's activities in the town and what he planned to do every time he went on one of his raids to hunt down rebels. So it was going to be very difficult to explain how it was that I had him in my hands and then let him go in peace, alive, clean-shaven.

His beard had now almost entirely disappeared. He looked younger, several years younger than when he had come in. I suppose that always happens to men who enter and leave barbershops. Under the strokes of my razor Torres was rejuvenated; yes, because I am a good barber, the best in this town, and I say this in all modesty.

A little more lather here under the chin, on the Adam's apple, right near the great vein. How hot it is! Torres must be sweating just as I am. But he is not afraid. He is a tranquil man, who is not even giving thought to what he will do to his prisoners this evening. I, on the other hand, polishing his skin with this razor but avoiding the drawing of blood, careful with every stroke—I cannot keep my thoughts in order.

Confound the hour he entered my shop! I am a revolutionary but not a murderer. And it would be so easy to kill him. He deserves it. Or does he? No! No one deserves the sacrifice others make in becoming assassins. What is to be gained by it? Nothing. Others and still others keep coming, and the first kill the second, and then these kill the next, and so on until everything becomes a sea of blood. I could cut his throat, so, swish, swish! He would not even have time to moan, and with his eyes shut he would not even see the shine of the razor or the gleam in my eye.

But I'm shaking like a regular murderer. From his throat a stream of blood would flow on the sheet, over the chair, down on my hands, onto the floor. I would have to close the door. But the blood would go flowing along the floor, warm, indelible, not to be staunched, until it reached the street like a small scarlet river.

I'm sure that with a good strong blow, a deep cut, he would feel no pain. He would not suffer at all. And what would I do then with the body? Where would I hide it? I would have to flee, leave all this behind, take shelter far away, very far away. But they would follow until they caught up with me. "The murderer of Captain Torres. He slit his throat while he was shaving him. What a cowardly thing to do!"

And others would say, "The avenger of our people. A name to remember"—my name here. "He was the town barber. No one knew he was fighting for our cause."

And so, which will it be? Murderer or hero? My fate hangs on the edge of this razor blade.

I can turn my wrist slightly, put a bit more pressure on the blade, let it sink in. The skin will yield like silk, like rubber, like the strop. There is nothing more tender than a man's skin, and the blood is always there, ready to burst forth. A razor like this cannot fail. It is the best one I have.

But I don't want to be a murderer. No, sir. You came in to be shaved. And I do my work honorably. I don't want to stain my hands with blood. Just with lather, and nothing else. You are an executioner; I am only a barber. Each one to his job. That's it. Each one to his job.

The chin was now clean, polished, soft. The man got up and looked at himself in the glass. He ran his hand over the skin and felt its freshness, its newness.

"Thanks," he said. He walked to the wardrobe for his belt, his pistol, and his cap. I must have been very pale, and I felt my shirt soaked with sweat. Torres finished adjusting his belt buckle, straightened his gun in its holster, and smoothing his hair mechanically, put on his cap. From his trousers pocket he took some coins to pay for the shave. And he started toward the door. On the threshold he stopped for a moment, and turning toward me, he said, "They told me you would kill me. I came to find out if it was true. But it's not easy to kill. I know what I'm talking about."

Lather and Nothing Else

Close Reading Assignment

Objectives:

Develop analysis and close reading skills

Tasks:

1. Examine the short story *Lather and Nothing Else*.
2. Completely *dissect* the passage. You need to try to exhaust everything someone could possibly discuss about it.
3. Compile your notes into detailed answers on a separate sheet of paper/

Questions to Think About:

1st Read—focus on the most important elements of a text (Key Ideas and Details)—**Answer any 4**

- What are the key ideas in this story
- What message was the author trying to share?
- What is the main idea of this text?
- What could/did the main character have learned that you can also learn?
- Explain how a character changed because of this passage?
- Identify characters, setting, major events.

2nd Read—focus on how the text works (Craft and Structure)—**Answer any 4**

- What does (word/phrase from the passage, figurative language, sensory word) mean?
- Describe how words and phrases (regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in the story.
- How does the author's choice of words, the tone of language, illuminate the author's point of view on the topic?
- Describe the (action, setting) in the passage.
- What might have happened if _____ hadn't happened first?
- From what point of view is this story told?
- How does the author feel about (topic)?

3rd Read—focus on what the text means to the reader and how it connects to other experiences (Integration of Knowledge and Ideas)—**Answer 4**

- Describe (character, setting, event).
- How does this selection connect to themes of other stories?
- What mood does the author create?
- How is the idea/feelings in this passage similar to the ideas presented in the novel?
- What are similarities and differences between this story and "Dead Men's Path" (included in packet)?
- Compare the text to: a movie, webpage, video game, piece of art/music, or other media.

Importance—the culmination of your analysis—**Answer 2**

- Why is it important for the reader to know what you have just analyzed and explained?
- How does the passage you have chosen help us understand the story more completely?
- What cultural differences are important to the story?

Goals of Close Reading a Passage: By answering the above questions you should have covered the following concepts....

- Plot summary of this text
- Why this text is important
- Cultural references/vocabulary
- Any figurative language used (similes, metaphors, personification, imagery, etc.)
- Allusion to people or events the reader is expected to know
- Character development
- Thematic development

Famous Speeches: Joseph McCarthy's “Enemies from Within”

By Joseph McCarthy, adapted by Newsela staff on 03.20.17

Word Count **1,030**

Level **1240L**



Republican Senator Joseph McCarthy of Wisconsin speaks to the Senate Foreign Relations Subcommittee on March 14, 1950. He said that the State Department gave an important job to a former Spanish Republican Army officer, Gustavo Duran, although U.S. Army reports said he was a Russian agent. Duran was formerly an assistant to the assistant secretary of state in charge of Latin American affairs. The charges against Duran were never proven. AP Photo/Herbert White

Editor's Note: Wisconsin Republican Joseph R. McCarthy won election to the Senate in 1946. At the time, the United States and the Communist Party-controlled Soviet Union were engaged in the Cold War, a war not of bullets, but of competing belief systems. McCarthy spread fear that communist agents were infiltrating the United States, and even the State Department, the section of the government in charge of advising the president on foreign matters and international diplomacy.

In a speech given on February 9, 1950, McCarthy charged that the State Department and its secretary, Dean Acheson, were harboring “traitorous” communists. During the speech, McCarthy held up a list of people he claimed were known traitors. McCarthy never made the list of names public.

The speech made McCarthy famous and led Congress to begin investigating supposed communists in the government. McCarthy later gave Congress the names of State Department employees he claimed were traitors. Those individuals lost their jobs, even though McCarthy never supplied evidence to prove their guilt.

McCarthy was eventually condemned by his colleagues in government for his actions. Today, the term McCarthyism means the practice of making accusations of subversion or treason without proper regard for evidence.

Selections from McCarthy's 1950 speech are below.

"We Are Now Engaged In A Showdown Fight"

Five years ago, the United States and its allies emerged victorious from a great world war. Our hearts should now be anticipating a long peace and our minds should be free from the heavy weight that comes with war. But this is not such a period — for this is not a period of peace. We are now in the midst of “the cold war,” and the entire world has been split into two vast, increasingly hostile armed camps.

The inescapable truth is that we are now engaged in a showdown fight. It is not the usual war between nations for land areas or other material gains, but a war between two diametrically opposed belief systems.

The great difference between our western Christian world and the godless atheistic communist world is not political, gentlemen, it is moral.

"The Atheism Of Communism"

True, the Marxian idea of seizing the land and factories and running the entire economy as a single enterprise goes profoundly against our values. Likewise, Vladimir Lenin's invention of the one-party police state as a way to make Karl Marx's idea work is hardly less terrible. The Soviet government keeps the Communist Party in power by using its police force to control and watch over the people.

Joseph Stalin's merciless putting across of these ideas of Marx and Lenin did much to divide the world, of course. However, with only these differences the East and the West could most certainly still live in peace.

The real, basic difference, however, lies in the atheism of communism and its rejection of those moral values that are a part of our faith in God. If the Red half of the world triumphs — and well it may, gentlemen — this godlessness will more deeply wound and damage mankind than any conceivable economic or political system.

Marx, the inventor of communism, dismissed God as a trick, and expelled people from his Communist Party for mentioning such things as love, justice, humanity or morality. Lenin and Stalin, the first two leaders of the Soviet Union, have both declared that no religious nation, no people who believe in a god, can exist side by side with their communistic state.

"We Shall Pay The Price That Must Be Paid"

Today we are engaged in a final, all-out battle between communistic atheism and Christianity.

Lest there be any doubt, let us go directly to the leader of communism today — Joseph Stalin. Here is what he said three years ago: “To think that the communist revolution can be carried out peacefully, within the framework of a Christian democracy, means one has either gone out of one’s mind and lost all normal understanding, or has grossly and openly repudiated the communist revolution.”

Ladies and gentlemen, can there be anyone tonight who is so blind as to say that the war is not on? Can there be anyone who fails to realize that this is the time for the showdown between the democratic Christian world and the communistic atheistic world?

Unless we face this fact, we shall pay the price that must be paid by those who wait too long.

Six years ago, 180 million people were under Soviet control. Today, only six years later, there are 800 million people under the absolute domination of Soviet Russia — an increase of over 400 percent. This indicates the swiftness of the tempo of communist victories and American defeats in the cold war.

"I Have Here In My Hand A List"

The reason why we find ourselves in this position is not because our only powerful potential enemy has sent men to invade our shores. Rather, it is because of the traitorous actions of some of our very own citizens. As one of our outstanding historical figures once said, “When a great democracy is destroyed, it will not be from enemies from without, but rather because of enemies from within.”

It has not been the less fortunate who have been traitorous to this nation, but rather those who have had all the benefits that the wealthiest nation on earth has had to offer. They have had the finest homes, the finest college education and the finest jobs in government we can give.

This is glaringly true in the State Department, where those who were born with every possible advantage are the ones who have been most traitorous.

I have here in my hand a list of 205 names that were made known to the secretary of State as being members of the Communist Party. Shockingly, the secretary has chosen to ignore this information and all these traitors are still working and shaping policy in the State Department.

There will be no real peace or security until the whole sorry mess of twisted, warped thinkers are swept from the national scene. Only then will a rebirth of honesty and decency in government become possible once more.

Quiz

- 1 Which of the following questions does the article BEST answer?
- (A) Why was Senator Joseph McCarthy aided and supported by other politicians?
 - (B) How many communists were actually working in the government at the time?
 - (C) What caused fears about communism in America in the 1950s?
 - (D) How was Senator Joseph McCarthy's influence diminished in the U.S. government?

- 2 Read the paragraph from the section "We Are Now Engaged In A Showdown Fight."

The inescapable truth is that we are now engaged in a showdown fight. It is not the usual war between nations for land areas or other material gains, but a war between two diametrically opposed belief systems.

Adding which of the following sentences to the paragraph would MOST help explain the meaning of "diametrically"?

- (A) The laws and morals of the United States have long been established.
 - (B) We have experienced wars over land and riches many times in the past.
 - (C) The absolute differences in our values make resolution impossible.
 - (D) It is only recently that we have come to oppose the communist ideals.
- 3 What is the significance of Senator Joseph McCarthy's speech?
- (A) His speech led to increased diplomacy between the Soviet Union and U.S.
 - (B) His speech proved that departments of the U.S. government had spies.
 - (C) His speech supported communism and the totalitarian government of the Soviet Union.
 - (D) His speech lacked evidence but led Congress to investigate the government for communists.

- 4 Read the selection from the section "I Have Here In My Hand A List."

It has not been the less fortunate who have been traitorous to this nation, but rather those who have had all the benefits that the wealthiest nation on earth has had to offer. They have had the finest homes, the finest college education and the finest jobs in government we can give.

This is glaringly true in the State Department, where those who were born with every possible advantage are the ones who have been most traitorous.

McCarthy uses the word "glaringly" to mean:

- (A) obviously
 - (B) dazzlingly
 - (C) blindingly
 - (D) watchfully
- 5 How did Senator Joseph McCarthy characterize relations between the United States and Soviet Union after the end of World War II?
- (A) The U.S. and Soviet Union cooperated and worked together to solve world problems.
 - (B) The Soviet Union and U.S. had similar interests in the global economy.
 - (C) The cold war was seen as a battle of good vs. evil by many Americans and Soviets.
 - (D) The U.S. and Soviet Union had different beliefs, but it was not a battle between good against evil.

- 6 Complete the sentence.
McCarthy is MOST upset by _____.
- (A) how the Soviet Union can label its people as disloyal without any evidence
 - (B) how the post-World War II peace has been destroyed by talk of a new war
 - (C) the millions of people suffering under the communist system in the Soviet Union
 - (D) people's failure to realize that the triumph of communist ideas could destroy America

- 7 How did the Cold War affect Senator Joseph McCarthy's perspective of the U.S. government?
- (A) He suspected the president and his cabinet were communists.
 - (B) He believed the State Department employed communists who might weaken the government.
 - (C) He wanted the president to declare war against the Soviet Union and take control of Eastern Europe.
 - (D) He thought the Soviet Union and U.S. should ratify a peace treaty and establish greater international trade.

- 8 Which of the following statements BEST reflects one of McCarthy's beliefs?
- (A) The people of the Soviet Union want to return to a Christian democracy like the U.S.
 - (B) The security of the nation rests on finding and eliminating traitors from the U.S. government.
 - (C) It could be possible to find a common ground between the United States and Soviet Union.
 - (D) It is most essential to stop the Soviet Union from sending its soldiers to the United States.

Name: _____ Class: _____

Spunk

By Zora Neale Hurston
1926

Zora Neale Hurston was an African American novelist, short story writer, folklorist, anthropologist, and one of the most important figures of the Harlem Renaissance. Hurston set many of her works, including "Spunk," in her hometown, Eatonville, Florida. She used the distinctive dialect of the region to create an authentic representation of the culture. This story centers on a conflict between Joe and Spunk, two men from Eatonville. As you read, take notes on the characters' opinions about Joe throughout the text.

I

- [1] A giant of a brown-skinned man sauntered up the one street of the Village and out into the palmetto¹ thickets with a small pretty woman clinging lovingly to his arm.

"Looka theah, folkses!" cried Elijah Mosley, slapping his leg gleefully. "Theah they go, big as life an' brassy as tacks."²



"Palm Trees" by Bethany Laird is licensed under CC BY-NC 2.0

All the loungers in the store tried to walk to the door with an air of nonchalance³ but with small success.

"Now pee-people!" Walter Thomas gasped. "Will you look at 'em!"

- [5] "But that's one thing Ah likes about Spunk Banks — he ain't skeered of nothin' on God's green footstool — nothin'! He rides that log down at saw-mill jus' like he struts 'round wid another man's wife — jus' don't give a kitty.⁴ When Tes' Miller got cut to giblets⁵ on that circle-saw,⁶ Spunk steps right up and starts ridin'. The rest of us was skeered to go near it."

A round-shouldered figure in overalls much too large, came nervously in the door and the talking ceased. The men looked at each other and winked.

"Gimme some soda-water. Sass'prilla⁷ Ah reckon," the newcomer ordered, and stood far down the counter near the open pickled pig-feet tub to drink it.

Elijah nudged Walter and turned with mock gravity to the new-comer.

1. palm tree
2. "Brassy as tacks" is an expression that means "confident" or "showy."
3. **Nonchalance** (*noun*): lack of concern; casualness
4. In this context, the expression "jus' don't give a kitty" means that Spunk does not care what people think of him.
5. the liver, heart, gizzard, and neck of a chicken or other bird
6. Circular saws are large saws often used to cut wood.
7. a sweetened carbonated beverage flavored with sassafras

"Say, Joe, how's everything up yo' way? How's yo' wife?"

- [10] Joe started and all but dropped the bottle he held in his hands. He swallowed several times painfully and his lips trembled.

"Aw 'Lige, you oughtn't to do nothin' like that," Walter grumbled. Elijah ignored him.

"She jus' passed heah a few minutes ago goin' theta way," with a wave of his hand in the direction of the woods.

Now Joe knew his wife had passed that way. He knew that the men lounging in the general store had seen her, moreover, he knew that the men knew he knew. He stood there silent for a long moment staring blankly, with his Adam's apple twitching nervously up and down his throat. One could actually see the pain he was suffering, his eyes, his face, his hands and even the dejected slump of his shoulders. He set the bottle down upon the counter. He didn't bang it, just eased it out of his hand silently and fiddled with his suspender buckle.

"Well, Ah'm goin' after her to-day. Ah'm goin' an' fetch her back. Spunk's done gone too fur."

- [15] He reached deep down into his trouser pocket and drew out a hollow ground razor, large and shiny, and passed his moistened thumb back and forth over the edge.

"Talkin' like a man, Joe. Course that's yo' fambly affairs, but Ah like to see grit in anybody."

Joe Kanty laid down a nickel and stumbled out into the street.

Dusk crept in from the woods. Ike Clarke lit the swinging oil lamp that was almost immediately surrounded by candle-flies. The men laughed boisterously⁸ behind Joe's back as they watched him shamle woodward.

"You oughtn't to said whut you did to him, Lige — look how it worked him up," Walter chided.

- [20] "And Ah hope it did work him up. 'Tain't even decent for a man to take and take like he do."

"Spunk will sho' kill him."

"Aw, Ah doan't know. You never kin tell. He might turn him up an' spank him fur gettin' in the way, but Spunk wouldn't shoot no unarmed man. Dat razor he carried outa heah ain't gonna run Spunk down an' cut him, an' Joe ain't got the nerve to go up to Spunk with it knowing he totes that Army 45.⁹ He makes that break outa heah to bluff us. He's gonna hide that razor behind the first likely palmetto root an' sneak back home to bed. Don't tell me nothin' 'bout that rabbit-foot¹⁰ colored man. Didn't he meet Spunk an' Lena face to face one day las' week an' mumble sumthin' to Spunk 'bout lettin' his wife alone?"

8. **Boisterous** (*adjective*): noisy, energetic, or wild

9. a type of pistol

10. In some cultures, the foot of a rabbit is carried for good luck.

"What did Spunk say?" Walter broke in — "Ah like him fine but 'tain't right the way he carries on wid Lena Kanty, jus' cause Joe's timid 'bout fightin'."

"You wrong theah, Walter. 'Tain't cause Joe's timid at all, it's cause Spunk wants Lena. If Joe was a passle¹¹ of wile cats Spunk would tackle the job just the same. He'd go after anything he wanted the same way. As Ah wuz sayin' a minute ago, he tole Joe right to his face that Lena was his. 'Call her,' he says to Joe. 'Call her and see if she'll come. A woman knows her boss an' she answers when he calls.' 'Lena, ain't I yo' husband?' Joe sorter whines out. Lena looked at him real disgusted but she don't answer and she don't move outa her tracks. Then Spunk reaches out an' takes hold of her arm an' says: 'Lena, youse mine. From now on Ah works for you an' fights for you an' Ah never wants you to look to nobody for a crumb of bread, a stitch of close or a shingle to go over yo' head, but me long as Ah live. Ah'll git the lumber foh owah house to-morrow. Go home an' git yo' things together!'

[25] "'Thass mah house,' Lena speaks up. 'Papa gimme that.'

"'Well,' says Spunk, 'doan give up whut's yours, but when youse inside don't forgit youse mine, an' let no other man git outa his place wid you!'

"Lena looked up at him with her eyes so full of love that they wuz runnin' over, an' Spunk seen it an' Joe seen it too, and his lip started to tremblin' and his Adam's apple was galloping up and down his neck like a race horse. Ah bet he's wore out half a dozen Adam's apples since Spunk's been on the job with Lena. That's all he'll do. He'll be back heah after while swallowin' an' workin' his lips like he wants to say somethin' an' can't."

"But didn't he do nothin' to stop 'em?"

"Nope, not a frazzlin' thing — jus' stood there. Spunk took Lena's arm and walked off jus' like nothin' ain't happened and he stood there gazin' after them till they was outa sight. Now you know a woman don't want no man like that. I'm jus' waitin' to see whut he's goin' to say when he gits back."

II

[30] But Joe Kanty never came back, never. The men in the store heard the sharp report¹² of a pistol somewhere distant in the palmetto thicket and soon Spunk came walking leisurely, with his big black Stetson¹³ set at the same rakish¹⁴ angle and Lena clinging to his arm, came walking right into the general store. Lena wept in a frightened manner.

"Well," Spunk announced calmly, "Joe come out there wid a meatax an' made me kill him."

He sent Lena home and led the men back to Joe — Joe crumpled and limp with his right hand still clutching his razor.

"See mah back? Mah cloes cut clear through. He sneaked up an' tried to kill me from the back, but Ah got him, an' got him good, first shot," Spunk said.

11. a large group of people or things of indeterminate number; a pack

12. an explosive noise

13. a hat with a high crown and a wide brim, traditionally worn by cowboys and ranchers in the U.S.

14. **Rakish** (*adjective*): dashing or carelessly unconventional

The men glared at Elijah, accusingly.

- [35] "Take him up an' plant him in 'Stoney lonesome,'" Spunk said in a careless voice. "Ah didn't wanna shoot him but he made me do it. He's a dirty coward, jumpin' on a man from behind."

Spunk turned on his heel and sauntered away to where he knew his love wept in fear for him and no man stopped him. At the general store later on, they all talked of locking him up until the sheriff should come from Orlando, but no one did anything but talk.

A clear case of self-defense, the trial was a short one, and Spunk walked out of the court house to freedom again. He could work again, ride the dangerous log-carriage that fed the singing, snarling, biting, circle-saw; he could stroll the soft dark lanes with his guitar. He was free to roam the woods again; he was free to return to Lena. He did all of these things.

III

"Whut you reckon, Walt?" Elijah asked one night later. "Spunk's gittin' ready to marry Lena!"

"Naw! Why, Joe ain't had time to git cold yit. Nohow Ah didn't figger Spunk was the marryin' kind."

- [40] "Well, he is," rejoined Elijah. "He done moved most of Lena's things — and her along wid 'em — over to the Bradley house. He's buying it. Jus' like Ah told yo' all right in heah the night Joe wuz kilt. Spunk's crazy 'bout Lena. He don't want folks to keep on talkin' 'bout her — thass reason he's rushin' so. Funny thing 'bout that bob-cat, wan't it?"

"What bob-cat, 'Lige? Ah ain't heered 'bout none."

"Ain't cher? Well, night befo' las' was the fust night Spunk an' Lena moved together an' jus' as they was goin' to bed, a big black bob-cat, black all over, you hear me, black, walked round and round that house and howled like forty, an' when Spunk got his gun an' went to the winder to shoot it he says it stood right still an' looked him in the eye, an' howled right at him. The thing got Spunk so nervoused up he couldn't shoot. But Spunk says twan't no bob-cat nohow. He says it was Joe done sneaked back from Hell!"

"Humph!" sniffed Walter, "he oughter be nervous after what he done. Ah reckon Joe come back to dare him to marry Lena, or to come out an' fight. Ah bet he'll be back time and agin, too. Know what Ah think? Joe wuz a braver man than Spunk."

There was a general shout of derision¹⁵ from the group.

- [45] "Thass a fact," went on Walter. "Lookit whut he done took a razor an' went out to fight a man he knowed toted a gun an' wuz a crack shot, too; 'nother thing Joe wuz skeered of Spunk, skeered plumb stiff! But he went jes' the same. It took him a long time to get his nerve up. 'Tain't nothin' for Spunk to fight when he ain't skeered of nothin'. Now, Joe's done come back to have it out wid the man that's got all he ever had. Y'll know Joe ain't never had nothin' nor wanted nothin' besides Lena. It musta been a h'ant¹⁶ cause ain' nobody never seen no black bob-cat."

15. **Derision** (*noun*): ridicule, mockery, scorn

16. A "h'ant" is a dialectical way to say a "haunt" or a "haint," two terms for spirits.

"'Nother thing," cut in one of the men, "Spunk wuz cussin' a blue streak to-day 'cause he 'lowed dat saw wuz wobblin' — almos' got 'im once. The machinist come, looked it over an' said it wuz alright. Spunk musta been leanin' t'wards it some. Den he claimed somebody pushed 'im but 'twant nobody close to 'im. Ah wuz glad when knockin' off time come. I'm skeered of dat man when he gits hot. He'd beat you full of button holes as quick as he's look etcher."

IV

The men gathered the next evening in a different mood, no laughter. No badinage¹⁷ this time.

"Look, 'Lige, you goin' to set up wid Spunk?"

"New, Ah reckon not, Walter. Tell yuh the truth, Ah'm a lil bit skittish. Spunk died too wicket — died cussin' he did. You know he thought he wuz done outa life."

[50] "Good Lawd, who'd he think done it?"

"Joe."

"Joe Kanty? How come?"

"Walter, Ah b'leeve Ah will walk up theta way an' set. Lena would like it Ah reckon."

"But whut did he say, 'Lige?"

[55] Elijah did not answer until they had left the lighted store and were strolling down the dark street.

"Ah wuz loadin' a wagon wid scantlin'¹⁸ right near the saw when Spunk fell on the carriage but 'fore Ah could git to him the saw got him in the body — awful sight. Me an' Skint Miller got him off but it was too late. Anybody could see that. The fust thing he said wuz: 'He pushed me, 'Lige — the dirty hound pushed me in the back!' — He was spittin' blood at ev'ry breath. We laid him on the sawdust pile with his face to the East so's he could die easy. He heft mah hen' till the last, Walter, and said: 'It was Joe, 'Lige — the dirty sneak shoved me... he didn't dare come to mah face... but Ah'll git the son-of-a-wood louse soon's Ah get there an' make hell too hot for him.... Ah felt him shove me...!' Thass how he died."

"If spirits kin fight, there's a powerful tussle goin' on somewhere ovah Jordan¹⁹ 'cause Ah b'leeve Joe's ready for Spunk an' ain't skeered any more yes, Ah b'leeve Joe pushed 'im mahself."

They had arrived at the house. Lena's lamentations²⁰ were deep and loud. She had filled the room with magnolia blossoms that gave off a heavy sweet odor. The keepers of the wake tipped about whispering in frightened tones. Everyone in the village was there, even old Jeff Kanty, Joe's father, who a few hours before would have been afraid to come within ten feet of him, stood leering triumphantly down upon the fallen giant as if his fingers had been the teeth of steel that laid him low.

17. humorous or witty conversation

18. a piece of lumber

19. "Jordan" probably refers to a river mentioned in the Bible.

20. **Lamentation** (*noun*): an expression of sorrow, mourning, or regret; weeping

The cooling board consisted of three sixteen-inch boards on saw horses, a dingy sheet was his shroud.

[60] The women ate heartily of the funeral baked meats and wondered who would be Lena's next. The men whispered coarse conjectures²¹ between guzzles of whiskey.

"Spunk" by Zora Neale Hurston (1926) is in the public domain.

21. **Conjecture** (*noun*): an opinion or judgment based on inconclusive or incomplete evidence; guesswork

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which TWO statements best express themes in this story?
 - A. Community members determine an individual's social standing and identity through their personal judgments.
 - B. When gossip spreads, a person should defend their reputation, no matter the consequences.
 - C. Killing another person, even in self-defense, is morally wrong, since all human life is valuable.
 - D. Sometimes fear prevents people from taking action, but it can also push them to take risks.
 - E. Seeking revenge for violence is the best way to ensure justice and create lasting peace.
 - F. It is best to put the needs of the community above the needs of the individual.

2. PART B: Which TWO details from the text best support the answer to Part A?
 - A. "Ah didn't wanna shoot him but he made me do it. He's a dirty coward, jumpin' on a man from behind." (Paragraph 35)
 - B. "The thing got Spunk so nervoused up he couldn't shoot." (Paragraph 42)
 - C. "he claimed somebody pushed 'im but 'twant nobody close to 'im." (Paragraph 46)
 - D. "If spirits kin fight, there's a powerful tussle goin' on somewhere ovah Jordan 'cause Ah b'leeve Joe's ready for Spunk" (Paragraph 57)
 - E. "Joe's father... stood leering triumphantly down upon the fallen giant" (Paragraph 58)
 - F. "The women... wondered who would be Lena's next. The men whispered coarse conjectures" (Paragraph 60)

3. How is Elijah's perspective on Joe important to the development of the story's theme?
 - A. By the end of the story, Elijah thinks Joe is strong for facing off against Spunk, which reinforces the importance of facing one's fears.
 - B. Elijah believes that Joe is stupid for trying to kill Spunk, which conveys the message that rash decisions are the most dangerous.
 - C. Eventually, Elijah views Joe as brave for attacking Spunk despite his fear, which supports the idea that an individual's reputation is at the whim of public opinion.
 - D. After Joe attacks Spunk from behind, Elijah views Joe as cowardly, which demonstrates the concept that courage can only exist in the presence of fear.

4. Reread paragraphs 27-29. How does Hurston's choice of language contribute to the tone of the story?
 - A. The characters' dialect and similes create a conversational, folksy tone.
 - B. The characters' criticisms of one another create a snobbish, belittling tone.
 - C. The characters' heavy use of contractions creates an anxious, frantic tone.
 - D. The characters' unique dialect creates a distant, detached tone.

5. How does Hurston's use of conversations to describe events, instead of showing them, contribute to the meaning of the story?

Discussion Questions

Directions: *Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.*

1. Do you think the supernatural events in this story really happened? Why or why not? Does it matter whether they did? How does this question shape your reading of the story?
2. In the context of the text, what does it mean to be brave? Who is braver, Joe or Spunk? Why?
3. In the context of the text, what does it mean to be a man? How do the men in the story define masculinity? How do they think about the role of women in their society?
4. In the context of the text, can we control our fate? Are we able to change our futures, or is everything predetermined? Cite examples from the text, your own experience, and other literature, art, or history in your answer.
5. According to the text, what is the importance of community? What communities do you belong to? How can groups shape our identities?

Michael Obi's hopes were fulfilled much earlier than he had expected. He was appointed headmaster of Ndume Central School in January 1949. It had always been an unprogressive school, so the Mission authorities decided to send a young and energetic man to run it. Obi accepted this responsibility with enthusiasm. He had many wonderful ideas and this was an opportunity to put them into practice. He had had sound secondary school education which designated him a "pivotal teacher" in the official records and set him apart from the other headmasters in the mission field. He was outspoken in his condemnation of the narrow views of these older and often less-educated ones.

"We shall make a good job of it, shan't we?" he asked his young wife when they first heard the joyful news of his promotion.

"We shall do our best," she replied. "We shall have such beautiful gardens and everything will be just *modern* and delightful . . ." In their two years of married life she had become completely infected by his passion for "modern methods" and his denigration of "these old and superannuated people in the teaching field who would be better employed as traders in the Onitsha market." She began to see herself already as the admired wife of the young headmaster, the queen of the school.

The wives of the other teachers would envy her position. She would set the fashion in everything . . . Then, suddenly, it occurred to her that there might not be other wives. Wavering between hope and fear, she asked her husband, looking anxiously at him.

"All our colleagues are young and unmarried," he said with enthusiasm which for once she did not share. "Which is a good thing," he continued.

"Why?"

"Why? They will give all their time and energy to the school."

Nancy was downcast. For a few minutes she became skeptical about the new school; but it was only for a few minutes. Her little personal misfortune could not blind her to her husband's happy prospects. She looked at him as he sat folded up in a chair. He was stoop-shouldered and looked frail. But he sometimes surprised people with sudden bursts of physical energy. In his present posture, however, all his bodily strength seemed to have retired behind his deep-set eyes, giving them an extraordinary power of penetration. He was only twenty-six, but looked thirty or more. On the whole, he was not unhand-some.

"A penny for your thoughts, Mike," said Nancy after a while, imitating the woman's magazine she read.

"I was thinking what a grand opportunity we've got at last to show these people how a school should be run."

Ndume School was backward in every sense of the word. Mr. Obi put his whole life into the work, and his wife hers too. He had two aims. A high standard of teaching was insisted upon, and the school compound was to be turned into a place of beauty. Nancy's dream-gardens came to life with the coming of the rains, and blossomed. Beautiful hibiscus and allamanda hedges in brilliant red and yellow marked out the carefully tended school compound from the rank neighborhood bushes.

One evening as Obi was admiring his work he was scandalized to see an old woman from the village hobble right across the compound, through a marigold flower-bed and the hedges. On going up there he found faint signs of an almost disused path from the village across the school compound to the bush on the other side.

"It amazes me," said Obi to one of his teachers who had been three years in the school, "that you people allowed the villagers to make use of this foot-path. It is simply incredible." He shook his head.

"The path," said the teacher apologetically, "appears to be very important to them. Although it is hardly used, it connects the village shrine with their place of burial."

"And what has that got to do with the school?" asked the headmaster.

"Well, I don't know," replied the other with a shrug of the shoulders. "But I remember there was a big row some time ago when we attempted to close it."

"That was some time ago. But it will not be used now," said Obi as he walked away. "What will the Government Education Officer think of this when he comes to inspect the school next week? The villagers might, for all I know, decide to use the schoolroom for a pagan ritual during the inspection."

Heavy sticks were planted closely across the path at the two places where it entered and left the school premises. These were further strengthened with barbed wire.

Three days later the village priest of *Ani* called on the headmaster. He was an old man and walked with a slight stoop. He carried a stout walking-stick which he usually tapped on the floor, by way of emphasis, each time he made a new point in his argument.

"I have heard," he said after the usual exchange of cordialities, "that our ancestral footpath has recently been closed . . ."

"Yes," replied Mr. Obi. "We cannot allow people to make a highway of our school compound."

"Look here, my son," said the priest bringing down his walking-stick, "this path was here before you were born and before your father was born. The whole life of this village depends on it. Our dead relatives depart by it and our ancestors visit us by it. But most important, it is the path of children coming in to be born . . ."

Mr. Obi listened with a satisfied smile on his face.

"The whole purpose of our school," he said finally, "is to eradicate just such beliefs as that. Dead men do not require footpaths. The whole idea is just fantastic. Our duty is to teach your children to laugh at such ideas."

"What you say may be true," replied the priest, "but we follow the practices of our fathers. If you reopen the path we shall have nothing to quarrel about. What I always say is: let the hawk perch and let the eagle perch." He rose to go.

"I am sorry," said the young headmaster. "But the school compound cannot be a thoroughfare. It is against our regulations. I would suggest your constructing another path, skirting our premises. We can even get our boys to help in building it. I don't suppose the ancestors will find the little detour too burdensome."

"I have no more words Co say," said the old priest, already outside.

Two days later a young woman in the village died in childbed. A diviner was immediately consulted and he prescribed heavy sacrifices to propitiate ancestors insulted by the fence.

Obi woke up next morning among the ruins of his work. The beautiful hedges were torn up not just near the path but right round the school, the flowers trampled to death and one of the school buildings pulled down . . . That day, the white Supervisor came to inspect the school and wrote a nasty report on the state of the premises but more seriously about the "tribal-war situation developing between the school and the village, arising in part from the misguided zeal of the new headmaster."

■ AUTHOR'S PERSPECTIVE

Chinua Achebe

Modern Africa as the Crossroads of Culture 1980

I have always been fond of stories and intrigued by language.—first Igbo, spoken with such eloquence by the old men of the village, and later English, which I began to learn at about the age of eight. I don't know for certain, but

I have probably spoken more words in Igbo than English but I have definitely written more words in English than Igbo. Which I think makes me perfectly bilingual. Some people have suggested that I should be better off writing in Igbo. Sometimes they seek to drive the point home by asking me in which language I dream. When I reply that I dream in both languages they seem not to believe it. More recently I have heard an even more potent and metaphysical version of the question: In what language do you have an orgasm? That should settle the matter if I knew.

We lived at the crossroads of cultures. We still do today; but when I was a boy one could see and sense the peculiar quality and atmosphere of it more clearly. I am not talking about all that rubbish we hear of the spiritual void and mental stresses that Africans are supposed to have, or the evil forces and irrational passions prowling through Africa's heart of darkness. We know the racist mystique behind a lot of that stuff and should merely point out that those who prefer to see Africa in those lurid terms have not themselves demonstrated any clear superiority in sanity or more competence in coping with life.

But still the crossroads does have a certain dangerous potency; dangerous because a man might perish there wrestling with multiple-headed spirits, but also he might be lucky and return to his people with the boon of prophetic vision.

On one arm of the cross we sang hymns and read the Bible night and day. On the other my father's brother and his family, blinded by heathenism, offered food to idols. That was how it was supposed to be anyhow. But I knew without knowing why that it was too simple a way to describe what was going on. Those idols and that food had a strange pull on me in spite of my being such a thorough little Christian that often at Sunday services at the height of the grandeur of "Te Deum Laudamus" I would have dreams of a mantle of gold falling on me as the choir of angels drowned our mortal song and the voice of God Himself thundering: This is my beloved son in whom I am well pleased. Yet, despite those delusions of divine destiny I was not past taking my little sister to our neighbor's house when our parents were not looking and partaking of heathen festival meals. I never found their rice and stew to have the flavor of idolatry. I was about ten then. If anyone likes to believe that I was torn by spiritual agonies or stretched on the rack of my ambivalence, he certainly may suit himself. I do not remember any undue distress. What I do remember is a fascination for the ritual and the life on the other arm of the crossroads. And I believe two things were in my favor—that curiosity, and the little distance imposed between me and it by the accident of my birth. The distance becomes not a separation but a bringing together like the necessary backward step which a judicious viewer may take in order to see a canvas steadily and fully.

Dead Men's Path Questions

Directions: Answer the following questions using complete sentences.

1. To what position is Michael Obi appointed in January 1949?

2. How does Nancy Obi see herself when she learns of her husband's promotion?

3. What are Michael Obi's two foremost goals?

1.

2.

4. What does Obi see one night as he is admiring his work?

5. Why is the path across the school important to the villagers?

6.What does Obi have done to the compound?

7.Who comes to see the headmaster to protest closing the footpath? What does Obi tell him is the purpose of the school?

8.What happens two days after the priest's visit?

9.What do the villagers do to the school?

10.What does the white Supervisor report?

Why black culture thrives alongside rampant racism

By Fred L. Johnson, III, The Washington Post, adapted by Newsela staff on 08.29.19

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Image 1. Trumpeter Dizzy Gillespie is emblematic of the mixture of high-class society, popular art and virtuosity of jazz during the Harlem Renaissance. Photo from: Wikipedia.

There is an interesting pattern taking place in American race relations at the moment.

On one hand, we're seeing growing mainstream acknowledgment of black pride projected through art: Beyoncé's widely praised performance at the Coachella arts festival, Kendrick Lamar's Pulitzer-winning album and even the record-breaking commercial success of Marvel's "Black Panther."

On the other, racism and xenophobia — the fear of outsiders — have tremendous influence in national politics.

Black Artists In Early-20th Century

While this may seem odd, it's actually a modern twist on something we experienced almost a century ago, during the Harlem Renaissance. Black artists in the early-20th century responded to clear racism with cultural productions that proudly displayed racial pride. The main difference is

that today's artists are sharing their culture with a much wider, more diverse and more receptive audience. This offers them a significant opportunity.

Beginning in the first decades of the 20th century, the Harlem Renaissance represented an explosion of black pride communicated through the arts. It stood as a response to Jim Crow segregation: the web of laws, practices, traditions and attitudes that reduced black Americans to second-class citizens and separated blacks from whites.

Overt racism ran rampant. Political leaders were either boldly supportive or powerless to stop it. Terrorist organizations such as the Ku Klux Klan policed the color line through violence. Black Americans lived in fear of lynching, which was implicitly accepted by white Americans who refused to punish the perpetrators.

Harlem Becomes Talent Hub

Indeed, the gathering of black artistic talent in Harlem resulted, in large part, from discriminatory housing practices. These had been imposed upon black Americans as they moved north during the 1910s. Informal agreements were made between real estate buyers and sellers who refused black customers. These were later made worse by the Depression-era practice of "redlining": when banks refused to make loans for homes to people who were considered a "financial risk." This practice affected mostly African-Americans.

By the 1930s, the impact was an effective system of racial exclusion, even if less open than the one in the Jim Crow South. The artists of the Harlem Renaissance condemned this oppression, offering philosophical-spiritual sanctuary decades before the civil rights movement of the 1960s offered political refuge. The nation's attention was eventually directed toward resolving the crises of the Great Depression and World War II. Still, Harlem Renaissance artists used their gifts to articulate and protest the challenges of their day.

In his poem "Ballad of the Landlord," Langston Hughes illuminated the struggles black Americans faced in trying to find decent, affordable housing. Claude McKay drew attention to the horror of lynching in his poem "The Lynching." In her autobiographical essay "How It Feels to be Colored Me," Zora Neal Hurston expressed her views on the conundrums of navigating the dual reality of being both black and American. W.E.B. Du Bois, a prominent spokesman for the National Association for the Advancement of Colored People (NAACP), performed invaluable service as editor of the *Crisis*, an important publication. Du Bois kept people informed about social evils, from lynching to voter discrimination. The magazine also became a major outlet for black artists and writers to present their views.

These artists offered a counterpoint to the stereotypical portrayal of blacks as foolish, harmless clowns. They were depicted this way in minstrel performances and even on the big screen. Black



actors such as Hattie McDaniel, who played Mammy in "Gone with the Wind," had to act and look foolish on purpose, hiding their true intelligence and feelings from whites. It was the way to achieve stardom in this era.

The Jim Crow-rooted struggles that accomplished black artists, athletes and intellectuals confronted gradually diminished over the next half-century. Soon the civil rights movement pushed the federal government to remove the legal barriers that had made African-Americans second-class citizens.

The move away from overt political discrimination opened the way for black singers and actors to ascend to new heights. During the 1960s, the popular "Rat Pack" — a group made up of Frank Sinatra, Dean Martin and others — played to sold-out crowds in Las Vegas. Soon, African-American Sammy Davis Jr. became a unique member of the group. The inclusion showed how African-Americans could forge artistic progress beyond the roles of shuffling man-children or dutiful maids. Diahann Carroll's leading role in the television series "Julia" likewise indicated that African-Americans could move beyond the artistic confines imposed by stereotypes. It also highlighted the growing prominence of black women in popular media.



Struggle Continues Amid Uneven Progress

Progress has been uneven, and black actors still struggle to find substantive, non-stereotypical roles. Nevertheless, African-American artists, actors and musicians gained broader acclaim during the 1960s and 1970s. Their increased cultural prominence didn't stop them from speaking truth to power. They shined a light on the contemporary lived experiences of black Americans — who still confront hurdles mostly foreign to white Americans. If anything, the persistent impact of race in the daily lives of African-Americans moved artists to speak more frankly of its manifestations.



Musicians did their part in confronting racist attitudes and policies. They offered alternatives to mainstream narratives of black pathology. Curtis Mayfield and the Impressions' 1969 song "Choice of Colors" challenged the racial strife of the late 1960s and early 1970s. Its lyrics highlighted the tragedy of America's preference for categorizing people by race rather than their shared humanity. And in his 1991 song "Brenda's Got a Baby," Tupac Shakur spoke directly to the gross educational gaps, teenage pregnancy, wide unemployment and crime that plagued urban communities.

Today, artists who challenge racism through their work are among the most acclaimed in American music. Hip-hop has gone from drawing the criticism of politicians to being used by them to win votes. Kendrick Lamar became the first rapper to win a Pulitzer over the classical musicians who traditionally receive the award. Beyoncé's 2016 album "Lemonade," widely viewed as a celebration of black femininity and power, sold nearly a half-million copies in its first week.

And like the artists of the Harlem Renaissance, stars such as Lamar and Beyoncé are using their art to oppose currents of racism in modern politics. In many ways, their art builds upon the efforts of earlier heroes by sounding similar themes. Like the artists of the Harlem Renaissance, they help foster a sense of community, forcefully reject twisted caricatures of black people and serve as sources of motivation from which blacks draw energy to persist in their struggle for dignity and full citizenship.



They assure us that people of prominence are willing to stand against the bringers of hate and division. They prove that, while courage may be in desperately short supply in Washington, there are those who refuse to be trolled by bullies and the malice of their speech.

Fred L. Johnson III is associate professor of history at Hope College in Holland, Michigan, and author of "Tupac Shakur: The Life and Times of an American Icon."

Quiz

- 1 Which of the following statements BEST represents black artists' approach toward racism during the Harlem Renaissance?
- (A) Black artists were so oppressed by racism that they chose to stop producing creative work.
 - (B) Black artists were fearful of drawing the attention of racists, so they avoided addressing the issue of racism in their work.
 - (C) Black artists viewed racism as unavoidable, so they completely ignored it in their work.
 - (D) The artists expressed their feelings of opposition towards racism through their work.

- 2 How does the author connect contemporary black artists with artists from the Harlem Renaissance?
- (A) by noting the influence of Harlem Renaissance artists and drawing parallels between the themes of the works
 - (B) by noting how both were easily accepted by the public despite the prevalence of persistent racism
 - (C) by explaining the great influence both groups had on politics of both time periods
 - (D) by explaining how both groups have similarly experienced discrimination that prevented them from fulfilling their true potential

- 3 How do the first three paragraphs and the final two paragraphs of the article relate to each other?
- (A) They both mention that mainstream acknowledgment of black artists is increasing.
 - (B) They both explain how the racism that currently exists in politics has affected American race relations.
 - (C) They both provide specific examples of black pride being projected through art.
 - (D) They both suggest American politics are currently heavily influenced by racism.

- 4 Read the sentences from the section "Harlem Becomes Talent Hub."

During the 1960s, the popular "Rat Pack" — a group made up of Frank Sinatra, Dean Martin and others — played to sold-out crowds in Las Vegas. Soon, African-American Sammy Davis Jr. became a unique member of the group.

Diahann Carroll's leading role in the television series "Julia" likewise indicated that African-Americans could move beyond the artistic confines imposed by stereotypes.

Which option BEST describes how the sentences help develop a central idea of the article?

- (A) They show when black performers began stepping out of the negative roles society had assigned them.
- (B) They show that prominent black women have been accepted as stars in both movie and TV roles.
- (C) They show how difficult it is for black women to achieve stardom without conforming to racial biases.
- (D) They show that racism has forced many black actors to take roles that reinforce negative stereotypes.

Fix the punctuation as necessary. This will include dashes, hyphens, ellipses, colon, semi-colon, and commas.

Insert TWO dashes [-] where needed

The *Matvei Mudrov* a medical train serving isolated villages in Siberia contains a clinic, exam rooms, and a team of about fifteen doctors.

In each of the following THREE sentences, insert ONE dash [-] where needed

Ms. McConnell studied both business and fine arts in college a combination that makes sense to those who know her as the owner of a highly successful art supply store.

"The proceeds will support our yes, one hundred percent of the proceeds will support our efforts to protect endangered species," explained the chair of the fund-raising committee.

Street vendors in the Philippines prepare *isaw ng manok* marinated chicken intestines that are grilled or deep fried and served with spicy, sour, or sweet sauces.

In each of the following FOUR sentences, add hyphens [-] to compound adjectives where necessary. If no hyphens are needed, write NO CHANGE

Geothermal energy, hydroelectricity, solar power, and wind power all produce carbon neutral energy.

Some cold blooded animals can fight an infection by lowering their body temperatures to slow the growth rate of harmful bacteria.

In his short life, record breaking runner Steve Prefontaine competed in 153 races and won 120 of them.

"Barring any last minute edits, the magazine is ready to go to press!" the managing editor announced to her team.

Read this text.

The city of Summerfield is a crucial trade center for the surrounding agricultural area, and the economy is bolstered by nearby automotive and paper manufacturers.

Is this an appropriate use of an ellipsis?

"The city of Summerfield is a crucial trade center for . . . automotive and paper manufacturers."

yes

no, because the text with an ellipsis no longer has the same meaning

The Clarión nightsnake, a mysterious nocturnal snake that inhabits a remote island off the coast of Mexico, was first discovered in 1936, but the elusive snake was not spotted again until 2014.

Is this an appropriate use of an ellipsis?

"The Clarión nightsnake . . . was first discovered in 1936, but the elusive snake was not spotted again until 2014."

yes

no, because the text with an ellipsis is no longer grammatically correct

In 1842, Czar Nicholas I hired George Washington Whistler—an American builder, draftsman, engineer, and soldier—to build the Moscow–St. Petersburg railway.

Is this an appropriate use of an ellipsis?

"In 1842, Czar Nicholas I hired George Washington Whistler . . . to build the Moscow–St. Petersburg railway."

yes

no, because the text with an ellipsis is no longer grammatically correct

On May 25, 1977, *Star Wars* opened in theaters and wowed audiences with groundbreaking special effects.

Is this an appropriate use of an ellipsis?

"On May 25, 1977, *Star Wars*. . . with groundbreaking special effects."

yes

no, because the text with an ellipsis is no longer grammatically correct

Colons, semi-colons, and commas: Make the punctuation changes as necessary. If no change is needed, write no change.

Consider the **colon** in bold, which is used to **connect two sentences**. If it is not the best choice, replace it with a different punctuation mark.

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When General Motors chairman Alfred P. Sloan, Jr., wanted to construct a center for the company's research projects, his head automotive designer offered this advice: the building should be stylish and distinctive.

Consider the **commas** in bold, which are used to **separate the items in a list**. If they are not used correctly, remove them or replace them with different punctuation marks.

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The smallest member of the bear family is the sun bear, also known as the Malayan sun bear, bruang, or honey bear.

Consider the **semicolon** in bold, which is used to **introduce a quotation**. If it is not the best choice, remove it or replace it with a different punctuation mark.



When asked about the threats and jeers he received as the first black baseball player in the major leagues, Jackie Robinson made the following insightful remark**;** "Plenty of times I wanted to haul off when somebody insulted me for the color of my skin, but I had to hold to myself. I knew I was kind of an experiment. The whole thing was bigger than me."

Consider the **comma** in bold, which is used to **connect two sentences**. If it is not the best choice, replace it with a different punctuation mark.



The recording company insisted on changing the name of Jake's first CD for the following reason**,** another country singer had recorded an album by that name in 2003.

Consider the **semicolons** in bold, which are used to **separate the items in a list**. If they are not used correctly, remove them or replace them with different punctuation marks.



In Game Five of the 1980 NBA finals, Los Angeles Lakers point guard Earvin "Magic" Johnson stepped in for injured center Kareem Abdul-Jabbar**;** racked up forty-two points, fifteen rebounds, and seven assists**;** and was named Most Valuable Player of the finals.

Consider the **semicolon** in bold, which is used to **introduce a quotation**. If it is not the best choice, remove it or replace it with a different punctuation mark.



Marlon was shaking with nerves as he walked up to the stage, but he took a breath and began the speech he had been practicing all week; "Thank you to the committee for granting me this generous award."

Consider the **semicolon** in bold, which is used to **introduce a noun phrase**. If it is not the best choice, remove it or replace it with a different punctuation mark.



South Korean figure skater Kim Yu-Na—who won world championships in 2009 and 2013, a gold medal at the 2010 Olympic Winter Games, and a silver medal at the 2014 Games—has earned a royal nickname; Queen Yu-Na.

Consider the **semicolon** in bold, which is used to **connect two sentences**. If it is not the best choice, replace it with a different punctuation mark.



When Walt Disney first sketched his famous mouse, he called it "Mortimer Mouse." Disney's wife felt that the name Mortimer was much too pretentious; so the mouse became known as Mickey.

Read the following passages and determine the central idea. Then highlight one sentence in the passage that develops that main idea.

Remember:

key idea

A **main idea** is the most important idea or claim that a text conveys.

The **supporting details** provide information that develops the main idea. Each detail in a text plays a specific role in supporting or refining readers' understanding of the main idea. For example, a writer might use supporting details to provide a description, explain a process, offer an example, emphasize the significance of a point, define a term, or make a comparison.

The Soil Conservation Service

In 1933, in response to the failing farms and drought in the Great Plains of the United States, the federal government established the temporary Soil Erosion Service (SES). The SES worked to promote conservation farming techniques that had been shown to prevent and combat soil erosion. While the program achieved some success, its director, Hugh Bennett, felt that more support was warranted. He believed that a permanent government agency was necessary to achieve recovery and to prevent future farming catastrophes. In numerous memos to Congress, he described the damage caused by soil erosion and the importance of conservation farming. He also met with lawmakers to discuss his concerns and even spoke with the president. In 1935, as a result of Bennett's advocacy, Congress established the Soil Conservation Service (SCS), a permanent agency within the United States Department of Agriculture. The SCS was renamed the Natural Resources Conservation Service in 1994.

What is the main idea of the passage?

Because of Hugh Bennett's efforts, the Soil Conservation Service was established as a permanent federal agency.

In response to drought in the Great Plains, the government set up programs to combat soil erosion.

How Yale Women's Crew Levelled the Playing Field

In 1976, the highly successful women's crew team at Yale University—an all-men's school until 1969—faced a distressing situation: the boathouse still had no women's showers. After every practice session, the men enjoyed hot showers while the women went home cold and wet after a morning of vigorous rowing. The women approached school officials about this untenable situation, but nothing changed. Finally, they opted for dramatic action to focus attention on the different treatment of Yale's male and female rowing crews. They arranged a meeting with a school administrator and invited a writer and photographer from the school paper to attend. At the meeting, the team captain read an eloquent, pointed statement explaining the conditions the team had to endure without access to showers. Meanwhile, the women displayed the words "Title IX" written on their bodies, referring to a federal law banning gender discrimination in educational activities. When an article about the meeting appeared in the *New York Times*, the team not only got their showers but also succeeded in raising public awareness about Title IX.

What is the main idea of the passage?

The lack of boathouse shower facilities for the Yale women's crew team was the first violation of Title IX regulations.

In order to secure fair access to showers, the Yale women's crew team called attention to Title IX in an unusual way.

The Flapper

Strict social conventions governed women's fashion in the early 1900s: women were expected to wear elaborate hairstyles, floor-length gowns, and rigid corsets that constricted the waist. However, at the beginning of the 1920s, the evolving role of women spurred dramatic changes in women's fashion, resulting in the iconic flapper style. During World War I, many women had started to work outside the home while men were at war. Then, in 1920, the Nineteenth Amendment granted women the right to vote. As the decade progressed, more women were participating in politics, going to college, and driving automobiles than in previous decades. In response to these developments, many young women dressed in the style of the flapper. Flappers wore short haircuts and loose dresses that de-emphasized their femininity; they also wore low-heeled shoes that were more comfortable for walking and dancing. In the 1920s, the flapper became the embodiment of the new freethinking and independent woman.

What is the main idea of the passage?

Flapper fashion emerged when more women began working outside the home to replace men who left during World War I.

Flapper fashion emerged because women experienced greater political, intellectual, and social freedoms in the 1920s.

Saving Lives Through Living-Donor Liver Transplants

We cannot survive without our livers, which remove waste products from our blood and produce bile to break down fats, among several other important functions. People with liver failure can be treated with whole-liver transplant surgery, in which a liver is taken from the body of a recently deceased person and placed into the body of a recipient. However, because the number of livers available for this type of transplant is extremely limited, whole-liver transplantation cannot be provided to all of the thousands of people on the waiting list for a liver. Living-donor liver transplants offer a solution. In a living-donor transplant, a person with a healthy liver donates part of his or her liver to replace the failing liver of another person. Because of the liver's amazing ability to regenerate itself, both the donor and the recipient will grow normal-sized livers in a matter of months. Thanks to living-donor transplantation, numerous lives have been saved.

What is the main idea of the passage?

In whole-liver transplantation, a deceased person's liver is placed into the body of a person whose own liver is failing.

Living-donor liver transplantation offers a lifesaving alternative to whole-liver transplantation.

Nearsightedness and Farsightedness

Nearsighted people experience blurred vision while looking at distant objects, such as street signs viewed from inside a car. Conversely, farsighted people experience blurred vision while looking at nearby objects, such as words on a page. The causes of these two conditions differ as well. Nearsightedness, or myopia, occurs either when a person's eye is too long from back to front or when the cornea (the clear layer at the front of the eye) is too curved. On the other hand, farsightedness, or hyperopia, results when the eye is too short or when the cornea is not curved enough. Fortunately, corrective lenses can restore normal vision in both cases. As you might expect, these lenses are of opposing types: nearsightedness is improved with a lens that is thinner in the middle and thicker at the edges, while farsightedness is compensated for with a lens that is thicker in the middle and thinner at the edges.

What is the main idea of the passage?

Nearsightedness and farsightedness produce contrasting vision problems, have opposite causes, and require different types of lenses.

In nearsightedness, the eye may be too long from front to back, while in farsightedness, the opposite may be true.

Stamping Out Propaganda

In the years leading up to World War II, the Nazi Party in Germany advanced extremely negative portrayals of Jewish people and culture. By depicting Jews as subhuman criminals, the Nazis sought to fuel public hatred. An Austrian woman named Irene Harand was concerned about the falsehoods being spread across Western Europe. To counteract the Nazi propaganda, Harand created a series of educational stamps, with each stamp featuring a Jewish person who had benefited society. For example, one stamp showed a picture of Benjamin Disraeli, a former prime minister of the United Kingdom, while another featured Paul Ehrlich, a notable scientist. Harand and her volunteers pasted their stamps on letters, next to regular postage stamps; they also secretly pasted them on the walls of an anti-Jewish exhibit. They hoped that the positive portrayals on their stamps would help counter the Nazis' malicious campaign to fuel hatred toward Jews.

What is the main idea of the passage?

To combat anti-Jewish propaganda, Irene Harand developed stamps showcasing Jews who had made important contributions.

To promote Germans' hatred of Jews, the Nazi Party spread negative propaganda about Jewish people.

Douglass and Garrison: Two Abolitionists

Frederick Douglass, an African American who had escaped slavery, and William Lloyd Garrison, a white writer who had grown up in the North, shared an important commonality. They were regarded as among the most important abolitionists of their time, and at first they worked together in the fight against slavery. However, as the years passed, Douglass and Garrison came to develop fundamental differences in their opinions about abolition. While Garrison viewed the U.S. Constitution as supporting slavery, Douglass voiced his disagreement with this interpretation. Douglass even argued that the Constitution could be used as a tool to outlaw slavery. In addition, Garrison believed that the Union should be broken up into North and South. Douglass, however, did not want the South to secede from the Union, as he feared that enslaved people would then become isolated in the South. Douglass and Garrison were never able to resolve their disagreements, nor did they ever recover their friendship.

What is the main idea of the passage?

Douglass and Garrison, two of the most important abolitionists of their time, had a great deal in common and were longtime collaborators.

Although Douglass and Garrison initially worked together, they later disagreed on fundamental issues relating to the fight against slavery.

Despite their early work together as abolitionists, Douglass and Garrison had different views on the U.S. Constitution.

Read the following passages and highlight or underline the best evidence to support the statements

Remember:

When making claims or other arguable statements in your writing, make sure you can support them with concrete evidence from reliable sources. By drawing upon such evidence, you make your writing more accurate. In addition, by quoting or citing such evidence when appropriate, you avoid plagiarism and make your writing more convincing.

Select the best evidence to support the statement "The narrator feels the anticipation of something is often better than the thing itself." There may be more than one correct choice.

Have you ever wanted something very badly and then gotten it? Then you know that winning is many things, but it is never the thing you thought it would be. Poor people who win the lottery do not become rich people. They become poor people who won the lottery. She was a very beautiful person who was missing something very ugly. Her winnings were the absence of something, and this quality hung around her. There was so much potential in the imagined removal of the birthmark; any fool on the bus could play the game of guessing how perfect she would look without it.

From Miranda July, "Birthmark." Copyright 2007 by Miranda July

In the following passage, author James M. Cain gives his view of Los Angeles during the 1930s. Select the best evidence to support the statement "The author believes that diversity will be a boon to Los Angeles culture." There may be more than one correct choice.

Where this place is headed is to be the leader in commerce, art, citrus production, music, rabbit breeding, oil production, furniture manufacture, walnut growing, literature, olive bottling, short- and long-distance hauling, clay modelling, aesthetic criticism, fish export, canary-bird culture, playwrighting, shipping, cinematic creativeness, and drawing-room manners. In short, it is going to be a paradise on earth. And, with such vaulting ambitions, it might pull off something: you can't tell. It is keenly aware of Asia, and also of Mexico; streams are meeting here that ought to churn up some exciting whirlpools. I, personally, even if the first act hasn't been so hot, am not going to walk out on the show.

Adapted from James M. Cain, "Paradise"

Select the best evidence to support the statement "Claude Monet's painting style emphasized the transitory effects of light and weather." There may be more than one correct choice.

Most of Monet's paintings from the 1870s depict the landscape in and around the small towns along the Seine. Working outdoors, he employed seemingly spontaneous brushstrokes to capture the ever-changing effects of light and atmosphere. In the 1880s Monet expanded his motifs, turning his attention both to the Mediterranean and to the rugged vistas along the Normandy coast. In the 1890s he undertook a number of paintings produced in series, including pictures of poplars, grainstacks, and Rouen Cathedral; each work captured a specific atmospheric effect and time of day. With his reputation as France's leading landscape painter established and his financial situation secure, the artist turned his attention to the lavish gardens he had constructed at Giverny, eventually creating more than 250 works focused on water lilies.

From National Gallery of Art website. Copyright 2014 by National Gallery of Art

Select the best evidence to support the statement "Planets and moons are not the only places where one can find water in our solar system." There may be more than one correct choice.

Ice is common in our solar system, from deposits at the poles of Mercury and the Moon to ice-covered moons and rings around distant Jupiter and Saturn. Scientists are studying ice on Earth and on other planets, in part because ice deposits could be a source of water for future explorers in the solar system.

While the most common type of ice in our solar system is water ice, there are also many other types of ice. Mars' poles have abundant amounts of frozen carbon dioxide (also called dry ice), and comets have frozen ammonia and methane in addition to frozen water and other ices. Saturn's moon Titan is famous for its methane, which can exist not only as a liquid and gas at Titan's surface temperatures and pressures, but also as solid ice.

Adapted from NASA, "Ice in the Solar System: Ice!"

Select the best evidence to support the statement "The narrator believes that young people who are overly cautious should not be trusted." There may be more than one correct choice.

No doubt a youth who received impressions cautiously, whose love was lukewarm, and whose mind was too prudent for his age and so of little value, such a young man might, I admit, have avoided what happened to my hero. But in some cases it is really more creditable to be carried away by an emotion, however unreasonable, which springs from a great love, than to be unmoved. And this is even truer in youth, for a young person who is always sensible is to be suspected and is of little worth—that's my opinion!

"But," reasonable people will exclaim perhaps, "every young man cannot believe in such a superstition and your hero is no model for others."

From Fyodor Dostoyevsky, The Brothers Karamazov

The following passage is narrated by a sailor named Charlie Marlow. Select the best evidence to support the statement "The Company was filled with ambitious employees." There may be more than one correct choice.

"I flew around like mad to get ready and before forty-eight hours, I was crossing the Channel to show myself to my employers and sign the contract. In a very few hours, I arrived in a city that always makes me think of a whited sepulchre. Prejudice no doubt. I had no difficulty in finding the Company's offices. It was the biggest thing in the town, and everybody I met was full of it. They were going to run an over-sea empire and make no end of coin by trade.

"A narrow and deserted street in deep shadow, high houses, innumerable windows with venetian blinds, a dead silence, grass sprouting right and left, immense double doors standing ponderously ajar. I slipped through one of these cracks, went up a swept and ungarnished staircase, as arid as a desert, and opened the first door I came to."

Adapted from Joseph Conrad, Heart of Darkness

Select the best evidence to support the statement "The United Farm Workers of America served more than just farm workers." There may be more than one correct choice.

Under the leadership of César E. Chávez and others such as Dolores Huerta and Larry Itliong, along with support from millions of Americans, the farm worker movement joined forces with other reform movements to achieve unprecedented successes that greatly improved working and living conditions and wages for farm workers. During the 1970s the United Farm Workers of America (UFW) grew and expanded from its early roots as a union for farm workers to also become a national voice for the poor and disenfranchised. The enduring legacies of César E. Chávez and the farm worker movement include passage of California's Agricultural Labor Relations Act of 1975, the first law in the U.S. that recognized farm workers' collective bargaining rights.

Adapted from National Park Service, "History & Culture - César E. Chávez National Monument"

The following passage is narrated by a character named Holden Caulfield. Select the best evidence to support the statement "Holden thinks that older people are set in their ways and unwilling to change." There may be more than one correct choice.

She asked me where I went to school now, and I told her Pencey, and she said Pencey was a very good school. Even if I'd wanted to, I wouldn't have had the strength to straighten her out. Besides, if she thought Pencey was a very good school, let her think it. You hate to tell new stuff to somebody around a hundred years old. They don't like to hear it. Then, after a while, I left. It was funny. She yelled "Good luck!" at me the same way old Spencer did when I left Pencey.

From J. D. Salinger, The Catcher in the Rye. Copyright 1945 by J. D. Salinger

Writing assessment: Considering everything you have just done based on different cultures and keeping an open mind, answer the following. Use as many pieces of paper as necessary or type.

Globalization

Many of the goods and services we depend on daily have global sources. Where once you might speak with a customer service representative from across the country about your computer problems, your call now would most likely be routed across the world. In one grocery store, it can be possible to find a mixture of foods from multiple continents. Various pieces of culture can be instantaneously broadcast around the world via the Internet, enabling shared experiences among people of disparate geographic origins. Globalization is generally seen as a sign of progress, but what happens when we replace local interactions with global ones? Given the accelerating rate of globalization, it is worth examining the implications and meaning of its presence in our lives.

Read and carefully consider each of these perspectives. Each suggests a particular way of thinking about the increased focus on globalization.

Perspective 1	Perspective 2	Perspective 3
Globalization requires a shift in the way we think about other people, other societies, and the world. This is good, because it will push humanity towards previously unimaginable possibilities and achievements.	Removing geographic boundaries from commerce means that the right people can be chosen for the right jobs at the right price. This efficiency leads to a more prosperous and progressive world for everyone.	The flourishing of a new, global society comes at the cost of local cultures. Less diversity leads to deficits in empathy and creativity, two of the most defining characteristics of humanity.

Write a unified, coherent essay about the increasing presence of globalization.

In your essay, be sure to:

- clearly state your own perspective on the issue and analyze the relationship between your perspective and at least one other perspective
- develop and support your ideas with reasoning and examples
- organize your ideas clearly and logically
- communicate your ideas effectively in standard written English

Your perspective may be in full agreement with any of those given, in partial agreement, or completely different.