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# Contents

## 8A: Perspectives & Narrative Unit Overview ..... 2

### Get Started ..... SUB-UNIT 2

Sub-Unit 2 Overview ..... 4

Sub-Unit 2: 9 Lessons ..... 5

### Narrative Writing ..... SUB-UNIT 3

Sub-Unit 3 Overview ..... 38

Excerpts from *Going Solo* by Roald Dahl ..... 39

Sub-Unit 3: 10 Lessons ..... 60

“Fish Cheeks” by Amy Tan ..... 78

“My Mother’s Garden” by Kaitlyn Greenidge ..... 84

## 8B: Liberty & Equality Unit Overview ..... 102

### “Song of Myself” ..... SUB-UNIT 1

Sub-Unit 1 Overview ..... 104

Sub-Unit 1: 2 Lessons ..... 105

Excerpt from “Song of Myself” by Walt Whitman ..... 106

### *Narrative of the Life of Frederick Douglass* ..... SUB-UNIT 2

Sub-Unit 2 Overview ..... 114

Sub-Unit 2: 14 Lessons ..... 115

### *Incidents in the Life of a Slave Girl* ..... SUB-UNIT 3

Sub-Unit 3 Overview ..... 158


Excerpts from *Incidents in the Life of a Slave Girl* by Harriet Ann Jacobs ..... 159

Sub-Unit 3: 2 Lessons ..... 172





# Contents (continued)

## 8B: Liberty & Equality (continued)

|   |            |
|---|------------|
|  <b>The Boys' War</b>          | SUB-UNIT 4 |
| Sub-Unit 4 Overview .....   | 178        |
| Selections from <i>The Boys' War</i> by Jim Murphy .....  | 179        |
| Sub-Unit 4: 3 Lessons .....   | 204        |
|  <b>The Gettysburg Address</b> | SUB-UNIT 5 |
| Sub-Unit 5 Overview .....   | 210        |
| Declaration of Independence .....   | 212        |
| Gettysburg Address .....  | 218        |
| Excerpt from <i>A Confederate Girl's Diary</i> by Sarah Morgan Dawson .....                                     | 221        |
| Sub-Unit 5: 3 Lessons .....   | 226        |

## 8C: Science & Science Fiction Unit Overview .....

240

|  |            |
|--|------------|
|  <b>Gris Grimly's <i>Frankenstein</i></b> | SUB-UNIT 1 |
| Sub-Unit 1 Overview .....  | 242        |
| Mary Shelley's <i>Frankenstein</i> 1818 Edition (Excerpts) .....   | 243        |
| Sub-Unit 1: 17 Lessons .....   | 252        |
|  <b>Poetical Science</b>                  | SUB-UNIT 3 |
| Sub-Unit 3 Overview .....  | 312        |
| Excerpts from <i>Ada, Countess of Lovelace</i> (from <i>The Innovators</i> ) .....   | 313        |
| "The Tables Turned" .....  | 330        |
| Excerpts from "Debate on the Frame-Work Bill, in the House of Lords" .....   | 332        |
| <i>All Watched Over</i> by Machines of Loving Grace .....  | 336        |
| Sub-Unit 3: 6 Lessons .....  | 338        |

# Contents (continued)

## 8D: Shakespeare's Romeo & Juliet Unit Overview ..... 354

### **Romeo and Juliet** ..... SUB-UNIT 1

Sub-Unit 1 Overview ..... 356

Excerpts from Shakespeare's *Romeo & Juliet* ..... 357

Sub-Unit 1: 16 Lessons ..... 378

## 8E: Holocaust: Memory & Meaning Unit Overview ..... 458

### **Why Remember?** ..... SUB-UNIT 1

Sub-Unit 1 Overview ..... 460

Holocaust Timeline ..... 461

"I Cannot Forget" ..... 472

Sub-Unit 1: 1 Lesson ..... 474

### **"True" Germans** ..... SUB-UNIT 2

Sub-Unit 2 Overview ..... 478

*Shores Beyond Shores* ..... 480

Excerpt: "Hitler Youth" from *A Child of Hitler* ..... 494

Sub-Unit 2: 2 Lessons ..... 497

### **The Olympic Games of Berlin** ..... SUB-UNIT 3

Sub-Unit 3 Overview ..... 502



Sub-Unit 3: 4 Lessons ..... 503

"100,000 Hail Hitler" ..... 506

"Jesse Owens' Olympic Triumph over Time and Hitlerism" by Lerone Bennett Jr. .... 518





# Contents (continued)

## 8E: Holocaust: Memory & Meaning (continued)

|   |            |
|---|------------|
|  <b>Descending Into Darkness</b> | SUB-UNIT 4 |
| Sub-Unit 4 Overview .....   | 530        |
| Excerpt: "Hitler Youth" from <i>A Child of Hitler</i> .....   | 532        |
| Excerpt from <i>Night</i> .....   | 534        |
| Sub-Unit 4: 5 Lessons .....   | 548        |
|  <b>Never Forget</b>             | SUB-UNIT 5 |
| Sub-Unit 5 Overview .....   | 554        |
| Sub-Unit 5: 1 Lesson .....  | 555        |

## 8F: The Space Race Collection Overview .....

558

|   |            |
|---|------------|
|  <b>Information Literacy</b>                   | SUB-UNIT 1 |
| Sub-Unit 1 Overview .....   | 560        |
| Sub-Unit 1: 4 Lessons .....   | 561        |
|  <b>Scavenger Hunt and Internet Research</b>   | SUB-UNIT 2 |
| Sub-Unit 2 Overview .....   | 566        |
| The Space Race Collection .....   | 567        |
| Sub-Unit 2: 4 Lessons .....   | 638        |
|  <b>Space Blogs and Collection Research</b>    | SUB-UNIT 3 |
| Sub-Unit 3 Overview .....   | 646        |
| Sub-Unit 3: 4 Lessons .....   | 647        |
|  <b>Socratic Seminar and Internet Research</b> | SUB-UNIT 4 |
| Sub-Unit 4 Overview .....   | 666        |
| Sub-Unit 4: 4 Lessons .....   | 667        |

## Contents (continued)

### Essay Toolkits

|                              |     |
|------------------------------|-----|
| <u>Essay Writing Toolkit</u> | 672 |
|------------------------------|-----|

|                               |     |
|-------------------------------|-----|
| <u>Research Essay Toolkit</u> | 676 |
|-------------------------------|-----|

|                  |     |
|------------------|-----|
| <u>Bookmarks</u> | 680 |
|------------------|-----|







# Perspectives & Narrative

Imagine going out for dinner with a chef. As food preparation experts, chefs can tell you a lot more than whether a dish tastes good or bad. They can explain how all the little touches—in the sauce, or in the cooking style—make a dish amazing.

That's what it can feel like when you *read like a writer*. In this unit, you'll learn to deconstruct the moves that narrative writers make to stir us up, surprise us, or leave us wondering what will happen next. And once you've mastered these skills, you'll get to write a narrative of your own!



## Welcome!

SUB-UNIT 1 • 1 LESSON



## Get Started

SUB-UNIT 2 • 9 LESSONS



## Narrative Writing

SUB-UNIT 3 • 10 LESSONS



## Write an Essay

SUB-UNIT 4 • 4 LESSONS

## Overview

What grabs your attention?

Of all the things that are going on around you, *right now*, what's the one little thing that feels especially interesting? That's your job in this unit we're about to start: to notice what's going on. To catch those everyday details that draw your eye, the ones that feel strange, or funny, or somehow true.

As you sharpen your writer's eye, don't worry about trying to find the *most important* details, or the *right* ones. Just follow what feels interesting to you—pay close attention to it—and you'll turn that moment into something that will make your readers smile, or nod, or maybe even feel something like you felt.

## Suggested Reading

There is a wealth of literature by immigrants and first-generation Americans exploring and challenging the notion of “fitting in.” An excellent book about the immigrant experience and mother-daughter relationships is *Breath, Eyes, Memory* (1994) by Edwidge Danticat. Narrated by 12-year-old Sophie, who leaves her home in Haiti to reunite with a mother she barely knows in New York, the novel also uses food and eating to explore cultural and familial conflict. Also set in New York is *How the Garcia Girls Lost Their Accents* (1991) by Julia Alvarez, in which four sisters attempt to shed their Dominican ways and assimilate—much to the dismay of their traditional parents.

## Lesson 1—Focus on a Moment

What's happening in the picture?



*Children's Games by Pieter Bruegel the Elder, 1560.*



## Lesson 1—Focus on a Moment (continued)

1. Pick out the details that grab your attention in these images.
2. What's happening in just this one moment? What do you notice? Share your thoughts in the class discussion.







## Lesson 1—Focus on a Moment (continued)

### Definition of Focus:

To focus is to write exclusively about one moment or idea in order to fully develop it.

1. Look at the picture of this one small moment.



2. Write sentences with details to focus on just this moment and describe it clearly.



Go to page 6 of the Writing Journal to complete the writing activity.

You will have many opportunities to write in this class. The goal for today's writing is to focus on one thing that grabs your attention, and develop that moment or idea with all the interesting details you observe.

## *Rules for Writing*

- 1.** Use the whole time to write.
- 2.** Ask for help once, if necessary, then continue writing.
- 3.** Keep focused on your own work—don't distract your classmates.
- 4.** NO: talking, trips for water, or surfing.



## Lesson 1—Focus on a Moment (continued)

Think about a time you were doing something you really enjoyed.



Go to page 7 of your Writing Journal to describe this moment in detail.

### *The Student's Mindset*

Take academic and social risks.

Write about one thing that grabs your attention.

Read carefully, observe closely, and share what you think.

Show your classmates the impact they are making.

Write with the reader in mind. Read with the writer in mind.



## Lesson 2—What Details Grab Your Attention?

1. Follow along as your teacher reads aloud the definition of Focus below.
2. Why is the picture on the left used as an example of focusing on multiple moments while the picture on the right is used as an example of *focusing on one moment*? Share your thoughts in the class discussion.

**Definition of Focus:** To focus is to write exclusively about one moment or idea in order to fully develop it.



**Many moments**

Joey was doing leapfrogs over Ben, and Manuel was standing on his head, obviously showing off for Shawnda, who was pretending not to notice him at all. Over on the grass, the b-boy club was practicing some crazy moves. Right nearby, Vincent and Greg were up on Malik and Henry's shoulders, seeing who could pull the other one off. There were some adults hanging out by the market, but they were doing absolutely nothing to step in and stop what was going on, even though Mark and his crew had grabbed Andrew and were swinging him back and forth.



**Focus on one moment**

Vincent had a tight grip on one end of the rope, pulling as hard as he could on Greg. He put his weight in it, too, leaning all the way over until he almost slipped off Malik's back. His lips went tight and you could see his arm getting straighter and straighter—like the rope was stretching all the way through his body.



## Lesson 2—What Details Grab Your Attention? (continued)

Listen as your teacher reads your classmates' writing. Share your responses to the following questions in the class discussion.

- What was the moment that this writer chose to focus on?
- What is one vivid detail the writer used to capture the feel of this moment?

### Vivid Details: Some Examples

**Sensory Details:** How something (or someone) looks, sounds, smells, tastes, or feels

**Actions:** What someone (or something) does

**Dialogue:** What someone says

1. Follow along as your teacher reads aloud the paragraph below.

### Cooking Salsa

Family dinners don't happen a lot in my house, but when they do, cooking with my mom is fun and frantic. My mom rushes in from work and begins throwing things around in the kitchen while urging me to cut vegetables, shred some cheese, lay the table. My mom loves salsa music, so we put on the radio to dance while we cook. After 30 minutes, we turn all that cutting and frying and dancing into a delicious dinner. Then my big brother slumps down and slurps it all up in 5 minutes.

2. Choose one sentence where you could add additional details.



Go to page 8 of your Writing Journal and complete Activities 1 and 2.

Review *The Student's Mindset* on page 10.

Closely observing the world around you and sharing those observations in your writing will help you figure out what was most interesting or important about an experience and allow your reader to see that experience through your eyes.

## Lesson 2—What Details Grab Your Attention? (continued)

1. Review your writing from Lesson 1 on page 7 in the Writing Journal.
2. What vivid details could you add to your writing to help you focus in on the moment even more?



**Review your writing from Lesson 1 on page 7. Then write a list of details that could be added on page 9 in your Writing Journal.**

---

1. Review the Rules for Writing on page 9.
2. Find one place in your writing from Lesson 1 where you can focus more on one small moment.
3. Write 2 or 3 more sentences, adding vivid details to capture the feel of your moment.



**Go to page 10 of the Writing Journal to add more vivid details to your writing.**

---

### Share Your Writing

1. If someone gave you feedback on your writing what would be helpful?
2. What makes a good response? Share your thoughts in the class discussion.
3. Pick one of the feedback response examples below that would help you most with your writing. Be prepared to explain what makes it more helpful.
  - I didn't like the part about your swimming instructor's mean face.
  - I liked how you included me in your piece.
  - I could really picture it when you described the bike "shuddering and shaking" on the pavement.
  - Your piece was really funny.
  - This part about how your hands turned blue showed me how freezing it was.

When you share be sure to do the following.

- Tell the writer a specific thing you liked.
- Tell the writer how it affected you as a reader.
- Read loud enough for everyone to hear.

## Lesson 3—Show Your Emotion

Listen as your teacher reads your classmates' writing. Share your responses to the following questions in the class discussion.

- What was the moment that this writer chose to focus on?
- What is one vivid detail the writer used to capture the feel of this moment?



Bruegel, the painter, included many different moments of kids playing all types of games in this painting.

1. Find your favorite game “moment” in this picture.
2. Can you tell what emotion the children are feeling as they play the game? Are they enjoying the game? Are they angry?
3. Explain the detail in the painting that shows you the emotion. Share your thoughts in the class discussion.



4. Discuss your responses to the following questions in the class discussion.
  - When you look at the painting as a whole, do you get an overall feeling about all the children's games? For example, does it feel fun? Or wild? Or innocent?
  - Point to 2 or 3 details in the painting that gave you this understanding.

*Children's Games by Pieter Bruegel the Elder, 1560.*

## Lesson 3—Show Your Emotion (continued)

1. Follow along as your teacher reads aloud Focused Moment Description 1.

### **Focused Moment: Description 1**

Another drop of water drips off my paddle and slips down my shirt. I yell and put my elbow in the water. The oar stops moving through the water and hits the side of the boat. Then, my paddle hits Malcolm's and sends more water into my mouth. "What a day," I say to Malcolm.

2. What is the narrator's emotion? Choose from the following and share your answer in the class discussion.
  - The narrator enjoys canoeing.
  - The narrator does not enjoy canoeing.
  - I cannot tell the narrator's emotion.



Go to page 11 of the Writing Journal and complete Activity 1.

3. Follow along as your teacher reads aloud Focused Moment Description 2.

### **Focused Moment: Description 2**

Another drop of cool lake water flings off my paddles and slips casually down my shirt. I grin, dangling my elbow into the water. The smooth blade stops gliding through the still lake and knocks gently against the side of the boat. I laugh loudly as my paddle collides with Malcolm's and sends a spray of clear water into my mouth. "What a day!" I shout over the sparkling blue.

4. What is the narrator's emotion? Choose from the following and share your answer in the class discussion.
  - The narrator enjoys canoeing.
  - The narrator does not enjoy canoeing.
  - I cannot tell the narrator's emotion.



Go to page 11 of the Writing Journal and complete Activity 2.

1. In your group, discuss your writing from Lesson 1 in which you wrote about a moment you were doing something you enjoyed.
2. Select one group member's writing to adapt into a skit. Try to select a description that contains more than one person and has dialogue.
3. Have that person copy their selected writing to page 13 of their Writing Journal. You may work in just one person's Writing Journal to complete these activities.
4. As a group, turn the moment into a short skit by adding details to show your audience the emotion.
  - Dialogue
  - Action
  - Details of people's reactions and expressions
  - (You may decide to add details that change the original emotion of the piece.)



**Go to page 12 of the Writing Journal and create your skit by completing Activities 1–3.**

5. Rehearse your skit, and be prepared to perform your skit to show the emotion in the description.

1. Watch the skits presented by 3 groups of your classmates.
2. After each skit is presented, answer questions about the skit.



**Go to page 15 of the Writing Journal to answer questions about each skit.**

## Lesson 4—Establishing Tone

Review the comments your teacher made on a recent piece of your writing.

1. Follow along as your teacher reads aloud the paragraph below, “One Canoeing Moment”.

### One Canoeing Moment

Another drop of freezing goose-infested water flings off my paddle and slips casually down my shirt. I squeal, sloshing my elbow into the water. The ugly, back-stabbing blade stops gliding through the mucky river and bangs angrily against the side of the boat. I growl and bare my teeth as my paddle collides with Malcolm’s and sends a waterfall of filthy water into my clean mouth. “What a day!” I mutter under my breath.

“Let’s start on the left,” Malcolm finally instructs me, glaring over his shoulder. We’re both wondering how I can be so stupid. Suddenly determined, I pull my stringy hair off my moist lips and clamp my aching hands around the blade. I clutch my unfriendly stick and plunge it into the water, following Malcolm’s every move. All of a sudden we’re flying, soaring through the nasty river together. I watch his blades, slicing majestically through the ripples in front of me and a smile glitters across my face. I’m canoeing! I’m canoeing! Joy and relief flood through me, bubbling up into a laugh.

2. A description of one experience may contain more than one emotion. What emotion(s) does this narrator feel?



Go to page 16 of your Writing Journal to answer questions 1 and 2.

1. Review the writing you completed in Lesson 1. You revised one piece of this writing in Lesson 2.
2. Now you will do a second revision for this piece of writing to focus and develop the tone of this moment.
3. Reread this piece of writing and find a place where you focused on one moment but could add even more details to develop this moment further.



**Go to page 17 of the Writing Journal to complete the revision activity.**

---

## Lesson 4—Establishing Tone (continued)

1. Consider the skills you have been practicing:
  - Writing Productivity
  - Focus: to write exclusively about one moment or idea to fully develop it
  - Showing: to use detail to create a picture and convey emotion to the reader
2. Review your writing from Lesson 1, including your revisions.
3. Which of the following goals have you accomplished? Share your responses in the class discussion.
  - I wrote more than I thought I could about this one moment.
  - I focused on just one moment.
  - I included details that show my reader this moment and the feeling of this moment.

Can you recall an awful moment or a great moment you experienced recently at school?



Go to page 18 of the Writing Journal to write about this moment.

## Lesson 5—Slowing Down & Zooming In

Review the comments your teacher made on a recent piece of your writing.

You may be familiar with Roald Dahl if you've read *Charlie and the Chocolate Factory*, *Matilda*, or if you've seen *The Fantastic Mr. Fox*.

We're about to explore a book by this same author, but this one is a memoir. It's titled *Going Solo*, and it's part of an autobiography.

We're going to read a lot more of *Going Solo* later in the unit. For now, let's take a look at a couple of passages from the beginning of the book. Dahl is on a ship headed from England to Africa and is describing some of the people he meets on board the ship.

1. Follow along as your teacher reads aloud paragraphs 42–52 of “The Voyage Out” from *Going Solo* on page 40.
2. Highlight the where the writer is “telling” in paragraphs 42–52.
3. In a different color, highlight in this same passage where the writer is “showing”.



On page 20 of your Writing Journal answer question 1.

4. Follow along as your teacher reads aloud paragraph 86 of “The Voyage Out” on page 42.



On page 20 of your Writing Journal answer questions 2–5.

## Lesson 5—Slowing Down & Zooming In (continued)

Follow along with the audio in paragraphs 18–20 of “The Battle of Athens – the Twentieth of April” on page 53.



Go to page 21 of the Writing Journal to complete Activities 1–4.

---

Think of the most interesting person you live with.



Go to page 22 of your Writing Journal to write about this person.

---



## Lesson 6—The Just-Right Verb

Review the comments your teacher made on a recent piece of your writing.



*Children's Games* by Pieter Bruegel



Close-up 1 from *Children's Games*

## Lesson 6—The Just-Right Verb (continued)



Close-up 2 from *Children's Games*



Close-up 3 from *Children's Games*

1. Look at the entire painting again on page 25.
2. With your partner, choose a new part of the painting that fits under your thumb.
3. Come up with five different verbs to describe the action you see.



On page 23 of your Writing Journal make a list of the five verbs you selected.

1. Follow along as the definition of Strong Verbs is read aloud.

**Strong Verbs**

Strong verbs describe actions precisely. They can capture the image, emotion, and impact of the action.

Examples:

**Weak Verb:** The student put his backpack onto his shoulder and closed the door.

**Strong Verb:** The student yanked his backpack onto his shoulder and slammed the door.

2. Read each of the sample sentences below.

**Sample Sentence Set 1:**

- Ben held the pencil as he waited for the math test.
- Ben gripped the pencil as he waited for the math test.
- Ben tapped the pencil as he waited for the math test.



Go to page 23 in your Writing Journal and answer questions 1–3.

3. Read each of the sample sentences below.

**Sample Sentence Set 2:**

- Marcus and Terrell *wolfed down* their hamburgers.
- Marcus and Terrell *nibbled* at their hamburgers.



Go to page 24 in your Writing Journal and answer questions 4 and 5.

## Lesson 6—The Just-Right Verb (continued)

4. Read each of the sample sentences below.

### Sample Sentence Set 3:

- The Chevy exploded down the side street.
- The Chevy maneuvered down the side street.



Go to page 24 in your Writing Journal and answer questions 6 and 7.

---

Think about a moment when you took a risk.



Go to page 25 of the Writing Journal to write about this moment using strong verbs.

---

## Lesson 7—Revising to Develop Showing

You've explored the difference between showing and telling. Being able to move between these 2 approaches is one of the most powerful things you'll learn to do as writers.

1. Read the following descriptions.

- Mr. Bennett was deeply frustrated with his daughter. Even though he had asked her repeatedly to get to bed, she continued to ignore him.
- Mr. Bennett stomped into his daughter's room. "How many times do I need to ask you to turn off the TV?" he thundered. "You know you've got school tomorrow!"

2. Which of these descriptions makes Mr. Bennett more frustrated? Share your response in the class discussion.



**Complete the Activity 1 on page 26 of your Writing Journal.**

---

## Lesson 7—Revising to Develop Showing (continued)

Today, you'll practice revising your writing by adding details to a writing sample. As you zoom in to describe this moment, try using showing rather than telling.

1. First, review the guidelines for completing a Revision Assignment.

1. Teacher (or student) marks a part of the student's writing for the student to experiment with.

Word Count: 118

Everybody was crowded around Mr. Pizza, maybe 8 kids deep, with bookbags tumbled up against the storefront and everybody looking over the shoulder of the kid they were talking to, keeping an eye out for everything else that was going on. I found a spot and slid down the wall next to Joel. The wall was warm from the sidewalk crack, listening to Joel RA ip along game,

and how Jamie got checked almost in front of a taxi. The part I couldn't believe was how she listened, and it seemed like she really wanted to hear the story.

2. Student completes RA below the original Writing Response.

Word Count: 177

Everybody was crowded around Mr. Pizza, maybe 8 kids deep, with bookbags tumbled up against the storefront and everybody looking over the shoulder of the kid they were talking to, keeping an eye out for everything else that was going on. I found a spot and slid down the wall next to Joel. The wall was warm from the sun heating it up all day, and I lined my leg up along the sidewalk crack, listening to Joel tell Charlene about last weekend's street hockey game, and how Jamie got checked almost in front of a taxi. The part I couldn't believe was how she listened, and it seemed like she really wanted to hear the story.

Charlene was watching his face like he was a TV showing the highlights from last night's football game. And she'd laugh even before he said anything funny—like she was just waiting for a chance. Her eyes would crinkle all up, and she'd make this kind of squeaky shriek like something bad was happening to her.

3. Student compares the original version to the revised version to see which one he or she likes better.

Now it's your chance to try the same Revision Assignment.

2. Read the writing sample below. Take a look at the part that's highlighted.

**Original Writing Prompt:**

Write about one moment when you saw something unexpected on your way home.

Word Count: 118

Everybody was crowded around Mr. Pizza, maybe 8 kids deep, with bookbags tumbled up against the storefront and everybody looking over the shoulder of the kid they were talking to, keeping an eye out for everything else that was going on. I found a spot and slid down the wall next to Joel. The wall was warm from the sidewalk crack, listening to Joel RA up along game, and how Jamie got checked almost in front of a taxi. The part I couldn't believe was how she listened, and it seemed like she really wanted to hear the story.

3. Add two sentences that show why it seemed like she wanted to hear the story.



Go to page 26 of your Writing Journal to complete Activity 2 to practice making a revision.

## Lesson 7—Revising to Develop Showing (continued)

1. Find the place your teacher marked for your Revision Assignment. This is a place where you could add precise details to help the reader picture this moment more clearly.
2. Write 3 or 4 more sentences to focus on just this highlighted moment, using precise details so that your reader can picture it.



**Go to the page in your Writing Journal that your teacher marked and add 3 or 4 more sentences to this piece of writing.**

Think about a time in elementary school when something went wrong or right for you.



**Go to page 27 of your Writing Journal to write about this moment.**



## Lesson 8—Varieties of Showing

Listen as your teacher reads your classmates' writing. Share your responses to the following questions in the class discussion.

- What was the moment that this writer chose to focus on?
- What is one vivid detail the writer used to capture the feeling of this moment?

Review the Vivid Details chart on page 12.



On page 29 of your Writing Journal, complete the chart to make the descriptions even more vivid.

## Lesson 8—Varieties of Showing (continued)

Have you ever met someone who was different than how you expected him or her to be?



Go to page 30 of your Writing Journal to write about this moment.

1. Reread what you just wrote and underline a place where you could add more details to show this moment.
2. Skip a line and add 3–5 more sentences to describe what things looked like or what people said, thought, or felt. Use a different kind of showing from the one you used before.

You might add the following:

- Dialogue
- What you were thinking
- Sensory details
- Description of action to show an emotion



Go to page 31 of the Writing Journal to strengthen your writing by adding 3 to 5 more sentences.

3. Share your revisions with your partner. Ask him or her which version gave a clearer picture of that moment.

## Lesson 9—Experiments in Revision: The Power of Dialogue

As we explore Dahl's memoir, keep an eye on how Dahl is using all those writing tools we've been learning about. Dahl uses some of the same writing techniques that we've been practicing such as:

- Focusing deeply on a single moment instead of writing a little about everything
- Balancing what we tell with what we show
- Turning weak verbs into strong ones that are more precise and vivid

1. Follow along with the audio in paragraphs 53–83 of “The Voyage Out” on page 40.

Dahl wraps up this scene by describing how both Major Griffiths and Miss Trefusis were “completely dotty.” (In this context, Dahl uses “dotty” to mean eccentric or a little crazy.)

2. Highlight three phrases that show you how “dotty” Miss Trefusis is in paragraph 53–83.
3. In a different color, highlight two phrases that show you how Dahl reacts to Miss Trefusis.
4. From what you see of how Dahl reacts to Miss Trefusis, what do you think about how he feels about her? Share your thoughts in the class discussion.

## Lesson 9—Experiments in Revision: The Power of Dialogue (continued)

1. Review paragraphs 53–83 of the “Voyage Out” on page 40.
2. Highlight your favorite short example of...
  - dialogue (in red).
  - showing (in orange).
  - telling (in yellow).
  - action (in green).
  - strong verbs (in blue).

1. Follow along as your teacher reads the passage below aloud.

Once upon a time there was a little girl who was loved by everyone who knew her, but most of all by her grandmother, who gave her a beautiful cape of red wool, which suited her so well that she never wore anything else. It wasn't long before everyone called her Little Red Riding Hood.

One day Little Red's mother gave her a basket of food to deliver to her sick grandmother, who lived by herself deep in the forest. Before she left, Little Red's mother warned her to follow the path and not waste time wandering. Little Red promised she would do just as she was told, and set off into the woods.

But she hadn't gone very far before Little Red noticed how pretty the flowers were that grew along the river that rambled away from the path.



**Go to page 32 of the Writing Journal and complete the writing activity with a partner.**

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Your teacher will direct you to revise your writing from Lesson 4 or Lesson 7.

1. Find one place in this piece of writing where you could add precise details to help the reader picture this moment more clearly.
2. Underline that place.
3. Write 3 or 4 more sentences to focus on just this highlighted moment, using precise details so that your reader can picture it.



**Go to Lesson 4 on page 18 or Lesson 7 on page 27 to revise the writing piece assigned by your teacher in your Writing Journal.**

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## Overview

In this sub-unit, you'll sharpen your ability to read like a writer by studying the craft of narrative nonfiction. You'll closely read passages from Roald Dahl's *Going Solo*, Amy Tan's "Fish Cheeks," and Kaitlyn Greenidge's "My Mother's Garden," all examples of rich, layered personal narrative writing.

Each lesson will invite you to closely read passages to notice the techniques authors use to draw readers in—such as vividly portraying action, emotions, and sensory experiences, and communicating a character's point of view. Sometimes you'll show what you've learned by writing an analysis of the author's techniques. Other times, you'll practice developing the same techniques by doing some creative writing. Over the course of this sub-unit, you'll write a short personal narrative of your own!

## Suggested Reading

*Going Solo* is a memoir by the author Roald Dahl about his travels to and within Africa, and his harrowing experiences in World War II.

## More About Dahl

Many of Dahl's books for young readers feature characters who are "going solo"—orphans, or children with cruel or absent parents and relatives. He also writes about fantastic adventures with creatures such as giants and witches. Many of Dahl's books have been made into movies (although in my opinion, the books are better than the films). Some of my favorites are *James and the Giant Peach* (1961), *Charlie and the Chocolate Factory* (1964), *Danny the Champion of the World* (1975), and *The Wonderful Story of Henry Sugar and Six More* (1977).



Excerpts from

# *Going Solo*

by Roald Dahl



# Going Solo

by Roald Dahl

## The Voyage Out

Paragraphs 42–86

42 She was eating an orange at the time and I noticed suddenly that she was not eating it in the normal way. In the first place she had speared it from the fruit bowl with her fork instead of taking it in her fingers. And now, with knife and fork, she was making a series of neat **incisions** in the skin all around the orange. Then, very delicately, using the points of her knife and fork, she peeled the skin away in eight separate pieces, leaving the bare fruit beautifully exposed. Still using knife and fork, she separated the juicy segments and began to eat them slowly, one by one, with her fork.

43 ‘Do you always eat an orange like that?’ I said.

44 ‘Of course.’

45 ‘May I ask why?’

46 ‘I never touch anything I eat with my fingers,’ she said.

47 ‘Good Lord, don’t you really?’

48 ‘Never. I haven’t since I was twenty-two.’

49 ‘Is there a reason for that?’ I asked her.

50 ‘Of course there’s a reason. Fingers are filthy.’

51 ‘But you wash your hands.’

52 ‘I don’t *sterilize* them,’ Miss Trefusis said. ‘Nor do you. They’re full of bugs. Disgusting dirty things, fingers. Just think what you do with them!’

53 I sat there going through the things I did with my fingers.

54 ‘It doesn’t bear thinking about, does it?’ Miss Trefusis said. ‘Fingers are just **implements**. They are the gardening implements of the body, the shovels and the forks. You push them into everything.’

**incisions:** cuts  
**implements:** tools

55 'We seem to survive,' I said.

56 'Not for long you won't,' she said darkly.

57 I watched her eating her orange, spearing the little boats one after the other with her fork. I could have told her that the fork wasn't **sterilized** either, but I kept quiet.

58 'Toes are even worse,' she said suddenly.

59 'I beg your pardon?'

60 'They're the worst of all,' she said.

61 'What's wrong with toes?'

62 'They are the nastiest part of the human body!' she announced **vehemently**.

63 'Worse than fingers?'

64 'There's no comparison,' she snapped. 'Fingers are foul and filthy, but toes! Toes are **reptilian** and **viperish**! I don't wish to talk about them!'

65 I was getting a bit confused. 'But one doesn't eat with one's toes,' I said.

66 'I never said you did,' Miss Trefusis snapped.

67 'Then what's so awful about them?' I persisted.

68 'Uck!' she said. 'They are like little worms sticking out of your feet. I hate them, I hate them! I can't bear to look at them!'

69 'Then how do you cut your toenails?'

70 'I don't,' she said. 'My boy does it for me.'

71 I wondered why she was 'Miss' if she'd been married and had a boy of her own. Perhaps he was illegitimate.

72 'How old is your son?' I asked, treading carefully.

73 'No, no, no!' she cried. 'Don't you know *anything*? A "boy" is one's native servant. Didn't you learn that when you read Isak Dinesen?'

74 'Ah yes, of course,' I said, remembering.

**sterilized:** made free from germs

**vehemently:** forcefully

**reptilian:** like a reptile, such as a lizard or a snake

**viperish:** like a poisonous snake

- 75 Absentmindedly I took an orange myself and was about to start peeling it.
- 76 'Don't,' Miss Trefusis said, shuddering. 'You'll catch something if you do that. Use your knife and fork. Go on. Try it.'
- 77 I tried it. It was rather fun. There was something satisfying about cutting the skin to just the right depth and then peeling away the segments.
- 78 'There you are,' she said. 'Well done.'
- 79 'Do you employ a lot of "boys" on your coffee farm?' I asked her.
- 80 'About fifty,' she said.
- 81 'Do they go barefoot?'
- 82 'Mine don't,' she said. 'No one works for me without shoes on. It costs me a fortune, but it's worth it.'
- 83 I liked Miss Trefusis. She was impatient, intelligent, generous and interesting. I felt she would come to my rescue at any time, whereas Major Griffiths was **vapid**, **vulgar**, arrogant and unkind, the sort of man who'd leave you to the crocodiles. He might even push you in. Both of them, of course, were completely dotty. Everyone on the ship was dotty, but none, as it turned out, was quite as dotty as my cabin companion, U. N. Savory.
- 84 The first sign of *his* dottiness was revealed to me one evening as our ship was running between Malta and Port Said. It had been a stifling hot afternoon and I was having a brief rest on my upper berth before dressing for dinner.
- 85 Dressing? Oh yes, indeed. We all dressed for dinner every single evening on board that ship. The male species of the Empire-builder, whether he is camping in the jungle or is at sea in a rowing-boat, *always* dresses for dinner, and by that I mean white shirt, black tie, dinner-jacket, black trousers and black patent-leather shoes, the full **regalia**, and to hell with the climate.
- 86 I lay still on my bunk with my eyes half open. Below me, U. N. Savory was getting dressed. There wasn't room in the cabin for two of us to change our clothes **simultaneously**, so we took it in turns to go first. It was his turn to dress first tonight. He had tied his bow-tie and now he was putting on his black dinner-jacket. I was watching him rather dreamily through half-closed eyes, and I saw him reaching into his sponge-bag and take out

**vapid:** dull

**vulgar:** rude

**regalia:** fancy  
official clothing

**simultaneously:** at  
the same time



a small carton. He stationed himself in front of the washbasin mirror, took the lid off the carton and dipped his fingers into it. The fingers came out with a pinch of white powder or crystals, and this stuff he proceeded to sprinkle very carefully over the shoulders of his dinner-jacket. Then he replaced the lid on the carton and put it back in the sponge-bag.

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## First Encounter with a Bandit

Paragraphs 1–79

- <sup>1</sup> So this was Greece. And what a different place from the hot and sandy Egypt I had left behind me some five hours before. Over here it was springtime and the sky a milky-blue and the air just pleasantly warm. A gentle breeze was blowing in from the sea beyond Piraeus and when I turned my head and looked inland I saw only a couple of miles away a range of massive craggy mountains as bare as bones. The **aerodrome** I had landed on was no more than a grassy field and wild flowers were blossoming blue and yellow and red in their millions all around me.
- <sup>2</sup> The two airmen who had helped to lift my cramped body out of the **cockpit** of the Hurricane had been most **sympathetic**. I leant against the wing of the plane and waited for the cramp to go out of my legs.
- <sup>3</sup> ‘A bit scrunched up in there, were you?’ one of the airmen said.
- <sup>4</sup> ‘A bit,’ I said. ‘Yes.’
- <sup>5</sup> ‘You oughtn’t to be flyin’ fighters a chap of your height,’ he said. ‘What you want is a ruddy great bomber where you can stretch your legs out.’
- <sup>6</sup> ‘Yes,’ I said. ‘You’re right.’
- <sup>7</sup> This airman was a Corporal. He had taken my parachute out of the cockpit and now he brought it over and placed it on the ground beside me. He stayed with me and it was clear that he wanted to do some more talking. ‘I don’t see the point of it,’ he went on. ‘You bring a brand-new kite, an *absolutely spanking brand-new kite* straight from the factory and you bring it all the way from ruddy Egypt to this godforsaken place and what’s goin’ to ‘appen to it?’
- <sup>8</sup> ‘What?’ I said.

**aerodrome:** field for landing small airplanes

**cockpit:** space where the pilot sits

**sympathetic:** friendly

- 9 'It's come even *further* than from Egypt!' he cried. 'It's come all the way from *England*, that's where it's come from! It's come all the way from England to Egypt and then all the way across the Med to this soddin' country and all for what? What's goin' to 'appen to it?'
- 10 'What is going to happen to it?' I asked him. I was a bit taken aback by this sudden outburst.
- 11 'I'll tell you what's goin' to 'appen to it,' the Corporal said, working himself up. 'Crash bang wallop! Shot down in flames! Explodin' in the air! **ground- strafed** by the One-O-Nines right 'ere where we're standin' this very moment! Why, this kite won't last one week in this place! None of 'em do!'
- 12 'Don't say that,' I told him.
- 13 'I 'as to say it,' he said, 'because it's the truth.'
- 14 'But why such **prophecies** of doom?' I asked him. 'Who is going to do this to us?'
- 15 'The Krauts, of course!' he cried. 'Krauts is *pourin'* in 'ere like ruddy ants! They've got *one thousand planes* just the other side of those mountains there and what've we got?'
- 16 'All right then,' I said. 'What *have* we got?' I was interested to find out.
- 17 'It's pitiful what we've got,' the Corporal said.
- 18 'Tell me,' I said.
- 19 'What we've got is exactly what you can see on this ruddy field!' he said. 'Fourteen 'urricanes! No it isn't. It's gone up to fifteen now you've brought this one out!'
- 20 I refused to believe him. Surely it wasn't possible that fifteen Hurricanes were all we had left in the whole of Greece.
- 21 'Are you absolutely sure of this?' I asked him, aghast.
- 22 'Am I lyin'?' he said, turning to the second airman. 'Please tell this officer whether I am lyin' or whether it's the truth.'
- 23 'It's the gospel truth,' the second airman said.
- 24 'What about bombers?' I said.

**ground-strafed:**  
fired at by plane's  
machine guns

**prophecies:**  
predictions

- 25 'There's about four clapped-out Blenheims over there at Menidi,' the Corporal said, 'and that's the lot. *Four Blenheims and fifteen 'urricanes* is the entire ruddy RAF in the 'ole of Greece.'
- 26 'Good Lord,' I said.
- 27 'Give it another week,' he went on, 'and every one of us'll be pushed into the sea and swimmin' for 'ome!'
- 28 'I hope you're wrong.'
- 29 'There's five 'undred Kraut fighters and five 'undred Kraut bombers just around the corner,' he went on, 'and what've we got to put up against them? We've got a miserable fifteen 'urricanes and I'm mighty glad I'm not the one that's flyin' 'em! If you'd 'ad any sense at all, matey, you'd've stayed right where you were back in old Egypt.'
- 30 I could see he was nervous and I couldn't blame him. The ground-crew in a squadron, the fitters and riggers, were virtually non-combatants. They were never meant to be in the front line and because of that they were unarmed and had never been taught how to fight or defend themselves. In a situation like this, it was easier to be a pilot than one of the ground-crew. The chances of survival might be a good deal slimmer for the pilot, but he had a splendid weapon to fight with.
- 31 The Corporal, as I could tell by the grease on his hands, was a fitter. His job was to look after the big Rolls-Royce Merlin engines in the Hurricanes and there was little doubt that he loved them dearly. 'This is a brand-new kite,' he said, laying a greasy hand on the metal wing and stroking it gently. 'It's took somebody *thousands of hours* to build it. And now those silly sods behind their desks back in Cairo 'ave sent it out 'ere where it ain't goin' to last two minutes.'
- 32 'Where's the Ops Room?' I asked him.
- 33 He pointed to a small wooden hut on the other side of the landing field. Alongside the hut there was a cluster of about thirty tents. I slung my parachute over my shoulder and started to make my way across the field to the hut.
- 34 To some extent I was aware of the military mess I had flown in to. I knew that a small British **Expeditionary** Force, backed up by an equally small

air force, had been sent to Greece from Egypt a few months earlier to hold back the Italian invaders, and so long as it was only the Italians they were up against, they had been able to cope. But once the Germans decided to take over, the situation immediately became hopeless. The problem confronting the British now was how to **extricate** their army from Greece before all the troops were either killed or captured. It was Dunkirk all over again. But it was not receiving the publicity that Dunkirk had received because it was a military bloomer that was best covered up. I guessed that everything the Corporal had just told me was more or less true, but curiously enough none of it worried me in the slightest. I was young enough and starry-eyed enough to look upon this Grecian **escapade** as nothing more than a grand adventure. The thought that I might never get out of the country alive didn't occur to me. It should have done, and looking back on it now I am surprised that it didn't. Had I paused for a moment and calculated the odds against survival, I would have found that they were about fifty to one and that's enough to give anyone the shakes.

35 I pushed open the door of the Ops Room hut and went in. There were three men in there, the Squadron-Leader himself and a Flight-Lieutenant and a wireless-operator Sergeant with ear-phones on. I had never met any of them before. Officially, I had been a member of 80 Squadron for more than six months, but up until now I had not succeeded in getting anywhere near it. The last time I had tried, I had finished up on a bonfire in the Western Desert. The Squadron-Leader had a black moustache and a Distinguished Flying Cross ribbon on his chest. He also had a frowning worried look on his face. 'Oh, hello,' he said. 'We've been expecting you for some time.'

36 'I'm sorry I'm late,' I said.

37 'Six months late,' he said. 'You can find yourself a bunk in one of the tents. You'll start flying tomorrow like the rest of them.'

38 I could see that the man was preoccupied and wished to get rid of me, but I hesitated. It was quite a shock to be dismissed as casually as this. It had been a truly great struggle for me to get back on my feet and join the squadron at last, and I had expected at least a brief 'I'm glad you made it,' or 'I hope you're feeling better.' But this, as I suddenly realized, was a different ball game altogether. This was a place where pilots were disappearing like flies. What difference did an extra one make when you only had fourteen? None whatsoever. What the Squadron-Leader wanted was a *hundred* extra planes and pilots, not one.

**extricate:** pull out

**escapade:** wild  
adventure





- 39 I went out of the Ops Rooms hut still carrying my parachute over my shoulder. In the other hand I carried a brown paper-bag that contained all the belongings I had been able to bring with me, a toothbrush, a half-finished tube of toothpaste, a razor, a tube of shaving soap, a spare khaki shirt, a blue cardigan, a pair of pyjamas, my Log Book and my beloved camera. Ever since I was fourteen I had been an enthusiastic photographer, starting in 1930 with an old double-extension plate camera and doing my own developing and enlarging. Now I had a Zeiss Super Ikonta with an f 6.3 Tessar lens.
- 40 Out in the Middle East, both in Egypt and in Greece, unless it was winter we dressed in nothing but a khaki shirt and khaki shorts and stockings, and even when we flew we seldom bothered to put on a sweater. The paper-bag I was now carrying, as well as the Log Book and the camera, had been tucked under my legs on the flight over and there had been no room for anything else.
- 41 I was to share a tent with another pilot and when I ducked my head low and went in, my companion was sitting on his camp-bed and threading a piece of string into one of his shoes because the shoe-lace had broken. He had a long but friendly face and he introduced himself as David Coke, pronounced Cook. I learnt much later that David Coke came from a very noble family, and today, had he not been killed in his Hurricane later on, he would have been none other than the Earl of Leicester owning one of the most enormous and beautiful stately homes in England, although anyone acting less like a future Earl I have never met. He was warm-hearted and brave and generous, and over the next few weeks we were to become close friends. I sat down on my own camp-bed and began to ask him a few questions.
- 42 'Are things out here really as dicey as I've been told?' I asked him.
- 43 'It's absolutely hopeless,' he said, 'but we're plugging on. The German fighters will be within range of us any moment now, and then we'll be outnumbered by about fifty to one. If they don't get us in the air, they'll wipe us out on the ground.'
- 44 'Look,' I said, 'I have never been in action in my life. I haven't the foggiest idea what to do if I meet one of them.'

45 David Coke stared at me as though he were seeing a ghost. He could hardly have looked more startled if I had suddenly announced that I had never been up in an aeroplane before. 'You don't mean to say,' he gasped, 'that you've come out to this place of all places with absolutely no experience whatsoever!'

46 'I'm afraid so,' I said. 'But I expect they'll put me to fly with one of the old hands who'll show me the ropes.'

47 'You're going to be unlucky,' he said. 'Out here we go up in ones. It hasn't occurred to them that it's better to fly in pairs. I'm afraid you'll be all on your own right from the start. But seriously, have you never even been in a squadron before in your life?'

48 'Never,' I said.

49 'Does the CO know this?' he asked me.

50 'I don't expect he's stopped to think about it,' I said. 'He simply told me I'd start flying tomorrow like all the others.'

51 'But where on earth have you come from then?' he asked. 'They'd never send a totally inexperienced pilot to a place like this.'

52 I told him briefly what had been happening to me over the last six months.

53 'Oh Christ!' he said. 'What a place to start! How many hours do you have on Hurricanes?'

54 'About seven,' I said.

55 'Oh, my God!' he cried. 'That means you hardly know how to fly the thing!'

56 'I don't really,' I said. 'I can do take-offs and landings but I've never exactly tried throwing it around in the air.'

57 He sat there still not quite able to believe what I was saying.

58 'Have you been here long?' I asked him.

59 'Not very,' he said. 'I was in the Battle of Britain before I came here. That was bad enough, but it was peanuts compared to this crazy place. We have no radar here at all and precious little RT. You can only talk to the ground when you are sitting right on top of the aerodrome. And you can't talk to each other at all when you're in the air. There is virtually no communication. The Greeks are our radar. We have a Greek peasant

sitting on the top of every mountain for miles around, and when he spots a bunch of German planes he calls up the Ops Room here on a field telephone. That's our radar.'

60 'Does it work?'

61 'Now and again it does,' he said. 'But most of our spotters don't know a Messerschmitt from a baby-carriage.' He had managed to thread the string through all the eyes in his shoe and now he started to put the shoe back on his foot.

62 'Have the Germans really got a thousand planes in Greece?' I asked him.

63 'It seems likely,' he said. 'Yes, I think they have. You see, Greece is only a beginning for them. After they've taken Greece, they intend to push on south and take Crete as well. I'm sure of that.'

64 We sat on our camp-beds thinking about the future. I could see that it was going to be a pretty hairy one.

65 Then David Coke said, 'As you don't seem to know anything at all, I'd better try to help you. What would you like to know?'

66 'Well, first of all,' I said, 'what do I do when I meet a One-O-Nine?'

67 'You try to get on his tail,' he said. 'You try to turn in a tighter circle than him. If you let him get on to your tail, you've had it. A Messerschmitt has cannon in its wings. We've only got bullets, and they aren't even **incendiaries**. They're just ordinary bullets. The Hun has cannon-shells that explode when they hit you. Our bullets just make little holes in the **fuselage**. So you've got to hit him smack in the engine to bring him down. He can hit you anywhere at all and the cannon-shell will explode and blow you up.'

68 I tried to digest what he was saying.

69 'One other thing,' he said, 'never, absolutely never, take your eyes off your rear-view mirror for more than a few seconds. They come up behind you and they come very fast.'

70 'I'll try to remember that,' I said. 'What do I do if I meet a bomber? What's the best way to attack him?'

71 'The bombers you will meet will be mostly Ju 88s,' he said. 'The Ju 88 is

**incendiaries:**  
explosives

**fuselage:** body of a  
plane



a very good aircraft. It is just about as fast as you are and it's got a rear-gunner and a front-gunner. The gunners on a Ju 88 use **incendiary tracer bullets** and they aim their guns like they're aiming a hosepipe. They can see where their bullets are going all the time and that makes them pretty deadly. So if you are attacking a Ju 88 from astern, make quite sure you get well below him so the rear-gunner can't hit you. But you won't shoot him down that way. You have to go for one of his engines. And when you are doing that, remember to allow plenty of **deflection**. Aim well in front of him. Get the nose of his engine on the outer ring of your reflector sight.'

<sup>72</sup> I hardly knew what he was talking about, but I nodded and said, 'Right. I'll try to do that.'

<sup>73</sup> 'Oh my God,' he said. 'I can't teach you how to shoot down Germans in one easy lesson. I just wish I could take you up with me tomorrow so I could look after you a bit.'

<sup>74</sup> 'Can't you?' I said eagerly. 'We could ask the CO.'

<sup>75</sup> 'Not a hope,' he said. 'We always go up singly. Except when we do a sweep, then we all go up together in formation.'

<sup>76</sup> He paused and ran his fingers through his pale-brown hair. 'The trouble here', he said, 'is that the CO doesn't talk much to his pilots. He doesn't even fly with them. He must have flown once because he's got a DFC, but I've never seen him get into a Hurricane. In the Battle of Britain the Squadron-Leader always flew with his squadron. And he gave lots of advice and help to his new pilots. In England you always went up in pairs and a new boy always went up with an experienced man. And in the Battle of Britain we had radar and we had RT that jolly well worked. We could

**incendiary tracer bullets:** bullets that burn and leave behind a trail of light

**deflection:** adjustment of aim needed to shoot ahead of a distant target

talk to the ground and we could talk to each other all the time in the air. But not here. The big thing to remember here is that you are totally on your own. No one is going to help you, not even the CO. In the Battle of Britain', he added, 'the new boys were very carefully looked after.'

77 'Has flying finished for the day?' I asked him.

78 'Yes,' he said. 'It'll be getting dark soon. In fact it's about time for supper. I'll take you along.'

79 The officers' **mess** was a tent large enough to contain two long **trestle tables**, one with food on it and the other where we sat down to eat. The food was tinned beef stew and lumps of bread, and there were bottles of Greek retsina wine to go with it. The Greeks have a trick of disguising a poor quality wine by adding pine resin to it, the idea being that the taste of the resin is not quite so appalling as the taste of the wine. We drank retsina because that was all there was. The other pilots in the squadron, all experienced young men who had nearly been killed many times, treated me just as casually as the Squadron-Leader had. Formalities did not exist in this place. Pilots came and pilots went. The others hardly noticed my presence. No real friendships existed. The way David Coke had treated me was exceptional, but then he was an exceptional person. I realized that nobody else was about to take a beginner like me under his wing. Each man was wrapped up in a cocoon of his own problems, and the sheer effort of trying to stay alive and at the same time doing your duty was concentrating the minds of everyone around me. They were all very quiet. There was no larking about. There were just a few muttered remarks about the pilots who had not come back that day. Nothing else.

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## The Battle of Athens—the Twentieth of April

### Paragraphs 13–24

13 As I have said, 17, 18 and 19 April seem to be all jumbled up together in my memory, and no single incident has remained vividly with me. But 20 April was quite different. I went up four separate times on 20 April, but it was the first of these sorties that I will never forget. It stands out like a sheet of flame in my memory.

**mess:** dining hall

**trestle tables:**  
tables made of  
boards laid across  
movable supports

- <sup>14</sup> On that day, somebody behind a desk in Athens or Cairo had decided that for once our entire force of Hurricanes, all twelve of us, should go up together. The inhabitants of Athens, so it seemed, were getting jumpy and it was assumed that the sight of us all flying overhead would boost their **morale**. Had I been an inhabitant of Athens at that time, with a German army of over 100,000 advancing swiftly on the city, not to mention a Luftwaffe of about 1,000 planes all within bombing distance, I would have been pretty jumpy myself, and the sight of twelve lonely Hurricanes flying overhead would have done little to boost my morale.
- <sup>15</sup> However, on 20 April, on a golden springtime morning at ten o'clock, all twelve of us took off one after the other and got into a tight formation over Elefsis airfield. Then we headed for Athens, which was no more than four minutes' flying time away.
- <sup>16</sup> I had never flown a Hurricane in formation before. Even in training I had only done formation flying once in a little Tiger Moth. It is not a particularly tricky business if you have had plenty of practice, but if you are new to the game and if you are required to fly within a few feet of your neighbour's wing-tip, it is a dicey experience. You keep your position by jiggling the throttle back and forth the whole time and by being extremely delicate on the rudder-bar and the stick. It is not so bad when everyone is flying straight and level, but when the entire formation is doing steep turns all the time, it becomes very difficult for a fellow as inexperienced as I was.
- <sup>17</sup> Round and round Athens we went, and I was so busy trying to prevent my starboard wing-tip from scraping against the plane next to me that this time I was in no mood to admire the grand view of the Parthenon or any of the other famous relics below me. Our formation was being led by Flight-Lieutenant Pat Pattle. Now Pat Pattle was a legend in the RAF. At least he was a legend around Egypt and the Western Desert and in the mountains of Greece. He was far and away the greatest fighter ace the Middle East was ever to see, with an astronomical number of victories to his credit. It was even said that he had shot down more planes than any of the famous and glamorized Battle of Britain aces, and this was probably true. I myself had never spoken to him and I am sure he hadn't the faintest idea who I was. I wasn't anybody. I was just a new face in a squadron whose pilots took very little notice of each other anyway. But I had observed the famous Flight-Lieutenant Pattle in the mess tent several times. He was a very small man

**morale:**  
confidence, hope,  
and discipline





and very soft-spoken, and he possessed the deeply wrinkled **doleful** face of a cat who knew that all nine of its lives had already been used up.

<sup>18</sup> On that morning of 20 April, Flight-Lieutenant Pattle, the ace of aces, who was leading our formation of twelve Hurricanes over Athens, was evidently assuming that we could all fly as brilliantly as he could, and he led us one hell of a dance around the skies above the city. We were flying at about 9,000 feet and we were doing our very best to show the people of Athens how powerful and noisy and brave we were, when suddenly the whole sky around us seemed to explode with German fighters. They came down on us from high above, not only 109s but also the twin-engined 110s. Watchers on the ground say that there cannot have been fewer than 200 of them around us that morning. We broke formation and now it was every man for himself. What has become known as the Battle of Athens began.

<sup>19</sup> I find it almost impossible to describe vividly what happened during the next half-hour. I don't think any fighter pilot has ever managed to convey what it is like to be up there in a long-lasting dog-fight. You are in a small metal cockpit where just about everything is made of riveted aluminium. There is a plexiglass hood over your head and a sloping bullet-proof windscreen in front of you. Your right hand is on the stick and your right thumb is on the brass firing-button on the top loop of the stick. Your left hand is on the throttle and your two feet are on the rudder-bar. Your body is attached by shoulder-straps and belt to the parachute you are sitting on, and a second pair of shoulder-straps and a belt are holding you rigidly in the cockpit. You can turn your head and you can move your arms and legs, but the rest of your body is strapped so tightly into the tiny cockpit

**doleful:** sad

that you cannot move. Between your face and the windscreen, the round orange-red circle of the reflector-sight glows brightly.

20 Some people do not realize that although a Hurricane had eight guns in its wings, those guns were all immobile. You did not aim the guns, you aimed the plane. The guns themselves were carefully sighted and tested beforehand on the ground so that the bullets from each gun would **converge** at a point about 150 yards ahead. Thus, using your reflector-sight, you aimed the plane at the target and pressed the button. To aim accurately in this way requires skilful flying, especially as you are usually in a steep turn and going very fast when the moment comes.

21 Over Athens on that morning, I can remember seeing our tight little formation of Hurricanes all peeling away and disappearing among the swarms of enemy aircraft, and from then on, wherever I looked I saw an endless blur of enemy fighters whizzing towards me from every side. They came from above and they came from behind and they made frontal attacks from dead ahead, and I threw my Hurricane around as best I could and whenever a Hun came into my sights, I pressed the button. It was truly the most breathless and in a way the most exhilarating time I have ever had in my life. I caught glimpses of planes with black smoke pouring from their engines. I saw planes with pieces of metal flying off their fuselages. I saw the bright-red flashes coming from the wings of the Messerschmitts as they fired their guns, and once I saw a man whose Hurricane was in flames climb calmly out on to a wing and jump off. I stayed with them until I had no ammunition left in my guns. I had done a lot of shooting, but whether I had shot anyone down or had even hit any of them I could not say. I did not dare to pause for even a fraction of a second to observe results. The sky was so full of aircraft that half my time was spent in actually avoiding collisions. I am quite sure that the German planes must have often got in each other's way because there were so many of them, and that, together with the fact that there were so few of us, probably saved quite a number of our skins.

22 When I finally had to break away and dive for home, I knew my Hurricane had been hit. The controls were very soggy and there was no response at all to the rudder. But you can turn a plane after a fashion with the **ailerons** alone, and that is how I managed to steer the plane back. Thank heavens the undercarriage came down when I engaged the lever, and I landed more or less safely at Elefsis. I **taxied** to a parking place, switched off the

**converge:** come together

**ailerons:** flaps on airplane wings that can be raised and lowered

**taxied:** drove



engine and slid back the hood. I sat there for at least one minute, taking deep gasping breaths. I was quite literally overwhelmed by the feeling that I had been into the very bowels of the fiery furnace and had managed to claw my way out. All around me now the sun was shining and wild flowers were blossoming in the grass of the airfield, and I thought how fortunate I was to be seeing the good earth again. Two airmen, a fitter and a rigger, came trotting up to my machine. I watched them as they walked slowly all the way round it. Then the rigger, a balding middle-aged man, looked up at me and said, 'Blimey mate, this kite's got so many 'oles in it, it looks like it's made out of chicken-wire!'

23 I undid my straps and eased myself upright in the cockpit. 'Do your best with it,' I said. 'I'll be needing it again very soon.'

24 I remember walking over to the little wooden Operations Room to report my return and as I made my way slowly across the grass of the landing field I suddenly realized that the whole of my body and all my clothes were dripping with sweat. The weather was warm in Greece at that time of year and we wore only khaki shorts and khaki shirt and stockings even when we flew, but now those shorts and shirt and stockings had all changed colour and were quite black with wetness. So was my hair when I removed my helmet. I had never sweated like that before in my life, even after a game of squash or rugby. The water was pouring off me and dripping to the ground. At the door of the Ops Room three or four other pilots were standing around and I noticed that each one of them was as wet as I was. I put a cigarette between my lips and struck a match. Then I found that my hand was shaking so much I couldn't put the flame to the end of the cigarette. The doctor, who was standing nearby, came up and lit it for me. I looked at my hands again. It was ridiculous the way they were shaking. It was embarrassing. I looked at the other pilots. They were all holding cigarettes and their hands were all shaking as much as mine were. But I was feeling pretty good. I had stayed up there for thirty minutes and they hadn't got me.

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•

**splendid:** wonderful

**chap:** person

**seldom:** rarely

**startled:** surprised

**glimpses:** momentary or incomplete views

**fortunate:** lucky

••

**species:** kind

**segments:** sections

**illegitimate:** born while his mother was not married

**Absentmindedly:** without paying attention

**satisfying:** pleasing

**employ:** hire for work

**arrogant:** overly proud

**cabin companion:** roommate

**stifling:** suffocating

**stationed:** positioned

**rum:** strange

**subtle:** delicate

**queer fish:** strange person

**bulge:** stick out

**daft:** foolish

**gramophone:** record player

**vacant:** empty

**curry:** type of spicy food

**ruddy:** darn

**stimulate:** stir up

**circulation:** the movement of blood

**vigorously:** forcefully

**coot:** type of waterbird with a featherless forehead

**revolving:** turning

**diminished:** shrunk

**stammered:** spoke haltingly

**glint:** flash of light

**vanity:** excessive pride in how one looks

**ruses:** tricks

**a trifle:** a little

**lurking:** hiding

**clincher:** finisher

**staggered:** walked unsteadily

**charades:** game where players try to guess what another player is acting out

**sprawled:** lay spread out

**awning:** cloth roof

**varied:** changed

**perking up:** becoming alert

**alight:** lit up

**conquering:** defeating

**maniac:** wild and unstable person

**principle:** basic law

**bearing:** way of moving and standing

**reference:** recommendation

**extended:** stretched

**progressing:** moving forward

**equivalents:** equals in value, function, or meaning

**wireless:** radio

**Regiment:** group of soldiers led by a colonel

**imminent:** about to occur

•• (continued)

**elaborate:** complicated

**platoon:** group of soldiers led by a lieutenant

**swelteringly hot:** uncomfortably hot

**neutral:** not taking sides in a conflict

**aghast:** horrified

**sensible:** well-thought-out

**defensive:** able to be defended from attackers

**deploy:** move into position

**smirking:** smiling in a self-satisfied way

**evading:** avoiding

**route:** path

**Rubbish:** garbage

**verge:** strip

**concealed:** hidden

**necessity:** need

**unhusked:** not shelled

**magnificent:** excellent

**incessantly:** without stopping

**rasping:** harsh and scratchy

**smartly:** right away

**panting:** heavily breathing

**trance:** dream-like state

**embrace:** hug

**tinkle:** bright metallic sound

**assemble:** gather together

**convoy:** a group of vehicles traveling together with military escort

**saloons:** bars

**relishing:** taking pleasure in

**menace:** threat

**barge:** push

**massacre:** murder in large numbers

**addressed:** spoke directly to

**identical:** the very same

**gesture:** motion

**literally:** actually

**of German nationality:** German citizens

**scabbard:** sword cover

**intricate:** detailed and complicated

**phases:** stages

**reverence:** deep respect

**appalled:** shocked and horrified

**ecstatic:** excited and joyful

**superb:** excellent

**abruptly:** suddenly

**tremendous:** great

**cascade:** waterfall

**prickly:** spiky

**dangled:** hung

**topple:** fall

**bachelor:** unmarried man

**moulded:** shaped

**domestic servant:** servant who works in someone's home

**tremendously:** greatly

**constables:** officers

**downcast:** discouraged

**craggy:** steep, rocky, and rough

**blossoming:** blooming

**sodding:** darn

**taken aback:** surprised

**ground-crew:** team of mechanics who get planes ready to fly

**squadron:** group of planes

**virtually:** almost

**non-combatants:** people who do not fight

**slimmer:** thinner

**sods:** jerks

**cluster:** group

**cope:** deal with a situation

**confronting:** facing

**bloomer:** serious mistake

•• (continued)

**Grecian:** Greek

**preoccupied:** busy

**Earl:** British nobleman

**dicey:** risky

**digest:** think over and take in

**astern:** behind

**formation:** an arranged pattern

**resin:** tree sap

**sheer:** simple

**concentrating:** focusing

**precise:** exact

**bowels:** intestines

**primitive:** basic and simple

**suspended:** hung

**inefficient:** ineffective

**throttle:** device that controls the speed of an airplane

**solitary:** lone

**erupting:** exploding

**rammed:** pushed forcefully

**shaft:** tunnel

**arcing:** moving in a curve

**billowed:** swelled

**spellbound:** fascinated

**swarming:** moving in large numbers

**rearmed:** with weapons re-prepared

**bookmaker:** person who takes bets

**frantically:** in an excited and crazed way

**scrambling:** climbing quickly and wildly

**vividly:** clearly

**relics:** artifacts

**astronomical:** huge

**glamorized:** made more exciting and attractive

**convey:** communicate

**immobile:** not movable

**ammunition:** bullets

**collisions:** crashes

**soggy:** mushy

**undercarriage:** retractable wheels of an airplane

**engaged:** used

**baled out:** parachuted out

**serviceable:** usable

**evacuated:** cleared out

...

**incisions:** cuts**implements:** tools**sterilized:** made free from germs**vehemently:** forcefully**reptilian:** like a reptile, such as a lizard or a snake**viperish:** like a poisonous snake**vapid:** dull**vulgar:** rude**regalia:** fancy official clothing**simultaneously:** at the same time**aerodrome:** field for landing small airplanes**cockpit:** space where the pilot sits**sympathetic:** friendly**ground-strafed:** fired at by plane's machine guns**prophecies:** predictions**Expeditionary:** exploratory**extricate:** pull out**escapade:** wild adventure**incendiaries:** explosives**fuselage:** body of a plane**incendiary tracer** bullets: bullets that burn and leave behind a trail of light**deflection:** adjustment of aim needed to shoot ahead of a distant target**mess:** dining hall**trestle tables:** tables made of boards laid across movable supports**morale:** confidence, hope, and discipline**doleful:** sad**converge:** come together**ailerons:** flaps on airplane wings that can be raised and lowered**taxied:** drove

Use the Vocab App to play mini games related to the words in this lesson.

## Lesson 1—“What’s goin’ to 'appen to it?”

1. Listen as your teacher reads your classmates’ writing. Share your responses to the following questions in the class discussion.
2. Which of the following narrative writing techniques do you notice in the showcased writing?
  - Focusing on one moment
  - Making precise observation
  - Using sensory details
  - Using vivid verbs
  - Using dialogue
  - Being purposeful about showing vs. telling

How do these writings make you feel?

3. Read the description of *reading like a writer* below.

*Reading like a writer* means paying close attention to the choices that writers make and thinking about why they made those choices.

In Roald Dahl’s memoir, *Going Solo*, he describes his exploits as a Royal Air Force (British) pilot fighting the Germans during World War II. In this passage, Dahl is a new pilot who has just flown to meet his squadron in Greece.



## Lesson 1—“What’s goin’ to 'appen to it?” (continued)

1. Follow along with the audio for paragraphs 1–38 of “First Encounter with a Bandit” from *Going Solo* on page 43.



Go to page 36 of your Writing Journal to answer questions 1–3 with a partner.

2. Review paragraphs 1–38 from “First Encounter with a Bandit” again.
3. Share your responses to the following questions with a partner. Be prepared to discuss these in the class discussion.
  - A. According to the Corporal, how many German planes are approaching the British airbase? How many planes do the British have?
  - B. What type of situation is the Corporal describing for a pilot like Dahl?
    - Completely Hopeless
    - Nearly Hopeless
    - Somewhat Hopeful
    - Mostly Hopeful
    - Completely Hopeful

Dahl has found himself in a dangerous situation. In paragraph 34, he explains this situation to his readers. But for the 33 paragraphs before this, he doesn’t tell us; he shows us what it’s like to be in this situation.

He uses the character of the Corporal to do this. In the process, we learn a lot about this character. Let’s look back at the text to study how Dahl portrays the Corporal.



1. Review paragraphs 7–12 from “First Encounter with a Bandit” on page 43.
2. Look at the Corporal’s words in this dialogue. Highlight two details that show you how the Corporal was feeling.
3. Look at Dahl’s words in this dialogue. Highlight two details that show you how Dahl was feeling.

Use the Emotion Chart below if needed to identify emotions.



Go to page 36 of your Writing Journal to answer questions 1 and 2.

## Lesson 1—“What’s goin’ to 'appen to it?” (continued)

4. Review paragraph 31 from “First Encounter with a Bandit,” on page 45.



Go to page 37 of your Writing Journal to answer questions 3 and 4.

---

5. Review paragraphs 1–31, “First Encounter with a Bandit,” on page 43.



Go to page 37 of your Writing Journal to answer questions 5 and 6.

---

What could you imagine is happening in this moment?



Go to page 38 of the Writing Journal to write your version of this moment using dialogue and narration.

## Lesson 2—Two Conversations

1. Follow along with the audio in paragraphs 41–79 from “First Encounter with a Bandit” on page 47.



Go to page 39 of your Writing Journal to complete Activities 1 and 2.

1. Review paragraphs 41–79 from *Going Solo*, “First Encounter with a Bandit” on page 47.
2. Review the Show versus Tell chart below.

| Is the author showing?  | Is the author telling?   |
|---|--|
| <ul style="list-style-type: none"><li>• Are there sensory details?</li><li>• Is action included?</li><li>• Is there dialogue?</li></ul> | <ul style="list-style-type: none"><li>• Are there adjectives that describe how the character is feeling?</li><li>• Are the character’s traits described?</li></ul> |

3. Share your thoughts on the following questions in the class discussion.
  - In paragraph 41, does Dahl rely more on showing or telling to communicate what kind of person David Coke is?
  - What about in paragraphs 42–78?
  - In paragraph 41, Dahl declares that Coke is “warm-hearted, brave, and generous” (41). Does he support this description in the rest of the scene?



Complete the chart in Activity 1 on page 40 of your Writing Journal.

4. Review paragraph 41 from the text on page 47.

A **flashback** is when an author interrupts a scene to narrate something that happened in the past.

A **flash forward** is when an author interrupts a scene to narrate something that will happen in the future.



Go to page 41 of your Writing Journal to answer questions 2 and 3.

Dahl's interactions with the Corporal and Coke happen back-to-back. See what you can discover when you compare parts of their conversations.

1. Review the following paragraphs from "First Encounter with a Bandit."
  - Paragraphs 7–13 on page 43.
  - Paragraphs 62–67 on page 49.
  - Paragraphs 72–73 on page 50.



Go to page 42 of your Writing Journal to complete Activities 1–4.

When writing *Going Solo*, Dahl chose to put the scene with Coke almost immediately after the scene with the Corporal.

How does putting these scenes back-to-back impact the reader?



Go to page 43 of your Writing Journal to answer the question.

## Lesson 3—Speeding Up and Slowing Down

So far, you studied the dialogue from two conversations that Dahl had after he arrived in Greece. First, he met and spoke with the Corporal, who kept predicting that Dahl's plane would be destroyed. Later, he met and spoke with David Coke, who offered him some helpful advice. In this lesson, we will see Dahl put this advice into practice.

1. Follow along with the audio in paragraphs 18–21 from “The Battle of Athens – the Twentieth of April” on page 53.
2. Share your thoughts to the following question in the class discussion.
  - In paragraph 18, Dahl sets the stage for the battle that is about to begin. On a scale of 1–5, how tense does it seem like this scene will be?

|          |          |          |          |          |
|----------|----------|----------|----------|----------|
| <b>1</b> | <b>2</b> | <b>3</b> | <b>4</b> | <b>5</b> |
|----------|----------|----------|----------|----------|

**Not tense at all**

**Extremely tense**

3. Highlight a quote in paragraph 18 that supports your answer to the question above.



**Go to page 44 of your Writing Journal to write the quote you selected and explain why you selected it.**

1. Review paragraphs 19–20 of “The Battle of Athens – the Twentieth of April” on page 53.
2. Look at the first word of every sentence in paragraph 19.
3. What do you notice about how the first two sentences start, compared to how the other sentences start? Share your thoughts in the class discussion.
4. Why might Dahl choose to make this switch after the first two sentences? Share your thoughts in the class discussion.

**Narrative Point of View**

First-person narrators tell the story from the point of view of the narrator. They use words like “I” and “me” when telling the story.

Second-person narrators tell the story from the point of view of the reader. They use words like “you” and “your” when telling the story.

Third-person narrators tell the story from the point of view of anyone who isn't the narrator or the reader. They use words like “he,” “she,” and “they” when telling the story.



Go to page 45 of the Writing Journal to complete Activities 1–3.

5. Think about your answer to the following question, but hold off on sharing your thoughts until later in the lesson.
  - Does Dahl seem to be speeding up or slowing down time in paragraphs 18–20?

1. Review paragraph 21 from “The Battle of Athens – the Twentieth of April” on page 54.



Go to page 46 of the Writing Journal to complete Activities 1–4.

2. Think about your answer to this question, but wait to share your thoughts until later in the lesson.
  - Does Dahl seem to be speeding up or slowing down time in paragraph 21?

## Lesson 3—Speeding Up and Slowing Down (continued)

1. Review the following passages:
  - Paragraph 19, line 3 through the end of the paragraph from “The Battle of Athens – the Twentieth of April” on page 53.
  - Paragraph 21, line 2 through the end of the paragraph from “The Battle of Athens – the Twentieth of April” on page 54.
2. Compare the verbs in the excerpts from paragraphs 19 and 21. Then compare the images in both of these excerpts.



**Go to page 47 of the Writing Journal to complete Activities 1–3.**

---

3. Reflect back on your thoughts to these previous discussion questions:
  - What makes this passage in the cockpit feel like it's slowing down? (paragraph 19)
  - What makes this passage in the battle feel like it's speeding up? (paragraph 21)
4. Why do you think Dahl includes both of these passages when narrating the Battle of Athens? Share your thoughts in the class discussion.



## Lesson 4—Moments in Time

Follow along as your teachers reads aloud these two passages:

### Passage 1:

From *The Girl Who Loved Tom Gordon* by Stephen King, Scribner, 1999:

...Halfway out, something moved under her. She looked down and saw a fat black snake slithering through the leaves. For a moment every thought in her mind disappeared into a silent white explosion of revulsion and horror. Her skin turned to ice and her throat closed. She could not even think the single word snake but only feel it, coldly pulsing under her warm hand. Trisha shrieked and tried to bolt to her feet, forgetting that she wasn't yet in the clear. A stump of branch thick as an amputated forearm poked agonizingly into the small of her back. She went flat on her stomach again and wriggled out from under the tree as fast as she could, probably looking a bit like a snake herself...

### Passage 2:

From *Life of Pi* by Yann Martel, Houghton Mifflin Harcourt, 2002:

...Babu stepped up to the trapdoor between the cages and started pulling it open. In anticipation of satisfaction, Mahisha fell silent. I heard two things at that moment: Father saying "Never forget this lesson" as he looked on grimly; and the bleating of the goat. It must have been bleating all along, only we couldn't hear it before.

I could feel Mother's hand pressed against my pounding heart. The trapdoor resisted with sharp cries. Mahisha was beside himself—he looked as if he were about to burst through the bars. He seemed to hesitate between staying where he was, at the place where his prey was closest but most certainly out of reach, and moving to the ground level, further away but where the trapdoor was located. He raised himself and started snarling again.

The goat started to jump. It jumped to amazing heights. I had no idea a goat could jump so high. But the back of the cage was a high and smooth cement wall.

With sudden ease the trapdoor slid open. Silence fell again, except for bleating and the click-click of the goat's hooves against the floor.

A streak of black and orange flowed from one cage to the next...

## Lesson 4—Moments in Time (continued)



Go to page 48 in your Writing Journal and complete Activities 1 and 2 with a partner.

### Writing Techniques for Slowing Down a Moment

- Describe the physical environment in great detail
- Include the character's thoughts
- Show how the character feels
- Include additional sensory details: What else does the character see? What does he or she hear, smell, touch, or taste?

Try using one of the techniques for slowing down a narrative to write your own narrative paragraph.

Choose one of these options for your writing:

1. I remember the first time I rode a roller coaster. It was terrifying. Use one of the techniques you noticed to rewrite this moment in a way that slows down the narrative to focus on details, feelings, etc. in the moment.
2. Choose a moment from your own life to write about. Use one of the techniques you noticed to slow down the narrative and zoom in on the moment.



Go to page 49 in your Writing Journal to write your own short narrative.

Follow along as the following two passages are read aloud:

**Passage 1:**

From *The Princess Bride* by William Goldman, Harcourt Brace, 1973:

...The man in black retreated before the slashing of the great sword. He tried to side-step, tried to parry, tried to somehow escape the doom that was now inevitable. But there was no way. He could block fifty thrusts; the fifty-first flicked through, and now his left arm was bleeding. He could thwart thirty ripostes, but not the thirty-first, and now his shoulder bled. The wounds were not yet grave, but they kept on coming as they dodged across the stones, and then the man in black found himself amidst the trees and that was bad for him, so he all but fled before Inigo's onslaught, and then he was in the open again, but Inigo kept coming, nothing could stop him, and then the man in black was back among the boulders, and that was even worse for him than the trees and he shouted out in frustration and practically ran to where there was open space again...

## Lesson 4—Moments in Time (continued)

### Passage 2:

From *The Phantom Tollbooth* by Norton Juster, Random House, 1961:

...“You see,” continued another in a more conciliatory tone, “it’s really quite strenuous doing nothing all day, so once a week we take a holiday and go nowhere, which was just where we were going when you came along. Would you care to join us?”

“I might as well,” thought Milo; “that’s where I seem to be going anyway.”

“Tell me,” he yawned, for he felt ready for a nap now himself, “does everyone here do nothing?”

“Everyone but the terrible watchdog,” said two of them, shuddering in chorus. “He’s always sniffing around to see that nobody wastes time. A most unpleasant character.”

“The watchdog?” said Milo quizzically.

“THE WATCHDOG,” shouted another, fainting from fright, for racing down the road barking furiously and kicking up a great cloud of dust was the very dog of whom they had been speaking.

“RUN!”

“WAKE UP!”

“RUN!”

“HERE HE COMES!”

“THE WATCHDOG!”

Great shouts filled the air as the Lethargarians scattered in all directions and soon disappeared entirely.

“R-R-R-G-H-R-O-R-R-H-F-F,” exclaimed the watchdog as he dashed up to the car, loudly puffing and panting...



Go to page 51 of your Writing Journal to complete Activities 1 and 2 with a partner.

### Writing Techniques for Speeding Up a Moment

- Use vivid verbs
- Use multiple verbs in short phrases, one after another
- Include multiple images (actions or visuals) in short phrases, one after another
- Use short, rapid-fire dialogue

1. Try to use one of the techniques for speeding up a narrative to write your own narrative paragraph.



Go to page 52 in your Writing Journal to write your own short narrative.

### Partner Workshop:

2. Choose one of your short pieces of writing from this lesson to share with a partner.
3. Take turns sharing your writing and giving each other feedback.
  - Try to find specific places in your partner's writing that made an impact on you, or that you feel are strong examples of speeding up or slowing down the narrative.
  - Take notes on your partner's comments.
  - You may want to use the Response Starters on page x as a guide for discussion.

## Lesson 4—Moments in Time (continued)

Respond to and incorporate the suggestions and comments from your partner.

1. Look at the piece of writing you shared with your partner during the previous activity.
2. Look at the notes you made during the discussion of your writing with your partner.
3. Revise and/or make additions to your writing to respond to your partner's comments and ideas.



Go to page 50 or 53 in your Writing Journal to revise your writing.

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## Lesson 5—A Strange Menu

Tan was born in the US to immigrant parents from China, and her writing often explores mother-daughter relationships and the Chinese American experience.

1. Read “Fish Cheeks” on page 78 while listening to the audio.



**Go to page 54 of your Writing Journal to write a summary of the story in Activity 1.**

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2. Review “Fish Cheeks” to take a closer look at the main characters and the emotions that go with the story.



**Go to page 54 of the Writing Journal and answer questions 2–4.**

---

# Fish Cheeks

by Amy Tan

- <sup>1</sup> I fell in love with the minister's son the winter I turned fourteen. He was not Chinese, but as white as Mary in the manger. For Christmas I prayed for this blond-haired boy, Robert, and a slim new American nose.
- <sup>2</sup> When I found out that my parents had invited the minister's family over for Christmas Eve dinner, I cried. What would Robert think of our shabby Chinese Christmas? What would he think of our noisy Chinese relatives who lacked proper American manners? What terrible disappointment would he feel upon seeing not a roasted turkey and sweet potatoes but Chinese food?
- <sup>3</sup> On Christmas Eve I saw that my mother had outdone herself in creating a strange menu. She was pulling black veins out of the backs of fleshy prawns. The kitchen was littered with **appalling** mounds of raw food: A slimy rock cod with bulging eyes that pleaded not to be thrown into a pan of hot oil. **Tofu**, which looked like stacked wedges of rubbery white sponges. A bowl soaking dried fungus back to life. A plate of squid, their backs crisscrossed with knife markings so they resembled bicycle tires.
- <sup>4</sup> And then they arrived — the minister's family and all my relatives in a **clamor** of doorbells and crumpled Christmas packages. Robert grunted hello, and I pretended he was not worthy of existence.
- <sup>5</sup> Dinner threw me deeper into despair. My relatives licked the ends of their chopsticks and reached across the table, dipping them into the dozen or so plates of food. Robert and his family waited patiently for platters to be passed to them. My relatives murmured with pleasure when my mother brought out the whole steamed fish. Robert grimaced. Then my father poked his chopsticks just below the fish eye and plucked out the soft meat. "Amy, your favorite," he said, offering me the tender fish cheek. I wanted to disappear.
- <sup>6</sup> At the end of the meal my father leaned back and belched loudly, thanking my mother for her fine cooking. "It's a polite Chinese **custom** to show you are satisfied," explained my father to our astonished guests. Robert was

**appalling:** awful

**tofu:** food made from soy beans

**clamor:** noise

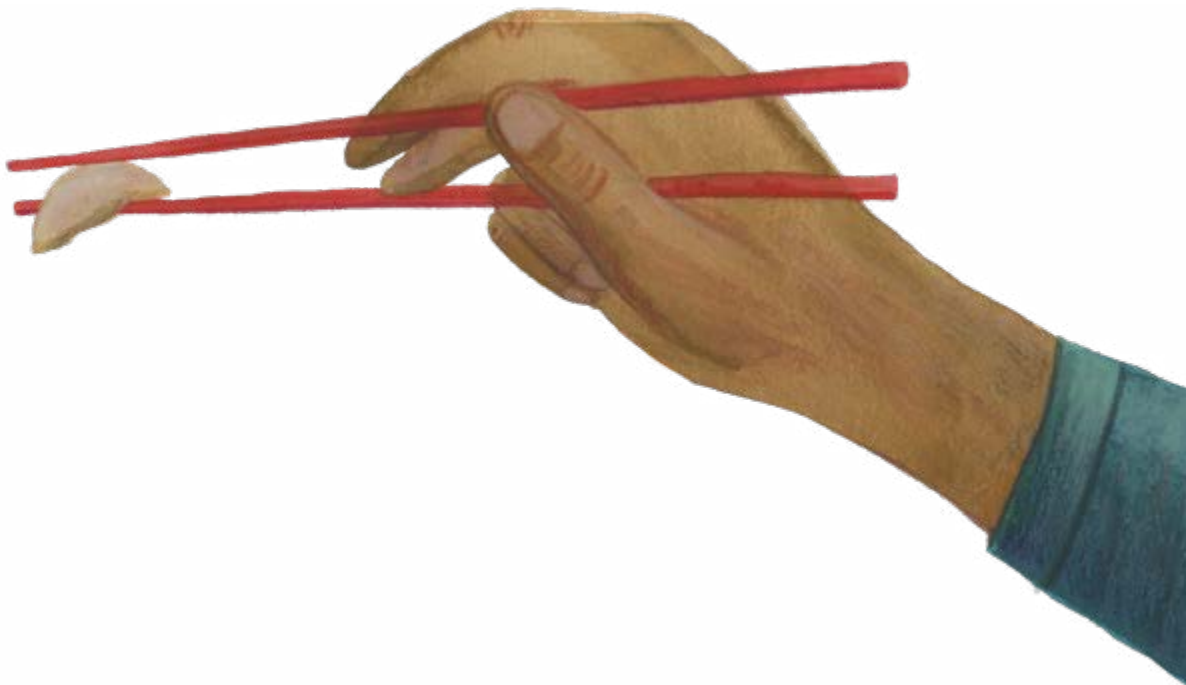
**custom:** habit or tradition



looking down at his plate with a reddened face. The minister managed to **muster up** a quiet burp. I was stunned into silence for the rest of the night.

- 7 After everyone had gone, my mother said to me, “You want to be the same as American girls on the outside.” She handed me an early gift. It was a miniskirt in beige tweed. “But inside you must always be Chinese. You must be proud you are different. Your only shame is to have shame.”
- 8 And even though I didn’t agree with her then, I knew that she understood how much I had suffered during the evening’s dinner. It wasn’t until many years later — long after I had gotten over my crush on Robert — that I was able to fully appreciate her lesson and the true purpose behind our **particular** menu. For Christmas Eve that year, she had chosen all my favorite foods.

“Fish Cheeks” by Amy Tan from Seventeen Magazine. Copyright 1987 by Amy Tan and the Sandra Dijkstra Literary Agency. Reprinted with permission, all rights reserved.



**muster up:** bring about, produce

**particular:** specific

## Lesson 5—A Strange Menu (continued)

1. Review “Fish Cheeks” on page 78.
2. Highlight two moments where Amy Tan slows down, zooms in, and gives precise descriptions.



Go to page 56 in your Writing Journal to complete Activities 1 and 2 related to these two moments.

3. Review paragraph 3 from “Fish Cheeks” on page 78.
4. Highlight sensory words and phrases that Tan uses to describe the food in paragraph 3.



Go to page 56 in your Writing Journal and answer questions 3 and 4.

5. Which description from paragraph 3 in “Fish Cheeks” created the clearest picture in your mind or gave you the strongest reaction? Share your response in the class discussion.
  - “She was pulling black veins out of the backs of fleshy prawns.”
  - “The kitchen was littered with appalling mounds of raw food...”
  - “Tofu, which looked like stacked wedges of rubbery white sponges.”
  - “A slimy rock cod with bulging eyes that pleaded not to be thrown into a pan of hot oil.”
  - “A bowl soaking dried fungus back to life.”

What food do you love, or do you not love? Create a scene with people eating your chosen food.



Go to page 57 of the Writing Journal to complete the Writing Prompt.

## Lesson 6—Looking Back

1. Review paragraph 7 from “Fish Cheeks” on page 79.
2. Amy’s mother believed that Amy was, or felt, different from her peers. Is this true?



Go to page 58 in your Writing Journal and complete the chart to explore this question.

3. How much shame does Amy feel in this story? Share your response in the class discussion.

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|

No shame

A lot of shame

4. Highlight in red two places in the story that support your answer to the question above.



Go to page 58 in your Writing Journal and answer question 2.

## Lesson 6—Looking Back (continued)

1. Review paragraph 8 of “Fish Cheeks” on page 79.
2. Think back to the first time you read this story. How surprised were you when the narrator said that the meal had included her “favorite foods”? Share your response in the class discussion.

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|

Not surprised

Very surprised

3. Think about Amy’s mother’s actions in the story.



Go to page 59 of the Writing Journal to answer questions 1 and 2 related to this moment.

4. Why do you think Amy Tan wrote this story? Share your thoughts in the class discussion.

Compare how Amy Tan felt about the Christmas Eve dinner as a teenager and as an adult.



Go to page 79 of the Writing Journal to write about this comparison.

## Lesson 7—The Garden

1. Follow along in the text with the audio for “My Mother’s Garden” on page 84 of the Student Edition.
2. Highlight any details in the essay that tell us about the setting(s) (where and when the story takes place).



**Go to page 61 of the Writing Journal to complete Activities 1 and 2.**

---

3. Review paragraphs 8–16, 20–23, and 25–27 from “My Mother’s Garden” on pages 84–87. These are the scenes that will take place in or about the garden setting.



**Go to page 61 of the Writing Journal to answer questions 3 and 4.**

---

# My Mother's Garden

<sup>1</sup> By Kaitlyn Greenidge

<sup>2</sup> March 26, 2016

<sup>3</sup> It was my first year as a scholarship student at a school that prized itself on teaching the skill of dispassionate debate. I quickly learned that the best thing you could bring to an argument was “objectivity.”

<sup>4</sup> We practiced this objectivity in our current events class. It was never explicitly tied to identity, but it was implied. I learned that the best person to talk about wealth and class was an upper-middle class person because she supposedly could look at it dispassionately. The best person to talk about race was a white person, for the same reasons. The best person to talk about gender was a boy.

<sup>5</sup> When people affected by issues spoke for themselves, they got too angry, too weepy, too irrational.

<sup>6</sup> In the mid-1990s, the biggest threat to America continued to be the welfare queen. Or at least that’s what the news and many politicians all said. My school was far too **genteel** to name the welfare queen outright, but she haunted our balanced class discussions. The welfare queen was worse than disease and death and the destruction of the icecaps. She was worse than that because she was all those things in one, perpetually pregnant with **pathologies**, birthing out criminals and addicts and losers and apparently eating \$50 steaks and driving gleaming Cadillacs while doing so.

<sup>7</sup> I was acutely aware that, on the surface, I could potentially fit all the stereotypes of the welfare queen: I was black, the daughter of a single mother, on welfare and food stamps and living in the projects.

<sup>8</sup> I would sit in class and listen to the sons and daughters of doctors and lawyers and policy makers — people who had never needed and would most likely never need welfare — earnestly advocate the dismantling of the welfare state, and I would shake and shake and shake with something I couldn’t name.

<sup>9</sup> I told myself it did not matter that my classmates and teachers described a

**genteel:** very polite

**pathologies:**  
illnesses or  
abnormalities

reality that was not mine, was never mine, was so far removed from mine as to be a fiction. Their fiction was the truth because they didn't live in my reality. That's what made them objective. I wanted to be objective, too. I longed for that voice and the authority that came with it.

- <sup>10</sup> My objective classmates did not know, for instance, about the garden. The housing project we lived in had been built just before the war on poverty, probably intended for G.I.s returning from World War II. They were suburban-style tract houses, two units to each trim building.
- <sup>11</sup> No one came to visit us there in the bad part of town. We had arrived not that long before, when we were a month away from homelessness, but I did not look at this as a place of shelter. The other people in these projects were nearly all white. We were one of the few black families.
- <sup>12</sup> The project's tract houses stood behind green lawns and weeping willow trees and generous blacktopped driveways. To an outsider, there was little distinction between where we lived and the middle-class homes across the street. But everyone in our town knew which side of the street was which, which side was where the real people lived and which side was to be avoided.
- <sup>13</sup> So when I answered the doorbell one spring afternoon when I was 14, I was very curious. I could see four children, smaller than me, the oldest probably no more than 8, the youngest barely 4.
- <sup>14</sup> "Where's the lady?" the oldest one asked. She had a hoarse voice with a strong Boston accent, and her green eyes blinked up at me from behind a pair of blue plastic glasses, the lenses clouded with finger grease.
- <sup>15</sup> "Who?" I said.
- <sup>16</sup> "The lady," the girl repeated. "She works in the garden. We want to work in the garden," which to my ears sounded like "gah-den."
- <sup>17</sup> As soon as the ground thawed in this strange new place, my mother started planning a garden. She'd chosen a circle of lawn along the parking lot, in the no man's land between the project and the street behind it, where the middle-class homes resumed. She planted cherry tomatoes and cucumbers and marigolds.
- <sup>18</sup> A garden was my mother's way of holding on, as tightly as she could, to any scrap of our former middle-class life. In our homes before poverty,

before the divorce, we had always had a garden. When I was younger, my mother would give me my own small plot. I always chose to plant pansies.

- 19 My mother had decided to go back to school for a master's degree. She did not want us to stay in this housing project forever. But, as she told me, the housing project administrators argued that her scholarships to graduate school should count as her income and that even though she was also working, being a full-time student meant she could not live in public housing.
- 20 There were other strange rules, too. My father unexpectedly sent a desktop computer instead of back payments for child-support. But the housing project forbade personal computers, because they used up too much electricity. My mother made a quick calculation — hours and gas spent driving back and forth to the university computer lab to work on papers versus the cash she could get if she sold it. She decided to keep it. The computer sat hidden under piles of bedsheets, far from any windows, in a dark corner of my mother's room, a ghost of our need.
- 21 My mother is radically honest, one of the few people I know who is incapable of lying. But it was an impossible choice: Obey the housing project's rules, don't go back to school, certain that path would mean no upward mobility and thus, no way to leave public housing. Or break the rules, work quiet and quick and hard, hoping the path she hacked in secret would allow some sort of escape.
- 22 That spring, my mother got up at 5 every morning to work in the garden before she drove to her full-time job and then to class. When she finally came home, in the dusk, she worked in the garden again before coming inside to make my sister and me dinner and then staying up to study and write papers.
- 23 All this time, the children of the projects had watched her weed and water and seed with interest. And now they were here to join her.
- 24 They came every afternoon, ringing the back doorbell. "Is the lady home? Is she going work in the garden? Tell us when she gets home, O.K.? We want to work in the garden."
- 25 I teased my mother about her fans, imitating their accents. She'd laugh a little and then she'd invite me to join them outside. But I would always say no. I stayed indoors, in the rooms we kept dark (the air-conditioning of the poor — heavy shades and high-powered fans) and listened to Björk.



- 26 My whole life, at that point, was focused on proving that I did not belong to the poor. I **doubled down** on outsidership. The weirder the **affectations** I adopted the better. I saved for months to buy heavy men's Oxford shoes and wore only overalls and became the most devoted They Might Be Giants fan I could possibly be — all signifiers, I hoped, that I was smart and quirky, and most of all objective, like all my classmates.
- 27 When I came home from school in the afternoons, I remembered what was said about us, about the projects, about our poverty. My mother asked me if I wanted a plot for my pansies in her garden and I said no. I wasn't brave, like her and those kids. I was ashamed to claim any part of this, to make it my own, to love it so hard as to seed it with flowers and patiently hope for them to bloom.
- 28 The garden lasted a few months. Then, an agent of the town's housing authority found out about it and told my mother it was against the rules. "But no one's using the land," I remember her arguing. "The kids in the neighborhood play there." The response was clear: Get rid of the garden or be evicted. Here was another one of those impossible choices of poverty. This was what my classmates would never understand, as they earnestly debated welfare fraud and the grasping desperation of the undeserving poor.
- 29 My mother stopped tending the garden and the next weekend a maintenance worker came and poured something onto the soil that made all the plants die and turned the grass brown.
- 30 In September, I was back at that prep school, still obviously a scholarship student no matter what disguises I secured. The earnest debates in the halls had moved on to other topics because at that moment, poverty was no longer news. But I was still shaking with rage. I didn't know what to do with it; I didn't even know yet that it was rage that made my voice quiver and come out small when I had to speak in class.
- 31 Every morning, I passed the big floral arrangements that sat on the chestnut tables outside of the sleek, walnut-lined school office. I'd sneak a hand underneath their leaves, break the heads off the heaviest blooms and ball the petals up until my fists smelled like roses.
- 32 *Kaitlyn Greenidge is the author of the novel We Love You, Charlie Freeman.*

Greenidge, Kaitlyn. "My Mother's Garden" from The New York Times, March 26, 2016.

**doubled down:**  
became more  
persistent

**affectations:**  
artificial or forced  
displays



•

**welfare:** financial aid provided by the government to those in need

**addicts:** people dependent on use of harmful substances

••

**prized:** valued, considered highly

**dispassionate:** cool and emotionless

**objectivity:** state of being free of personal feelings

**explicitly:** directly and obviously

**balanced:** representing both sides

**perpetually:** constantly

**actuely:** intensely

**advocate:** argue in favor of

**earnestly:** seriously and sincerely

**projects:** housing developments for low income residents

**dismantling:** taking apart

**distinction:** difference

**resumed:** started again

**administrators:** managers

**adopted:** took on

**evicted:** forced off property

**agent:** representative

**grasping:** greedy

**secured:** possessed, acquired

**welfare state:** [system of] total government responsibility for citizens' well-being

•••

**genteel:** very polite

**pathologies:** illnesses or abnormalities

**doubled down:** became more persistent

**affectations:** artificial or forced displays



Use the Vocab App to play mini games related to the words in this lesson.



## Lesson 7—The Garden (continued)

1. Review paragraphs 8–16, 20–23, and 25–27 from “My Mother’s Garden” on pages 84–87.
2. Highlight what the mother did or said about the garden in these passages.



Go to page 62 of the Writing Journal to complete questions 1 and 2.

3. Review paragraphs 8–16, 20–23, and 25–27 from “My Mother’s Garden” on pages 84–87.
4. Highlight what the neighborhood kids did or said about the garden in the passages.



Go to page 62 of the Writing Journal to complete questions 3 and 4.

Last, explore how the narrator feels about the garden setting.

5. Review paragraphs 8–16, 20–23, and 25–27 from “My Mother’s Garden” on pages 84–87.
6. Highlight what the narrator did or said about the garden in these passages.



Go to page 63 of the Writing Journal to answer questions 5 and 6.

1. Consider *why* each character feels the way they do about the garden.
2. Share your responses to the following questions in the class discussion.
  - Why does the narrator's mother create and take care of the garden?
  - Why doesn't the narrator become involved in the garden like her mother and the neighborhood kids?

Is there a place where you have felt extremely comfortable or uncomfortable?



**Go to page 64 in your Writing Journal to write about a moment you experienced in that place.**

---

## Lesson 8—“A reality that was not mine”

1. Follow along with the audio in “My Mother’s Garden” on page 84.
2. Highlight the following in the text:
  - One or two details that describe the narrator’s school in blue
  - One or two details that describe the narrator’s classmates in green.
  - One or two details that show how the narrator feels at school in yellow.



Go to page 65 of the Writing Journal to answer the question.

1. Review paragraphs 1–7 from “My Mother’s Garden” on page 84.



Go to page 66 of the Writing Journal to complete Activities 1–2 with a partner.

2. Paraphrase what the narrator says in the following passage:

“I told myself it did not matter that my classmates and teachers described a reality that was not mine, was never mine, was so far removed from mine as to be a fiction. Their fiction was the truth because they didn’t live in my reality. That’s what made them objective. I wanted to be objective, too. I longed for that voice and the authority that came with it.” (7)



Go to page 66 of your Writing Journal and complete Activities 3 and 4 to paraphrase this passage.

1. Follow along as your teacher reads aloud paragraphs 4–6 from "My Mother's Garden" on page 84.
2. Highlight a phrase or sentence that shows how the narrator was feeling in paragraphs 4–6.
3. Share with your partner one word that would describe the emotion she was feeling.
4. Review paragraphs 4–27 from "My Mother's Garden" on page 84.
5. Find evidence that describes the "welfare queen" and the narrator's mother.



**Go to page 67 of the Writing Journal and complete Activities 1–3.**

6. Review paragraphs 23–29 from "My Mother's Garden" on page 86.



**Go to page 68 of the Writing Journal and complete Activities 4 and 5.**

The author of "My Mother's Garden" tells two stories—one about the garden and the other about her experiences in school.

Why do you think the author chose to combine the two stories?



**Go to page 69 in your Writing Journal to write about your thoughts on the author's choices.**

## Lesson 9—Narrative Structure and Point of View

Stories typically follow a certain formula or arc. First, the reader is introduced to the characters and their situations; then, there is a problem or a conflict with which they must deal; and, finally, there is an ending or resolution where the conflict has been dealt with or fixed—or maybe not.

### Types of Conflict

**Conflict** is a struggle between a character and someone or something. Conflicts are either external (outside the character) or internal (inside the character).

#### External Conflicts

**Person vs. person**—Two characters struggle against each other

**Person vs. nature**—A character struggles against a force of nature

**Person vs. society**—A character struggles against a government, a civilization, or a society's dominant culture

#### Internal Conflict

**Person vs. self**—A character struggles with an emotion or a decision



1. Follow along in the text with the audio for “Fish Cheeks” on page 78.



On page 70 in your Writing Journal answer questions 1–3 with a partner.

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2. Highlight in red two sentences where the narrator is speaking from the point of view of her younger self.



On page 71 in your Writing Journal answer question 4 with a partner.

---

3. Highlight in blue two sentences where the narrator is speaking from her adult point of view.



On page 71 in your Writing Journal answer questions 5 and 6 with a partner.

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## Lesson 9—Narrative Structure and Point of View (continued)

1. Review “My Mother’s Garden” on page 84.



Answer questions 1–3 on page 72 in your Writing Journal with a partner to examine the conflict in “My Mother’s Garden.”

2. Highlight in red two sentences where the narrator was speaking from her teenage point of view.



Answer question 4 on page 73 in your Writing Journal with a partner.

3. Highlight in blue two sentences where the narrator was speaking from her adult point of view.



Answer questions 5 and 6 on page 73 in your Writing Journal with a partner.

You will write a personal narrative about a moment in your childhood that you carry with you today. Begin by brainstorming ideas for your narrative.

1. Review the writing you have completed so far for this sub-unit in your Writing Journal.
2. Choose two events or ideas that you've already written about that you might expand upon for your personal narrative.
3. Summarize the events or ideas in the first two rows of the chart in your Writing Journal.
4. Next, think back over the course of your life. What experiences would work well in a personal narrative? Use some of these ideas to help you brainstorm, and summarize any events that might fit.



**Go to page 74 in your Writing Journal and complete Activities 1–3 to fill in the chart.**

5. Select the idea from your brainstorming chart that you feel will work best for your personal narrative.



**Go to page 76 in your Writing Journal and complete Activity 4 to record the idea you selected.**

6. Experiment with how you'll write the different parts of your story.



**Go to page 76 in your Writing Journal and complete Activities 5–7 to begin drafting your narrative.**

## Lesson 10—Author's Craft

You will be writing a personal narrative about a moment in your childhood that you carry with you today.

1. Review the requirements for your personal narrative below.

### Requirements for your personal narrative

- Zoom in on a specific moment
- Use dialogue and description to bring your characters and setting to life
- Include sensory language that shows the details of what you experienced
- Speed up and slow down time as needed
- Show how you felt when this event happened and how you feel about it now

2. Complete the draft of your personal narrative by continuing the work you began in Lesson 9.



Go to page 77 of your Writing Journal to complete the draft of your personal narrative.

Turn to page 77 in your Writing Journal that contains your personal narrative. Then complete Activities 1–3 below.

1. Highlight any sentences where you are writing from the point of view of your younger self.
2. Highlight in a different color any sentences where you are writing from the point of view of your older self.
3. Try adding some additional sentences that will help your readers understand how you felt about this moment at the time and how you feel about it now.



**On page 77 in your Writing Journal add additional sentences to your draft.**

---

4. If it will help your writing, review how Amy Tan and Kaitlyn Greenidge communicate their points of view in their narratives differently.
  - Amy Tan's "Fish Cheeks" tells the whole story from the point of view of the narrator when she was young, and only reveals her older self at the very end.
  - In "My Mother's Garden," Greenidge tells the entire story of her younger self through the lens of her older self.

1. Choose a narrative technique move that you will focus on for revision:
  - Slowing down or speeding up specific moments
  - Using dialogue, description, or other details to show emotions
2. Find a partner who plans to work on something similar in their writing.

## Lesson 10—Author's Craft (continued)

### Work Session A:

Work on this activity if you want to focus on slowing down or speeding up moments in your narrative.

1. Read your narrative to your partner.
2. Listen as your partner suggests moments where you could slow down or speed up your narrative. Ask clarifying questions so you get concrete, helpful suggestions about how to improve your writing.
3. Repeat the process for your partner's personal narrative. Be sure to give helpful suggestions about how your partner can slow down or speed up their writing.



Go to page 77 of the Writing Journal to revise your narrative using your partner's suggestions.

---

### Work Session B:

Work on this activity if you want to focus on dialogue, description, and sensory details.

1. Read your narrative to your partner.
2. Listen as your partner suggests moments where you could add dialogue, description, or other details that show emotion. Ask clarifying questions so you get concrete, helpful suggestions about how to improve your writing.
3. Repeat the process for your partner's personal narrative. Be sure to give helpful suggestions about how your partner can add dialogue, description, or other details that show emotion.



Go to page 77 of the Writing Journal to revise your narrative using your partner's suggestions.

---

1. Reread your draft quietly to yourself, and decide whether you want to add anything to your conclusion.
2. What is the conflict or question that you as the narrator face in the narrative experience you describe?
  - How do you resolve this question or conflict at the end?
  - Maybe you leave it largely unresolved, like in “My Mother’s Garden.”
  - Maybe you show the answer to the conflict or question, like in “Fish Cheeks.”
3. Make any changes you want to the conclusion of your narrative to reflect how you want resolve (or not resolve) your narrative.
4. Review how Amy Tan concludes her narrative story, “Fish Cheeks” on page 78. Then Review how Kaitlyn Greenidge concludes her narrative essay, “My Mother’s Garden” on page 84.
5. Write your final draft of your narrative.



**Go to page 79 of the Writing Journal to create the final draft.**

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# Liberty & Equality

What does it mean to be an American? In this unit, we examine how a range of writers has described the American identity, from the poet Walt Whitman, to the abolitionists Frederick Douglass and Harriet Jacobs, to Abraham Lincoln. By the end of the unit, you will have the chance to measure how well America has lived up to the ideal that “all men are created equal.”





## “Song of Myself”

SUB-UNIT 1 • 2 LESSONS



## Narrative of the Life of Frederick Douglass

SUB-UNIT 2 • 14 LESSONS



## Incidents in the Life of a Slave Girl

SUB-UNIT 3 • 2 LESSONS



## The Boys' War

SUB-UNIT 4 • 3 LESSONS



## The Gettysburg Address

SUB-UNIT 5 • 5 LESSONS



## Write an Essay

SUB-UNIT 6 • 5 LESSONS

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# “Song of Myself”

by Walt Whitman

## Sub-Unit 1 “Song of Myself”

### Overview

How do you answer the question “Who are you?” You could answer with the things you do, the kinds of things you like, the dreams you dream, the way you act. Walt Whitman wants to answer that same question in his poem “Song of Myself.” Go on a journey with this great American poet to find out what he discovers about himself. Then write your own poem that answers the question “Who am I?”

## Lesson 1—“Me myself”

1. Carefully read Section 4, lines 1–16, of Whitman’s poem “Song of Myself” on page 106.
2. Which of the following does Whitman describe in the first eight lines?
  - What makes himself.
  - What is not himself.
3. Choose one detail you were surprised to hear the speaker say does *not* define “Me myself” (line 9).



Go to page 6 in your Writing Journal to write about this one detail.

---

# Excerpts from “Song of Myself”

by Walt Whitman

## SECTION 4

- 1 Trippers and askers surround me,  
2 People I meet, the effect upon me of my early life or the ward and city I  
live in, or the nation,  
3 The latest dates, discoveries, inventions, societies, authors old and new,  
4 My dinner, dress, associates, looks, compliments, dues,  
5 The real or fancied **indifference** of some man or woman I love,  
6 The sickness of one of my folks or of myself, or ill-doing or loss or lack of  
money, or depressions or **exaltations**,  
7 Battles, the horrors of **fratricidal** war, the fever of doubtful news,  
the fitful events;  
8 These come to me days and nights and go from me again,  
9 But they are not the Me myself.  
10 Apart from the pulling and hauling stands what I am,  
11 Stands amused, **complacent**, **compassionating**, idle, **unitary**,  
12 Looks down, is erect, or bends an arm on an **impalpable** certain rest,  
13 Looking with side-curved head curious what will come next,  
14 Both in and out of the game and watching and wondering at it.  
15 Backward I see in my own days where I sweated through fog with linguists  
and contenders,  
16 I have no mockings or arguments, I witness and wait.

**indifference:** lack  
of caring

**exaltations:** joys

**fratricidal:** brother-  
killing

**complacent:**  
satisfied

**compassionating:**  
pitying the troubles  
of others

**unitary:** separate  
and individual

**impalpable:**  
undetectable



## SECTION 6

- <sup>1</sup> A child said What is the grass? fetching it to me with full hands;  
<sup>2</sup> How could I answer the child? I do not know what it is any more than he.  
<sup>3</sup> I guess it must be the flag of my disposition, out of hopeful green stuff woven.  
<sup>4</sup> Or I guess it is the handkerchief of the Lord,  
<sup>5</sup> A scented gift and remembrancer designedly dropt,  
<sup>6</sup> Bearing the owner's name someway in the corners, that we may see and  
remark, and say Whose?  
<sup>7</sup> Or I guess the grass is itself a child, the produced babe of the vegetation.  
<sup>8</sup> Or I guess it is a uniform hieroglyphic,  
<sup>9</sup> And it means, Sprouting alike in broad zones and narrow zones,  
<sup>10</sup> Growing among black folks as among white,  
<sup>11</sup> Kanuck, Tuckahoe, Congressman, Cuff, I give them the same, I receive them  
the same.  
<sup>12</sup> And now it seems to me the beautiful uncut hair of graves.  
<sup>13</sup> Tenderly will I use you curling grass,  
<sup>14</sup> It may be you **transpire** from the breasts of young men,  
<sup>15</sup> It may be if I had known them I would have loved them,  
<sup>16</sup> It may be you are from old people, or from offspring taken soon out of their  
mothers' laps,  
<sup>17</sup> And here you are the mothers' laps.  
<sup>18</sup> This grass is very dark to be from the white heads of old mothers,  
<sup>19</sup> Darker than the colorless beards of old men,

**transpire:** come  
forth like breath

20 Dark to come from under the faint red roofs of mouths.  
21 O I perceive after all so many uttering tongues,  
22 And I perceive they do not come from the roofs of mouths for nothing.  
23 I wish I could translate the hints about the dead young men and women,  
24 And the hints about old men and mothers, and the offspring taken soon out of  
their laps.  
25 What do you think has become of the young and old men?  
26 And what do you think has become of the women and children?  
27 They are alive and well somewhere,  
28 The smallest sprout shows there is really no death,  
29 And if ever there was it led forward life, and does not wait at the end to arrest it,  
30 And ceas'd the moment life appear'd.  
31 All goes onward and outward, nothing collapses,  
32 And to die is different from what any one supposed, and luckier.



•

**hauling:** difficult carrying

••

**Trippers:** people who trip him up

**ward:** city district

**dues:** membership fees

**fancied:** imagined

**depressions:** sorrows

**fitful:** stopping and starting

**idle:** doing nothing

**erect:** standing straight

**fetching:** bringing

**disposition:** nature or character

**Bearing:** carrying

**vegetation:** plant life

**uniform:** regular and constant

**hieroglyphic:** picture used as a word, as for example in ancient Egyptian writing

**Sprouting:** springing up

**zones:** areas

**Tenderly:** gently

**offspring:** children

**perceive:** sense

**uttering:** speaking

**collapses:** caves in

•••

**indifference:** lack of caring

**exaltations:** joys

**fratricidal:** brother-killing

**complacent:** satisfied

**compassionating:** pitying the troubles of others

**unitary:** separate and individual

**impalpable:** undetectable

**transpire:** come forth like breath



Use the Vocab App to play mini games related to the words in this lesson.

## Lesson 1—“Me myself” (continued)

1. Read the line of the poem your teacher asks you to read. When you read your line:
  - A. Stand up as you read if your line describes something that the speaker does NOT see as himself.
  - B. Stay seated as you read if your line describes how the speaker sees himself.
2. Highlight the verbs and adjectives that describe Whitman’s self in lines 10–14.
3. Describe “the Me myself” based on what you highlighted.



Go to page 6 in your Writing Journal to describe “the Me myself” presented in the highlighted verbs and adjectives.

---



Write a poem about yourself using the same structure as Whitman’s poem.

1. Reread lines 1–8 of Whitman’s poem. Notice that Whitman listed 25 things that seem important to who he is, but aren’t really. Begin your poem with 10 things that seem important to who you are, but aren’t really.
2. Reread lines 9–16. Notice that Whitman made his inner self seem alive and vital by using more than 10 verbs and adjectives to describe it. Continue your poem, with verbs and adjectives that describe what your true inner self does and is like.



**Write your poem on page 7 of your Writing Journal.**

---

## Lesson 2—"What is the grass?"

1. Follow along as your teacher and classmates read aloud Section 6 of Whitman's poem "Song of Myself." Read one sentence of the poem if assigned by your teacher.

### Song of Myself

6

A child said *What is the grass?* fetching it to me with full hands;  
How could I answer the child? I do not know what it is any more than he.

3 I guess it must be the flag of my disposition, out of hopeful green stuff woven.

4 Or I guess it is the handkerchief of the Lord,

A scented gift and remembrancer designedly dropt,

Bearing the owner's name someway in the corners, that we may see and remark, and say *Whose?*

7 Or I guess the grass is itself a child, the produced babe of the vegetation.

8 Or I guess it is a uniform hieroglyphic,

And it means, Sprouting alike in broad zones and narrow zones,

Growing among black folks as among white,

Kanuck, Tuckahoe, Congressman, Cuff, I give them the same, I receive them the same.

12 And now it seems to me the beautiful uncut hair of graves.

2. Copy your assigned lines of the poem into your writing journal.
3. Paraphrase your lines.
4. Compare your work with a partner.



Complete Activities 1–5 on page 8 in your Writing Journal to copy and paraphrase your assigned lines.

1. Follow along as your teacher reads aloud lines 13–32 of the poem on pages 107–108.
2. Discuss these questions with your class. Use evidence from the text to support your answers.
  - Lines 13–17: Why does Whitman say he will treat the grass “tenderly”?
  - Lines 18–20: Why does Whitman repeat “dark” 3 times?
  - Lines 20–24: If the grass is a bunch of “tongues,” what is it saying?
  - Lines 25–32: How does grass show “there is really no death”?
  - Why does Whitman say dying is “luckier” than people think?

## Overview

Can one book change the course of history? See what you think after you take in the power of Frederick Douglass's writing about his life as an enslaved person in the American South. It was first published only seven years after he escaped from slavery. His *Narrative of the Life of Frederick Douglass, an American Slave* was a high-stakes undertaking, but the fact that you're reading it over 150 years later in class should tell you something about whether he met his goal.

### Note for teachers and students:

The text of *Narrative of the Life of Frederick Douglass, an American Slave* is taken from an 1849 printed edition of the book. In texts from this time period, often produced by small printing houses, it is not unusual to find examples of punctuation, phrasing, and spelling that vary from what is considered correct today. For the sake of brevity, we use a shortened version of the title—*Narrative of the Life of Frederick Douglass*—throughout this unit.

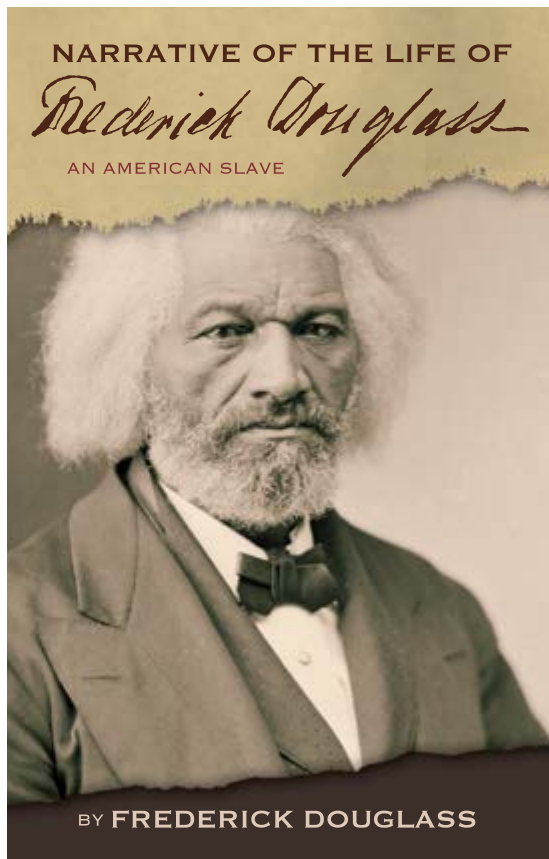
### Suggested Reading

#### Memoirs About Overcoming the Odds

Perhaps the reason that Douglass's autobiography is still so popular today is that readers admire the daring and determination that transformed him from an enslaved person into one of the leaders of the abolitionist movement. There are many memoirs about people who beat the odds: *I Am Nujood, Age 10 and Divorced* (2010) by Nujood Ali—a memoir written by a Yemenite girl who demanded a divorce from the brutal man her parents had forced her to marry; *The Color of Water: A Black Man's Tribute to His White Mother* (1996) by James McBride, who describes how he overcame the poverty of his childhood to become a professional success; and *I Never Had It Made: An Autobiography of Jackie Robinson* (1995), where the baseball player describes his challenges and triumphs as the first black man in Major League Baseball.

## Lesson 1—"I was born in Tuckahoe"

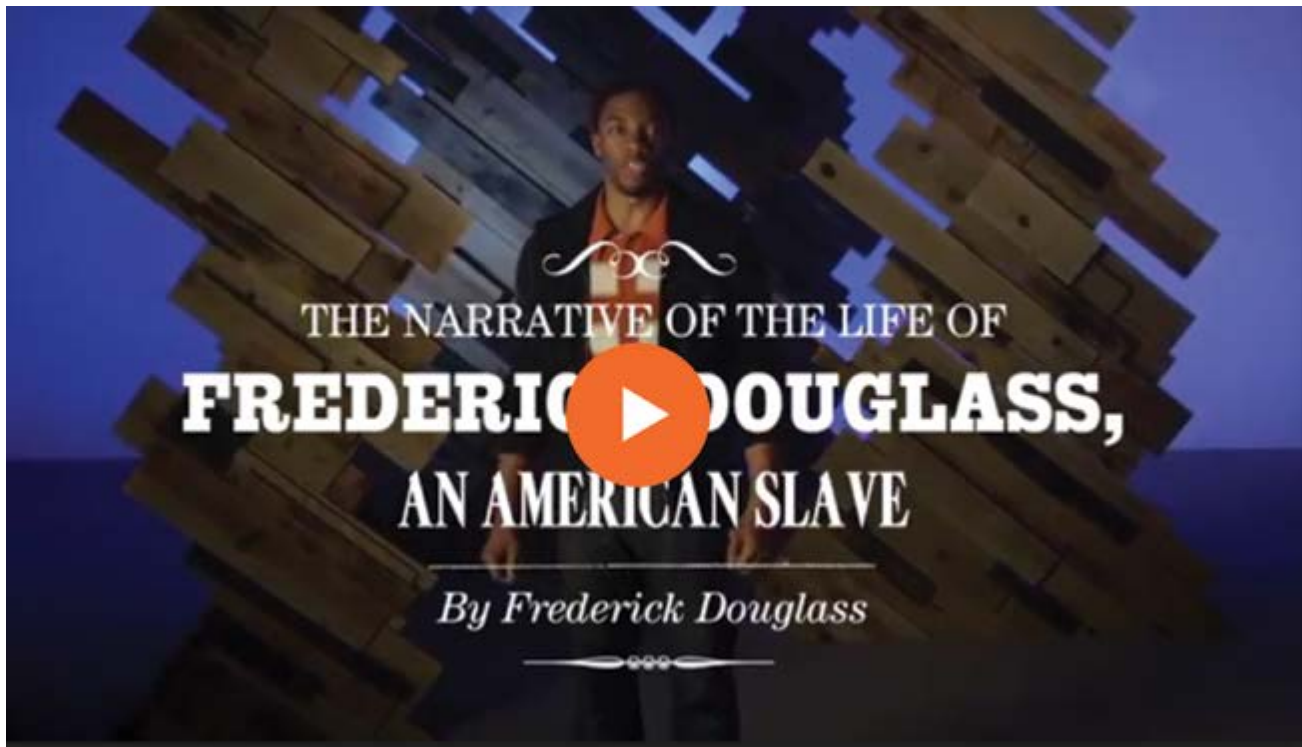
Follow along as volunteers read aloud *Narrative of the Life of Frederick Douglass*.



Excerpts:

- Chapter 1, page 24:  
**Start:** [I never saw my mother...]  
**End:** [...I should have probably felt at the death of a stranger.]
- Chapter 5, pages 45–46:  
**Start:** [I was seldom whipped by my old master...]  
**End:** [...that the pen with which I am writing might be laid in the gashes.]
- Chapter 2, pages 33–34:  
**Start:** [I did not, when a slave, understand the deep meaning...]  
**End:** [...because “there is no flesh in his obdurate heart.”]
- Chapter 6, pages 51–52:  
**Start:** [Very soon after I went to live with Mr. and Mrs. Auld...]  
**End:** [...I acknowledge the benefit of both.]
- Chapter 10, page 84:  
**Start:** [This battle with Mr. Covey was the turning-point in my career as a slave....]  
**End:** [...that the white man who expected to succeed in whipping, must also succeed in killing me.]

## Lesson 1—“I was born in Tuckahoe” (continued)



1. Watch the dramatic reading of the opening of *Narrative of the Life of Frederick Douglass*.
2. As you watch, make notes in your Writing Journal to record any facts, feelings, or experiences you notice in the reading.



Go to page 12 in your Writing Journal to record these notes.

3. Share your responses to the following questions in the class discussion.
  - Which detail did you think was interesting, powerful, or important in the reading?
  - What ideas, information, or feelings did the actor communicate that you would not have noticed through text alone?
  - Compare and contrast a text with a dramatic reading of that text. What are some advantages and disadvantages of each?

1. Read Chapter 1, pages 23–25:

**Start:** [I was born in Tuckahoe, near Hillsborough...]

**End:** [...both for himself and the slave whom he would protect and defend.]

- Highlight any facts you uncover about slavery in red.
  - Highlight the personal experiences Douglass describes in blue.
  - Highlight the feelings that Douglass expresses in yellow.
2. What do you think is the single most important thing Douglass can share with us through his narrative? Why?



Go to page 13 in your Writing Journal to record your answer.

3. Work with a partner and take turns explaining your responses and your evidence for the questions above with each other.
4. After discussing each other's responses, how would you rate your level of agreement?
  - Strongly agree
  - Somewhat agree
  - Somewhat disagree
  - Strongly disagree



## Lesson 2—“The blood-stained gate”

1. Watch Dramatic Reading 2 for paragraph 8 in the *Narrative of the Life of Frederick Douglass*.



Answer questions 1–3 on page 14 of your Writing Journal.

2. *Narrative of the Life of Frederick Douglass*, pages 27–28:

**Start:** [This occurrence took place very soon after I went to live with my old master...]

**End:** [...I had therefore been, until now, out of the way of the bloody scenes that often occurred on the plantation.]



Answer questions 4–6 on page 15 of your Writing Journal.



1. Follow along as your teacher reads aloud two passages from Chapter 1, pages 26–28.
2. Then compare the two accounts given of Captain Anthony's violent attacks.
  - First description: Chapter 1, page 26:  
**Start:** [I have had two masters....]  
**End:** [...would he cease to swing the blood-clotted cowskin.]
  - Second description: Chapter 1, pages 27–28:  
**Start:** [I remember the first time I ever witnessed this horrible exhibition....]  
**End:** [...the bloody scenes that often occurred on the plantation.]



Complete the table on page 16 of your Writing Journal to compare these two accounts.

Douglass writes: "It was the blood-stained gate, the entrance to the hell of slavery, through which I was about to pass" (page 27).



Go to page 17 in your Writing Journal and complete Activities 1–4.

Frederick Douglass describes the attack on Aunt Hester as "the blood-stained gate, the entrance to the hell of slavery" (page 27).

How does his telling of the event support this description? Examine Douglass's description to find details to use in your explanation.



Explain your answer on page 18 of your Writing Journal.

## Lesson 3—A Condition So Civilized

1. Follow along with the audio in Chapter 2, pages 30–32:  
**Start:** [Here, too, the slaves of all the other farms received their monthly allowance of food...]  
**End:** [...His death was regarded by the slaves as the result of a merciful providence.]
2. Think about the provisions that were mentioned that enslaved people were given on the plantation.



Make a list of these provisions in Activity 1 on page 19 of your Writing Journal.

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3. What kinds of daily activities were enslaved people involved in?



Complete the chart in Activity 2 on page 19 of your Writing Journal.

---

4. Share your responses to the following questions in the class discussion:

- What is the image you have of Mr. Severe's behavior as an overseer, based on Douglass's writing on pages 31–32?:

**Start:** [Mr. Severe was rightly named: he was a cruel man....]

**End:** [...His death was regarded by the slaves as the result of a merciful providence.]

- What do you think was the worst aspect of life on the plantation for enslaved people?

## Lesson 3—A Condition So Civilized (continued)

John C. Calhoun, a South Carolina politician and the seventh Vice President of the United States, delivered this address defending the practice of slavery.

Douglass was aware of Calhoun's speech to the Senate and argued against it. Calhoun delivered his speech in 1837. Douglass escaped slavery in 1838 and wrote his narrative in 1845.

Calhoun's comments are racist and offensive. But his views were common during Frederick Douglass's time, when people were debating the legality and morality of slavery. His arguments might give us clues about some of the choices that Douglass makes in his text.

Follow along as your teacher reads the following excerpts from Calhoun's speech to the US Senate.

### Excerpts from Calhoun's Speech:

#### Excerpt 1:

I hold that in the present state of civilization, where two races of different origin, and distinguished by color, and other physical differences, as well as intellectual, are brought together, the relation now existing in the slaveholding States between the two, is, instead of an evil, a good—a positive good.

#### Excerpt 2:

Never before has the black race of Central Africa, from the dawn of history to the present day, attained a condition so civilized and so improved, not only physically, but morally and intellectually.

#### Excerpt 3:

In the meantime, the white or European race, has not degenerated. It has kept pace with its brethren in other sections of the Union where slavery does not exist. It is odious to make comparison; but I appeal to all sides whether the South is not equal in virtue, intelligence, patriotism, courage, disinterestedness, and all the high qualities which adorn our nature.

#### Excerpt 4:

Compare [the slave's] condition with the tenants of the poor houses in the more civilized portions of Europe—look at the sick, and the old and infirm slave, on one hand, in the midst of his family and friends, under the kind superintending care of his master and mistress, and compare it with the forlorn and wretched condition of the pauper in the poorhouse.

1. Highlight in the excerpts any words, phrases, or sentences that you think reveal Calhoun's beliefs about slavery.
2. With a partner, match each excerpt from the speech with the correct description below.
  - The states that allow slavery treat their enslaved people far better than the civilized countries of Europe treat the people in their poor houses.
  - Black people in the states that allow slavery are better off physically, morally, and intellectually than at any other time or place.
  - White people in states with slavery have not been corrupted by it. They are as smart, patriotic, and virtuous as white people in any other part of the country.
  - Black people and white people are different races, with physical and intellectual differences. Given these differences, the relation between whites and blacks that exists in the states where there is slavery is good.



Go to page 20 in the Writing Journal to summarize Calhoun's arguments.

1. Based on Douglass's description of slavery, how do you think he would respond to Calhoun's arguments? Share your thoughts in the class discussion.
2. With your partner, review each of Calhoun's arguments on page 122.
3. Find passages from Douglass's text in Chapter 2, pages 30–32, that counter each of Calhoun's arguments.

**Start:** [Here, too, the slaves of all the other farms received their monthly allowance of food...]

**End:** [...His death was regarded by the slaves as the result of a merciful providence.]



Go to page 21 in your Writing Journal and complete the chart that explains Douglass's arguments.

4. How strong is the evidence you discovered? Is there more evidence in the text that could be used to refute Calhoun? Share your thoughts in the class discussion.

## Lesson 4—Songs of Joy and Sadness

1. Follow along as your teacher reads aloud Chapter 2, pages 32–34:

**Start:** [The slaves selected to go to the Great House Farm, for the monthly allowance for themselves and their fellow-slaves, were peculiarly enthusiastic.]

**End:** [...the songs of the one and of the other are prompted by the same emotion.]



Go to page 22 in your Writing Journal and answer questions 1–3.

2. Share in the class discussion how you would paraphrase this sentence in your own words.

**Douglass writes about the enslaved people singing:** “They would sometimes sing the most pathetic sentiment in the most rapturous tone, and the most rapturous sentiment in the most pathetic tone” (page 33).

3. Highlight in yellow the words Douglass uses that describe emotion in those same paragraphs from pages 30–34.
4. Which words did you find that evoke sadness? Which evoke joy?



Go to page 23 in your Writing Journal and complete Activity 4 to record these words in a chart.

1. Follow along in the lyrics as you listen to the song.

***“Sometimes I Feel Like a Motherless Child” (1926)***

by J. W. Johnson, J. R. Johnson

Sometimes I feel like a motherless child  
Sometimes I feel like a motherless child  
Sometimes I feel like a motherless child  
A long ways from home  
A long ways from home  
True believer  
A long ways from home  
A long ways from home

Sometimes I feel like I’m almost gone  
Sometimes I feel like I’m almost gone  
Sometimes I feel like I’m almost gone  
Way up in the heavenly land  
Way up in the heavenly land  
True believer  
Way up in the heavenly land  
Way up in the heavenly land

Sometimes I feel like a motherless child  
Sometimes I feel like a motherless child  
Sometimes I feel like a motherless child  
A long ways from home  
There’s praying everywhere

2. With your partner, review and discuss the lyrics to the song.
  - Highlight any words or lines that show joy or hope in blue.
  - Highlight any words that show sadness or despair in yellow.



Go to pages 23–24 of your Writing Journal and answer questions 1 and 2.

3. Listen to the song “Nobody knows de trouble I’ve seen.”

## Lesson 4—Songs of Joy and Sadness (continued)

### *“Nobody Knows de Trouble I’ve Seen” (1924)*

Nobody knows de trouble I’ve seen  
Nobody knows de trouble but Jesus  
Nobody knows de trouble I’ve seen  
Glory Hallelujah!

Sometimes I’m up, sometimes I’m down  
Oh, yes, Lord  
Sometimes I’m almost to the ground  
Oh, yes, Lord

Although you see me going along so  
Oh, yes, Lord  
I have my trials here below  
Oh, yes, Lord

If you get there before I do  
Oh, yes, Lord  
Tell all-a my friends I’m coming too  
Oh, yes, Lord

4. With your partner, review and discuss the lyrics to the song.
- Highlight any words or lines that show joy or hope in blue.
  - Highlight any words that show sadness or despair in yellow.



Go to page 24 in your Writing Journal and answer questions 3 and 4.

Think about the music you heard and the lyrics you read.

Choose one quote from Douglass’s description of songs sung by enslaved people that you think best connects with the music you heard and explain why you made that choice.



Go to page 25 of your Writing Journal to write your answer.



## Lesson 6—Where Justice is Denied

1. Review Chapter 4, paragraphs 3–7, on pages 41–43.

**Start:** [Mr. Gore was a grave man...]

**End:** [...Thus she escaped not only punishment, but even the pain of being arraigned before a court for her horrid crime.]

2. What did each of these slaveholders do? What was the outcome?

- Mr. Gore
- Mr. Lanman
- Mrs. Hicks



Go to page 26 in your Writing Journal and complete the chart in Activity 1 to explain the actions and outcomes of each of these slaveholders.

3. Mr. Gore's argument for his violent behavior is that unless he did something to stop Demby, all the other enslaved people would follow his example and disobey.

In regards to Mr. Gore shooting Demby, Douglass writes "He is now, as he was then, as highly esteemed and as much respected as though his guilty soul had not been stained with his brother's blood" (page 42).



Go to pages 26 and 27 in your Writing Journal and answer questions 2–4 related to this moment in the text.

4. Think about the following questions and share your thoughts in the class discussion:

Why does Douglass use the words "highly esteemed" and "respected" in the same sentence where he uses the phrase "guilty soul"?

## Lesson 6—Where Justice is Denied (continued)

Review Chapter 4, pages 41–44:

**Start:** [Mr. Gore was a grave man, and, though a young man, he indulged in no jokes...]

**End:** [...and a half-cent to bury one.]

1. Highlight in green any words, phrases, or sentences that show the slaveholders' attitude towards the acts Douglass describes.
2. Highlight in blue any words, phrases, or sentences that show Douglass's attitude towards these crimes.



**Complete Activities 1–3 on pages 27 and 28 of your Writing Journal.**

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What do you think Douglass wants his reader to understand about “justice” within a slaveholding society?



**Go to page 29 of your Writing Journal to explain your answer.**

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## Lesson 7—Learning to Read

1. Review Chapter 6, pages 51–52:

**Start:** [Very soon after I went to live with Mr. and Mrs. Auld...]

**End:** [...I acknowledge the benefit of both.]

Douglass says at the end of the paragraph that he received “benefit” from both Mrs. Auld and Mr. Auld. What benefit did Douglass get from each?



Go to page 30 of your Writing Journal and answer question 1 to describe the benefit Douglass received.

2. Highlight the reasons Mr. Auld gives not to teach enslaved people in the same paragraph from pages 51–52.



Go to page 30 in your Writing Journal to answer questions 2 and 3.

Share your response to the following question in the class discussion.

3. What do you think is the “power to enslave the black man” that Douglass discovers?
4. Notice how Douglass uses opposites in the following passage:  
“What he most dreaded, that I most desired.” (page 52)
5. Find and highlight another sentence where Douglass uses opposites. Why is he using opposites here? What does he want his reader to understand?
6. Make a prediction: How will Douglass’s life be different from this point forward? Share your prediction in the class discussion.

## Lesson 7—Learning to Read (continued)

1. Review these two passages from Chapter 7. Pages 55–56:

**Start:** [From this time I was most narrowly watched....]

**End:** [...and console me with the hope that something would occur by which I might be free.]

Pages 59–60:

**Start:** [The idea as to how I might learn to write was suggested to me by being in Durgin and Bailey's ship-yard...]

**End:** [...Thus, after a long, tedious effort for years, I finally succeeded in learning how to write.]

According to the text, what is one of the challenges that Douglass faced in learning to read and write?



Go to page 31 of your Writing Journal and answer question 1 to describe one of his challenges.

---

2. Review Chapter 8, pages 63–64:

**Start:** [Thanks to a kind Providence, I fell to the portion of Mrs. Lucretia...]

**End:** ["...Woe is me, my stolen daughters!"]



Go to page 31 of your Writing Journal and complete Activities 2–4.

---

3. Review the prediction you made earlier about how Douglass's life would change after he started to learn to read. At this point in his narrative, has his life changed in ways that you expected, or in different ways? Share your answer in the class discussion.

1. Review Chapter 6, pages 51–52:

**Start:** [Very soon after I went to live with Mr. and Mrs. Auld...]

**End:** [...I acknowledge the benefit of both.]

2. Imagine that Douglass was giving secret reading lessons to other enslaved people and wanted to convince them to attend these lessons.

What kind of advertisement would he create to persuade them to attend?

3. Work with your partner to create an ad with three important elements:
  - an image
  - a quote by Frederick Douglass
  - a short paragraph that explains the quote and tells kids what they can do to improve their reading and writing



Go to page 32 of your Writing Journal and complete Activities 1–3 with a partner.

---

4. Share your response to the following discussion question.

**Discussion Question:**

Is Douglass's argument about the importance of reading and writing important for his own time only, or for ours as well?

- Douglass's argument only applies to enslaved people in his time.
- Douglass's argument also applies to ordinary people in our time.

## Lesson 8—“All men are created equal”

1. Review Chapter 8, pages 61–62:

**Start:** [In a very short time after I went to live at Baltimore, my old master’s youngest son Richard died...]

**End:** [...for we knew that that would be our inevitable condition,—a condition held by us all in the utmost horror and dread.]

2. Discuss your thoughts to the following questions in the class discussion:
  - What is the meaning of the word “valuation” in this passage?
  - Douglass explains, “I was immediately sent for, to be valued with the other property” (page 61). What does “property” mean here?
3. Highlight the words and phrases in those same paragraphs in Chapter 8, pages 61–62, that show what was to be examined in the valuation.
4. In a traditional market, sellers put items on one side of a scale and weights on the other side to figure out how much the items are worth.



Go to page 33 in your Writing Journal to answer questions 1 and 2 related to this system.

**Etymology of the word "*brutal*":**

**brute (n.):** "a beast" (as distinguished from a man)

**brutal (adj.):** resembling an animal (as opposed to a man)

**brutalize (v.):** to make inhuman, lower to the level of a beast

Review Chapter 1, page 23:

**Start:** [I was born in Tuckahoe, near Hillsborough...]

**End:** [...I come to this, from hearing my master say, some time during 1835, I was about seventeen years old.]

1. Highlight the passage in which Douglass compares people and horses in in this paragraph from Chapter 1, page 23.



Go to page 34 of your Writing Journal and answer questions 1 and 2 to explain this comparison.

2. Review Chapter 3, pages 35–36:

**Start:** [The colonel also kept a splendid riding equipage....]

**End:** [...and at every stroke raise great ridges upon his back.]



Complete the chart and question 3 on pages 34–35 of your Writing Journal.

## Lesson 8—“All men are created equal” (continued)

3. Review Chapter 5, page 46:

**Start:** [We were not regularly allowanced....]

**End:** [...and few left the trough satisfied.]

Look at this sentence: “The children were then called, like so many pigs, and like so many pigs they would come and devour the mush” (page 46).



On page 35 in your Writing Journal, answer question 4 to explain what Douglass means in this sentence.

---



Follow along as your teacher reads these famous lines from the Declaration of Independence. These lines were written in 1776, about 70 years before Douglass wrote *Narrative of the Life of Frederick Douglass*.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. (Declaration of Independence)



Go to page 36 of your Writing Journal and answer questions 1–3.

## Lesson 8—"All men are created equal" (continued)

Compare Douglass's statement "There were horses and men, cattle and women, pigs and children, all holding the same rank in the scale of being" with the words of the Declaration of Independence.

How does Douglass's description compare with the idea that "all men are created equal"?



Go to page 37 of your Writing Journal to write your answer.

---

## Lesson 9—“The widest possible distance”

1. Review Chapter 9, pages 68–70:

**Start:** [Bad as all slaveholders are, we seldom meet one destitute of every element of character...]

**End:** [...he would quote this passage of Scripture—“He that knoweth his master’s will, and doeth it not, shall be beaten with many stripes.”]



Go to page 38 of the Writing Journal and answer questions 1–3.

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2. Discuss your responses to questions 1–3 in the class discussion.



Go to page 39 of your Writing Journal answer questions 4 and 5.

---

3. Highlight the positive behavior of religious people that Douglass describes in blue. Highlight the negative behavior of religious people that Douglass describes in red.
4. What do you think Douglass most strongly believes about religion and slavery? Share your thoughts in the class discussion.
  - Religion is negative; it mostly helps enslave people.
  - Religion can be positive; it can help liberate people.

## Lesson 9—"The widest possible distance" (continued)

1. Follow along as your teacher reads aloud from the Appendix.

In the middle of the first paragraph of the Appendix, Douglass begins this series of sentences that follow a pattern of contrasts:

The man who wields the blood-clotted cowskin during the week fills the pulpit on Sunday, and claims to be a minister of the meek and lowly Jesus. **The man who robs me of my earnings at the end of each week meets me as a class-leader on Sunday morning**, to show me the way of life, and the path of salvation. He who sells my sister, for purposes of prostitution, stands forth as the pious advocate of purity. He who proclaims it a religious duty to read the Bible denies me the right of learning to read the name of the God who made me. He who is the religious advocate of marriage robs whole millions of its sacred influence, and leaves them to the ravages of wholesale pollution. The warm defender of the sacredness of the family relation is the same that scatters whole families,—sundering husbands and wives, parents and children, sisters and brothers,—leaving the hut vacant, and the hearth desolate. (Appendix, page 120)



Complete the chart on page 40 of your Writing Journal to summarize the contrasts.

2. Follow along as your teacher reads aloud these next passages.

In August, 1832, my master attended a Methodist camp-meeting held in the Bay-side, Talbot county, and there experienced religion. I indulged a faint hope that his conversion would lead him to emancipate his slaves, and that, if he did not do this, it would, at any rate, make him more kind and humane. I was disappointed in both these respects.... Prior to his conversion, he relied upon his own depravity to shield and sustain him in his savage barbarity; but after his conversion, he found religious sanction and support for his slaveholding cruelty. (Chapter 9, page 69)

What I have said respecting and against religion, I mean strictly to apply to the slaveholding religion of this land, and with no possible reference to Christianity proper; for, between the Christianity of this land, and the Christianity of Christ, I recognize the widest possible difference—so wide, that to receive the one as good, pure, and holy, is of necessity to reject the other as bad, corrupt, and wicked. (Appendix, page 119)

3. What do you think Douglass most strongly believes about religion and slavery? Share your thoughts in the class discussion.

You and your group will be organizing an anti-slavery fair in an upcoming lesson, and you will be one of the featured speakers at the event!

**ANTI-SLAVERY  
FAIR!**

---

The Abington Anti-Slavery Fair will commence on  
**MONDAY EVENING**  
NOV. 9th, AT  
**UNION HALL**  
**North Abington,**  
Continuing four successive Afternoons and Evenings.

On THURSDAY EVENING Mr. GARRISON will deliver an Address. The other attractions of the Evening will consist of Songs by favorite Singers, Instrumental Music, etc.  
There will also be Speaking on other Evenings during the Fair, together with Music and such other amusements as are usual on such occasions.  
The Committee have received a large variety of

**USEFUL AND FANCY ARTICLES,**  
Which will render the Fair in this respect more attractive than any previous one.  
Supplies for the Refreshment Table are earnestly solicited, and will be managed with care.  
It is hoped that all who feel interested in redeeming our country from the curse of Slavery will assist in making the present effort one which shall do honor to the town, and greatly assist that cause, in the success of which our destiny as a nation is so much involved.

**SINGLE ADMISSION, TEN CENTS**  
Excepting Thursday Evening, when it will be 15 cents. Children half price.  
On FRIDAY EVENING there will be a  
**SOCIAL DANCING PARTY,**  
Accompanied with good Instrumental Music. TICKETS 50 CENTS.  
**ABINGTON, Nov. 6, 1857.**

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Standard Press, Vaughn's Buildings, Centre Avenue, Abington.

## Lesson 9—"The widest possible distance" (continued)

Your teacher will assign your group one of the following hashtags:

**#justice:** How fair is the society Douglass describes?

**#literacy:** What role do reading and writing play in life?

**#brutalization:** How are people reduced to the level of animals?

**#hypocrisy:** How do people's words or beliefs differ from their actions?

**#violence:** How did slaveholders use violence to control enslaved people?

**#women:** How were enslaved women's experiences different from men's?

**#transformation:** How did people change throughout the narrative?

**#family:** What role did families play in the narrative?

**#work:** What kinds of jobs were enslaved people forced to do?

**#conditions:** How did enslaved people live? How did the slaveholders live?



Go to page 41 of your Writing Journal and complete Activities 1 and 2 to begin your group project.

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1. Think back to earlier readings in *Narrative of the Life of Frederick Douglass*. Can you remember any passages that relate to your assigned topic?
2. Highlight any passages that relate to your assigned topic.



Go to page 41 of your Writing Journal and answer question 3.

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## Lesson 11—Freedom's Angels

Review Chapter 10, pages 77–79:

**Start:** [Sunday was my only leisure time....]

**End:** [“...There is a better day coming.”]

Work with a partner to complete the following activities:

1. Highlight in red any words, phrases, or sentences that describe Douglass's emotions.
2. How do Douglass's emotions change throughout the passage?
3. Choose four or five moments you highlighted in the passage. Share with your partner whether you believe Douglass has despair or hope in each of these passages.
4. What was happening in Douglass's mind that caused his feelings to change? Share your thoughts with your partner.



Go to page 42 in your Writing Journal and complete Activity 1.

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## Lesson 11—Freedom's Angels (continued)

### Apostrophe:

**Apostrophe** is when a speaker addresses someone or something that cannot respond.

The speaker can address a **person** who is absent: "O **Romeo**, Romeo, Wherefore art thou Romeo?" Shakespeare, *Romeo and Juliet*.

The speaker can address an **animal**: "O **birds** that warble to the morning sky, / O birds that warble as the day goes by," Alfred Lord Tennyson, *Idylls of the King*.

The speaker can address **objects**: "Oh! **Stars** and **clouds** and **winds**, ye are all about to mock me." Mary Shelley, *Frankenstein*.

The speaker can address a **concept**: "Hello **darkness**, my old friend/I've come to talk with you again." Paul Simon, *The Sound of Silence*.

- On pages 78 and 79, who is Douglass speaking to? Share your thoughts in the class discussion.

**Start:** ["You are loosed from your moorings, and are free..."]

**End:** ["...There is a better day coming."]

- Highlight in blue Douglass's descriptions of the ships.



Go to pages 42 and 43 in your Writing Journal and complete Activities 2 and 3.

Review the same paragraph from Chapter 10, pages 78–79.



On page 44 of your Writing Journal, list the steps in Douglass's plan to win his freedom.



1. Your teacher will assign you one of the following topics for the anti-slavery speech you will be presenting.

**Speech Topics**

|                |                 |
|----------------|-----------------|
| #justice       | #women          |
| #literacy      | #transformation |
| #brutalization | #family         |
| #hypocrisy     | #work           |
| #violence      | #conditions     |



Go to page 45 in your Writing Journal and record the topic you were assigned in Activity 1.

2. Review the portions of text you highlighted for that topic.
3. Highlight any other text you think relates to this topic.



Go to pages 45 and 46 in your Writing Journal and complete Activities 2 and 3.

## Lesson 12—Anti-Slavery Fair

### Abolitionist Speeches

- All types of people were involved in the abolitionist movement, from people who had escaped from slavery to wealthy established families.
  - Abolitionist speakers speech styles ranged from fiery rhetoric, logical argument, to plain spoken.
  - Some of the most famous speakers for the abolitionist cause were African Americans. Some of whom had escaped from slavery and some who had established careers as writers or political activists.
  - Each of these speakers established a distinct speaking style that they stuck with. As you write your speech, think about the style that you will establish.
1. Select one of the three speech excerpts below to review.
  2. Record information about the speech you reviewed in your Writing Journal



On pages 47 and 48 in your Writing Journal, complete Activities 1–3 to record the information for the excerpt you reviewed.

**Excerpt 1: Frederick Douglass 4th of July Speech, 1852**

Fellow citizens, above your national, tumultuous joy, I hear the mournful wail of millions, whose chains, heavy and grievous yesterday, are today rendered more intolerable by the jubilant shouts that reach them. If I do forget, if I do not remember those bleeding children of sorrow this day, “may my right hand forget her cunning, and may my tongue cleave to the roof of my mouth!”

To forget them, to pass lightly over their wrongs and to chime in with the popular theme would be treason most scandalous and shocking, and would make me a reproach before God and the world.

My subject, then, fellow citizens, is “American Slavery.” I shall see this day and its popular characteristics from the slave’s point of view. Standing here, identified with the American bondman, making his wrongs mine, I do not hesitate to declare, with all my soul, that the character and conduct of this nation never looked blacker to me than on this Fourth of July.

Whether we turn to the declarations of the past, or to the professions of the present, the conduct of the nation seems equally hideous and revolting. America is false to the past, false to the present, and solemnly binds herself to be false to the future. Standing with God and the crushed and bleeding slave on this occasion, I will, in the name of humanity, which is outraged, in the name of liberty, which is fettered, in the name of the Constitution and the Bible, which are disregarded and trampled upon, dare to call in question and to denounce, with all the emphasis I can command, everything that serves to perpetuate slavery -- the great sin and shame of America! “I will not equivocate - I will not excuse.” I will use the severest language I can command, and yet not one word shall escape me that any man, whose judgment is not blinded by prejudice, or who is not at heart a slave-holder, shall not confess to be right and just.

## Lesson 12—Anti-Slavery Fair (continued)

### Excerpt 2: Frances Watkins Harper Speech, 1857

But a few months since, a man escaped from bondage and found a temporary shelter almost beneath the shadow of Bunker Hill. Had that man stood upon the deck of an Austrian ship, beneath the shadow of the house of the Hapsburgs, he would have protection. Had he been wrecked upon an island or colony of Great Britain, the waves of the tempest-lashed ocean would have washed him to deliverance. Had he landed on the territory of vine-encircled France, and a Frenchman had reduced him to a thing, and brought him here under the protections of our institutions and our laws, for such a nefarious deed, that Frenchman would have lost his citizenship in France. Beneath the feeble light, which glimmers from the Koran, the Bay of Tunis would have granted him freedom in his own dominions. Beneath the ancient pyramids of Egypt he would have found liberty for the soil by the glorious Nile—is now consecrated to freedom. But from Boston Harbor, made memorable by three-penny tax tea—Boston in its proximity to the plains of Lexington and Concord, Boston, beneath the shadow of Bunker Hill and almost in sight in Plymouth Rock, he is thrust back from liberty and manhood and reconverted into a chattel. You have heard that down south they keep bloodhounds to hunt slaves, yea bloodhounds go back to your kennels. When you have failed to catch the flying fugitive, when his stealthy tread is heard in the place where the bones of the revolutionary sires repose, the ready North is base enough to do your shameful service. But when I come here to ask justice, we have no higher law than the Constitution.

### Excerpt 3: Sojourner Truth Speech, 1852

Children, I talks to God and God talks to me. I goes out and talks to God in the field and in the woods. Dis morning I was walking out and I got over da fence. I saw da wheat holding up its head. It was very big. And I goes up to it, and takes hold of it, and you believe it, there was no wheat dere. I says “God! What is the matter with this wheat?” He says, “Sojourner, there is a little weasel in it.” Now I’s here’s talking about the Constitution, and da rights of man. I comes up and I takes hold of dis Constitution. It looks mighty big, and I feels for my rights. But there isn’t any dere. Den I says to God, “What Constitution?” And he says to me, “Sojourner, dere is a little weasel in it.”

Prepare the claim and evidence for your speech at the Anti-Slavery Fair.

Review the model paragraph below in the class discussion.

### Model Paragraph

#### *Claim, Evidence, and Explanation*

We should listen to the music of enslaved people in order to really understand their experience. As Frederick Douglass observed, these songs were the "prayer and complaint of souls boiling over with the bitterest anguish" (2, 12). These songs expressed the deepest feelings that enslaved people felt. We can't speak to the slaves from that time, but we still have their songs. Douglass says about these songs: "I have sometimes thought that the mere hearing of those songs would do more to impress some minds with the horrible character of slavery, than the reading of whole volumes of philosophy on the subject could do" (2, 11). The music of enslaved people is a direct way of hearing their thoughts and feelings. The lyrics and the music contain feelings and ideas that we can't find anywhere else.



1. Review the argument that you made for your topic in your last writing assignment.
2. Also review the evidence you highlighted in the text that supports your argument.



Go to page 46 in your Writing Journal to review what you wrote in Lesson 11.

## Lesson 12—Anti-Slavery Fair (continued)

3. Now, use this information to write your body paragraph for the speech you will deliver during the Anti-Slavery Fair.



**Go to page 49 in your Writing Journal to write the body of your speech.**

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4. Share your body paragraph with a partner. Can you think of any other evidence your partner could include?

## Create an Introduction

An introduction is a way of getting the audience's attention and previewing the subject of your speech.

### Introduction Sentence Starters

Good morning / afternoon / evening, ...

It is an honor to be able to speak to you about ...

I am here today to ...

We have heard a lot of talk these days about ..., but I believe ...

My aim is to convince you that ...



Go to page 50 in your Writing Journal to write the introduction of your speech.

1. Share your introduction with a partner to get additional feedback and suggestions.

## Lesson 12—Anti-Slavery Fair (continued)

### Create a Conclusion

A conclusion is a way of reviewing the main ideas and wrapping up the speech.

#### Examples of Summaries:

- **Summary:** reviews the major ideas and most important evidence
- **Glimpse of the Future:** makes predictions about the way things might turn out
- **Call to Action:** tells the audience exactly what they need to do with the information you provided

#### Conclusion Sentence Starters

##### Summary

I have shared some important points with you today. I explained...

I have shown...

If we look at the issue point by point, it is clear that...

##### Glimpse of the Future

If we ignore this issue...

The future of America could be a lot brighter. Imagine...

I believe in a better future in which...

##### Call to Action

Now is the time to...

Here is what I hope you will do next...

Let's...



Go to page 51 in your Writing Journal to write the conclusion.

2. Share your conclusion with a partner to get additional feedback and suggestions.
3. Turn to your partner and practice delivering your speech at least one time through. Use your notes in your Writing Journal as a guide.



**Active Listening**

Listening to a speech requires that you actively listen and notice the arguments the speaker is making and how they support their arguments with evidence and explanation. As you listen to your classmates, ask yourself:

- What claim is the speaker arguing?
- What evidence does the speaker present to support the claim?
- What other evidence could be considered?
- What is one thing the speaker is doing especially well?

1. Get ready to deliver your speech.
2. As your classmates deliver their speeches, use the Active Listening guidelines above to take notes on their speeches.



Go to page 52 in your Writing Journal to take notes on your classmates' speeches.

## Lesson 13—The Root

1. Follow along as your teacher reads aloud the following excerpts from Chapters 9 and 10.
2. As you read the excerpts, reflect on these questions:
  - Who is Mr. Covey?
  - Why is Douglass sent to him?
  - What is the result?

### Excerpt 1

My master and myself had quite a number of differences.... He resolved to put me out, as he said, to be broken; and, for this purpose, he let me for one year to a man named Edward Covey.... Mr. Covey had acquired a very high reputation for breaking young slaves. (Chapter 9, page 71)

### Excerpt 2

During the first six months, of that year, scarce a week passed without his whipping me. I was seldom free from a sore back. (Chapter 10, page 74)

### Excerpt 3

Mr. Covey succeeded in breaking me. I was broken in body, soul, and spirit. (Chapter 10, page 77)

### Excerpt 4

At this moment I resolved, for the first time, to go to my master, enter a complaint, and ask his protection.... Master Thomas ridiculed the idea that there was any danger of Mr. Covey's killing me, and said that he knew Mr. Covey; that he was a good man, and that he could not think of taking me from him. (Chapter 10, pages 80–81)

1. Read Chapter 10, pages 79–84:

**Start:** [Mr. Covey was at the house, about one hundred yards from the treading-yard where we were fanning.]

**End:** [... “No,” thought I, “you need not; for you will come off worse than you did before.”]

In this passage, Douglass has returned from Covey’s house, and Covey immediately attacks him. Read to find out what happens next.

2. Highlight in blue the portion of text that takes place in the cornfield and the woods.
3. Highlight in green the portion of the text that takes place at Sandy Jenkins’s home.
4. What do you know about Sandy Jenkins? List everything you know about Sandy.



On page 53 in your Writing Journal, complete Activities 1–3.

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5. Share with a partner your responses to the following questions.
  - What does Sandy give Douglass?
  - Does Douglass believe Sandy? What makes you think so?
6. What did Sandy and Douglass say to each other?

Write a short dialogue to show the conversation as you imagine it.



Go to page 54 in your Writing Journal to write this dialogue.

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## Lesson 13—The Root (continued)

Review Chapter 10, pages 83–84:

**Start:** [All went well till Monday morning....]

**End:** [...that the white man who expected to succeed in whipping, must also succeed in killing me.]

Visualize the scene.

1. Highlight in red all the words, phrases, or sentences that show action in the passage.



Go to page 55 in your Writing Journal and answer questions 1 and 2.

2. Think about the sequence of events that happen in this passage. What is the climax of this scene?



Go to page 56 in your Writing Journal and complete Activities 3 and 4 to explain the climax.

3. Share your responses to the following questions with a partner.
  - What is the outcome of Douglass's fight with Covey?
  - What does Douglass gain from this battle with Covey?
  - Douglass says, "It was a glorious resurrection, from the tomb of slavery, to the heaven of freedom". Paraphrase this sentence and explain what Douglass means.

1. Imagine that you are a movie director, and you are creating a film version of *Narrative of the Life of Frederick Douglass*. The studio has asked you to plot out the events in this passage in a storyboard. You have five frames in which to represent this scene.
2. Choose the five moments that you think are most important or impactful.  
You should include:
  - The image you would feature in each frame
  - The action taking place
  - The words being spoken
  - The music or other features you would include
3. Be sure to discuss the text first to decide which moments your group wants to include in your storyboard.



**With your group, complete the chart on page 57 of your Writing Journal.**

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4. Share your group's frames during the presentation time as directed by your teacher.

## Lesson 14—"The third day of September"

Review Chapter 11, page 110:

**Start:** [Things went on without very smoothly indeed, but within there was trouble....]

**End:** [...I must leave unexplained, for the reasons before mentioned.]



Go to page 58 of your Writing Journal and answer questions 1–3.

Review Chapter 11, pages 111–112:

**Start:** [I have been frequently asked how I felt when I found myself in a free State.]

**End:** [...and know how to sympathize with, the toil-worn and whip-scarred fugitive slave.]

1. What was the first emotion Douglass experienced when he arrived in New York? Share your thoughts in the class discussion.
2. Paraphrase his statement "This state of mind, however, very soon subsided."



Go to page 58 in your writing Journal and complete Activity 4 to paraphrase this statement.

3. Highlight the places in the text in which Douglass uses animal imagery to describe his situation.
4. Share your thoughts in the class discussion.
  - What is he using animal imagery to describe?
  - What words does Douglass use to describe himself in his new setting?
  - At this point in his story, where do you think Douglass believes himself to be on his journey to freedom?
  - In your opinion, what does Douglass think about his new life as a free man so far?

Why doesn't Douglass's freedom feel so "free" when he arrives in New York? What steps remain for him to truly free himself?



Go to page 59 of your Writing Journal to write your answer.

Frederick Douglass describes many of the significant moments from his life.

Work with a partner to decide which of the following events were most important in helping Douglass gain his freedom. Select five events.

- The Attack on Aunt Hester (Chapter 1)
- The Move to Baltimore (Chapter 5)
- Learning to Read (Chapters 6 and 7)
- Mr. Auld's Objection (Chapter 6)
- The Columbian Orator (Chapter 7)
- The Death of Colonel Lloyd (Chapter 8)
- Ships on the Chesapeake Bay (Chapter 10)
- The Fight with Covey (Chapter 10)
- Arrival in New Bedford (Chapter 11)

Are there any other events not mentioned above that you think were important?

Share the events you selected in the class discussion.

## Overview

**“I was so fondly shielded that I never dreamed I was a piece of merchandise.”** (Chapter 1, “Childhood,” paragraph 1).

Harriet Jacobs did not know she was an enslaved person until she was six years old. In *Incidents in the Life of a Slave Girl*, you'll see slavery from a woman's perspective and witness her struggle to learn to read and write and secure her freedom.

## Suggested Reading

### Slave Narratives

Before the Civil War, it was not uncommon for formerly enslaved people to write about their experiences in order to tell their stories and inspire outrage against the slave trade. Other narratives of enslaved people include *Twelve Years a Slave* (1853) by Solomon Northup; *The Narrative of William W. Brown, a Fugitive Slave* (1847); and *The Narrative of Sojourner Truth* (1850), which Truth dictated to her friend Olive Gilbert since she had never been taught how to read or write.





Excerpts From  
*Incidents in  
the Life of a  
Slave Girl*

by Harriet Ann Jacobs

# Incidents in the Life of a Slave Girl

by Harriet Ann Jacobs

## CHAPTER 1 CHILDHOOD

<sup>1</sup> I was born a slave; but I never knew it till six years of happy childhood had passed away. My father was a carpenter, and considered so intelligent and skilful in his trade, that, when buildings out of the common line were to be **erected**, he was sent for from long distances, to be head workman. On condition of paying his mistress two hundred dollars a year, and supporting himself, he was allowed to work at his trade, and manage his own affairs. His strongest wish was to purchase his children; but, though he several times offered his hard earnings for that purpose, he never succeeded. In **complexion** my parents were a light shade of brownish yellow, and were termed mulattoes. They lived together in a comfortable home; and, though we were all slaves, I was so fondly shielded that I never dreamed I was a piece of merchandise, trusted to them for safe keeping, and **liable** to be demanded of them at any moment. I had one brother, William, who was two years younger than myself—a bright, affectionate child. I had also a great treasure in my maternal grandmother, who was a remarkable woman in many respects. She was the daughter of a planter in South Carolina, who, at his death, left her mother and his three children free, with money to go to St. Augustine, where they had relatives. It was during the Revolutionary War; and they were captured on their passage, carried back, and sold to different purchasers. Such was the story my grandmother used to tell me; but I do not remember all the particulars. She was a little girl when she was captured and sold to the keeper of a large hotel. I have often heard her tell how hard she fared during childhood. But as she grew older she **evinced** so much intelligence, and was so faithful, that her master and mistress could not help seeing it was for their interest to take care of such a valuable piece of property. She became an indispensable personage in the household, officiating in all capacities, from cook and wet nurse to seamstress. She was much praised for her cooking; and her nice crackers became so famous in the neighborhood that many people were desirous of obtaining them. In consequence of numerous requests of this kind, she asked permission of her mistress to bake crackers at night, after

**erected:** built  
**complexion:** skin tone  
**liable:** likely  
**evinced:** showed

all the household work was done; and she obtained leave to do it, provided she would clothe herself and her children from the profits. Upon these terms, after working hard all day for her mistress, she began her midnight bakings, assisted by her two oldest children. The business proved profitable; and each year she laid by a little, which was saved for a fund to purchase her children. Her master died, and the property was divided among his heirs. The widow had her **dower** in the hotel which she continued to keep open. My grandmother remained in her service as a slave; but her children were divided among her master's children. As she had five, Benjamin, the youngest one, was sold, in order that each heir might have an equal portion of dollars and cents. There was so little difference in our ages that he seemed more like my brother than my uncle. He was a bright, handsome lad, nearly white; for he inherited the complexion my grandmother had **derived** from Anglo-Saxon ancestors. Though only ten years old, seven hundred and twenty dollars were paid for him. His sale was a terrible blow to my grandmother, but she was naturally hopeful, and she went to work with renewed energy, trusting in time to be able to purchase some of her children. She had laid up three hundred dollars, which her mistress one day begged as a loan, promising to pay her soon. The reader probably knows that no promise or writing given to a slave is legally binding; for, according to Southern laws, a slave, being property, can hold no property. When my grandmother lent her hard earnings to her mistress, she trusted solely to her honor. The honor of a slaveholder to a slave!

- 2 To this good grandmother I was indebted for many comforts. My brother Willie and I often received portions of the crackers, cakes, and preserves, she made to sell; and after we ceased to be children we were indebted to her for many more important services.
- 3 Such were the unusually fortunate circumstances of my early childhood. When I was six years old, my mother died; and then, for the first time, I learned, by the talk around me, that I was a slave. My mother's mistress was the daughter of my grandmother's mistress. She was the foster sister of my mother; they were both nourished at my grandmother's breast. In fact, my mother had been weaned at three months old, that the babe of the mistress might obtain sufficient food. They played together as children; and, when they became women, my mother was a most faithful servant to her whiter foster sister. On her death-bed her mistress promised that her children should never suffer for any thing; and during her lifetime she kept her word. They all spoke kindly of my dead mother, who had been a slave merely in name, but in nature was noble and womanly. I grieved for her, and my young mind was troubled with the thought who would now take care of me and my little brother. I was told that my home was now to be with her mistress; and I found it a happy one. No **toilsome** or disagreeable duties were imposed on me. My mistress was so kind to me that I was always glad to do her bidding, and proud

**dower:** money or property a widow inherits from her dead husband

**derived:** gotten

**toilsome:** tiring

to labor for her as much as my young years would permit. I would sit by her side for hours, sewing diligently, with a heart as free from care as that of any free-born white child. When she thought I was tired, she would send me out to run and jump; and away I bounded, to gather berries or flowers to decorate her room. Those were happy days—too happy to last. The slave child had no thought for the morrow; but there came that blight, which too surely waits on every human being born to be a **chattel**.

- 4 When I was nearly twelve years old, my kind mistress sickened and died. As I saw the cheek grow paler, and the eye more glassy, how earnestly I prayed in my heart that she might live! I loved her; for she had been almost like a mother to me. My prayers were not answered. She died, and they buried her in the little churchyard, where, day after day, my tears fell upon her grave.
- 5 I was sent to spend a week with my grandmother. I was now old enough to begin to think of the future; and again and again I asked myself what they would do with me. I felt sure I should never find another mistress so kind as the one who was gone. She had promised my dying mother that her children should never suffer for any thing; and when I remembered that, and recalled her many proofs of attachment to me, I could not help having some hopes that she had left me free. My friends were almost certain it would be so. They thought she would be sure to do it, on account of my mother's love and faithful service. But, alas! we all know that the memory of a faithful slave does not avail much to save her children from the auction block.
- 6 After a brief period of suspense, the will of my mistress was read, and we learned that she had **bequeathed** me to her sister's daughter, a child of five years old. So vanished our hopes. My mistress had taught me the **precepts** of God's Word: "Thou shalt love thy neighbor as thyself." "Whatsoever ye would that men should do unto you, do ye even so unto them." But I was her slave, and I suppose she did not recognize me as her neighbor. I would give much to blot out from my memory that one great wrong. As a child, I loved my mistress; and, looking back on the happy days I spent with her, I try to think with less bitterness of this act of injustice. While I was with her, she taught me to read and spell; and for this privilege, which so rarely falls to the lot of a slave, I bless her memory.
- 7 She possessed but few slaves; and at her death those were all distributed among her relatives. Five of them were my grandmother's children, and had shared the same milk that nourished her mother's children. Notwithstanding my grandmother's long and faithful service to her owners, not one of her children escaped the auction block. These God-breathing machines are no more, in the sight of their masters, than the cotton they plant, or the horses they tend.

**chattel:** piece of property

**bequeathed:** passed down

**precepts:** rules



## CHAPTER 2

### THE NEW MASTER AND MISTRESS

- <sup>1</sup> Dr. Flint, a physician in the neighborhood, had married the sister of my mistress, and I was now the property of their little daughter. It was not without murmuring that I prepared for my new home; and what added to my unhappiness, was the fact that my brother William was purchased by the same family. My father, by his nature, as well as by the habit of transacting business as a skilful mechanic, had more of the feelings of a freeman than is common among slaves. My brother was a spirited boy; and being brought up under such influences, he daily detested the name of master and mistress. One day, when his father and his mistress both happened to call him at the same time, he hesitated between the two; being perplexed to know which had the strongest claim upon his obedience. He finally concluded to go to his mistress. When my father **reproved** him for it, he said, "You both called me, and I didn't know which I ought to go to first."
- <sup>2</sup> "You are my child," replied our father, "and when I call you, you should come immediately, if you have to pass through fire and water."
- <sup>3</sup> Poor Willie! He was now to learn his first lesson of obedience to a master. Grandmother tried to cheer us with hopeful words, and they found an echo in the **credulous** hearts of youth.
- <sup>4</sup> When we entered our new home we encountered cold looks, cold words, and cold treatment. We were glad when the night came. On my narrow bed I moaned and wept, I felt so desolate and alone.
- <sup>5</sup> I had been there nearly a year, when a dear little friend of mine was buried. I heard her mother sob, as the **clods** fell on the coffin of her only child, and I turned away from the grave, feeling thankful that I still had something left to love. I met my grandmother, who said, "Come with me, Linda"; and from her tone I knew that something sad had happened. She led me apart from the people, and then said, "My child, your father is dead." Dead! How could I believe it? He had died so suddenly I had not even heard that he was sick. I went home with my grandmother. My heart rebelled against God, who had taken from me mother, father, mistress, and friend. The good grandmother tried to comfort me. "Who knows the ways of God?" said she. "Perhaps they have been kindly taken from the evil days to come." Years afterwards I often thought of this. She promised to be a mother to her grandchildren, so far as she might be permitted to do so; and strengthened by her love, I returned to my master's. I thought I should be allowed to go to my father's house the next morning; but I was ordered to go for flowers, that my mistress's house might be decorated for an evening party. I spent the day gathering flowers

**reproved:** criticized

**credulous:**  
believing

**clods:** lumps of dirt



and weaving them into **festoons**, while the dead body of my father was lying within a mile of me. What cared my owners for that? he was merely a piece of property. Moreover, they thought he had spoiled his children, by teaching them to feel that they were human beings. This was **blasphemous doctrine** for a slave to teach; presumptuous in him, and dangerous to the masters.

- <sup>6</sup> The next day I followed his remains to a humble grave beside that of my dear mother. There were those who knew my father's worth, and respected his memory.
- <sup>7</sup> My home now seemed more dreary than ever. The laugh of the little slave-children sounded harsh and cruel. It was selfish to feel so about the joy of others. My brother moved about with a very grave face. I tried to comfort him, by saying, "Take courage, Willie; brighter days will come by and by."
- <sup>8</sup> "You don't know any thing about it, Linda," he replied. "We shall have to stay here all our days; we shall never be free."
- <sup>9</sup> I argued that we were growing older and stronger, and that perhaps we might, before long, be allowed to hire our own time, and then we could earn money to buy our freedom. William declared this was much easier to say than to do; moreover, he did not intend to buy his freedom. We held daily controversies upon this subject.
- <sup>10</sup> Little attention was paid to the slaves' meals in Dr. Flint's house. If they could catch a bit of food while it was going, well and good. I gave myself no trouble on that score, for on my various errands I passed my grandmother's house, where there was always something to spare for me. I was frequently threatened with punishment if I stopped there; and my grandmother, to avoid **detaining** me, often stood at the gate with something for my breakfast or dinner. I was indebted to *her* for all my comforts, spiritual or **temporal**. It was *her* labor that supplied my scanty wardrobe. I have a vivid recollection of the linsey-woolsey dress given me every winter by Mrs. Flint. How I hated it! It was one of the badges of slavery.
- <sup>11</sup> While my grandmother was thus helping to support me from her hard earnings, the three hundred dollars she had lent her mistress were never repaid. When her mistress died, her son-in-law, Dr. Flint, was appointed **executor**. When grandmother applied to him for payment, he said the estate was **insolvent**, and the law prohibited payment. It did not, however, prohibit him from retaining the silver candelabra, which had been purchased with that money. I presume they will be handed down in the family, from generation to generation.
- <sup>12</sup> My grandmother's mistress had always promised her that, at her death, she should be free; and it was said that in her will she made good the promise. But

**festoons:** garlands

**blasphemous:**  
disrespectful

**doctrine:** system  
of beliefs

**detaining:**  
delaying, keeping

**temporal:** material

**executor:** someone  
chosen to manage  
something (usually  
a will)

**insolvent:** unable  
to pay what is owed

when the **estate** was settled, Dr. Flint told the faithful old servant that, under existing circumstances, it was necessary she should be sold.

13 On the **appointed** day, the **customary** advertisement was posted up, proclaiming that there would be a “public sale of negroes, horses, etc.” Dr. Flint called to tell my grandmother that he was unwilling to wound her feelings by putting her up at auction, and that he would prefer to dispose of her at private sale. My grandmother saw through his **hypocrisy**; she understood very well that he was ashamed of the job. She was a very spirited woman, and if he was base enough to sell her, when her mistress intended she should be free, she was determined the public should know it. She had for a long time supplied many families with crackers and preserves; consequently, “Aunt Marthy,” as she was called, was generally known, and every body who knew her respected her intelligence and good character. Her long and faithful service in the family was also well known, and the intention of her mistress to leave her free. When the day of sale came, she took her place among the chattels, and at the first call she sprang upon the auction-block. Many voices called out, “Shame! Shame! Who is going to sell you, Aunt Marthy? Don’t stand there! That is no place for you.” Without saying a word, she quietly awaited her fate. No one bid for her. At last, a feeble voice said, “Fifty dollars.” It came from a maiden lady, seventy years old, the sister of my grandmother’s deceased mistress. She had lived forty years under the same roof with my grandmother; she knew how faithfully she had served her owners, and how cruelly she had been **defrauded** of her rights; and she resolved to protect her. The auctioneer waited for a higher bid; but her wishes were respected; no one bid above her. She could neither read nor write; and when the bill of sale was made out, she signed it with a cross. But what consequence was that, when she had a big heart overflowing with human kindness? She gave the old servant her freedom.

14 At that time, my grandmother was just fifty years old. Laborious years had passed since then; and now my brother and I were slaves to the man who had defrauded her of her money, and tried to defraud her of her freedom. One of my mother’s sisters, called Aunt Nancy, was also a slave in his family. She was a kind, good aunt to me; and supplied the place of both housekeeper and waiting maid to her mistress. She was, in fact, at the beginning and end of every thing.

15 Mrs. Flint, like many southern women, was totally deficient in energy. She had not strength to **superintend** her household affairs; but her nerves were so strong, that she could sit in her easy chair and see a woman whipped, till the blood trickled from every stroke of the lash. She was a member of the church; but partaking of the Lord’s supper did not seem to put her in a Christian frame of mind. If dinner was not served at the exact time on that particular Sunday,

**estate:** wealth (of everything one owns)

**appointed:** chosen

**customary:** usual

**hypocrisy:** fakeness

**defrauded:** cheated

**superintend:** manage, supervise

she would station herself in the kitchen, and wait till it was dished, and then spit in all the kettles and pans that had been used for cooking. She did this to prevent the cook and her children from **eking out** their meagre fare with the remains of the gravy and other scrapings. The slaves could get nothing to eat except what she chose to give them. Provisions were weighed out by the pound and ounce, three times a day. I can assure you she gave them no chance to eat wheat bread from her flour barrel. She knew how many biscuits a quart of flour would make, and exactly what size they ought to be.

<sup>16</sup> Dr. Flint was an **epicure**. The cook never sent a dinner to his table without fear and trembling; for if there happened to be a dish not to his liking, he would either order her to be whipped, or compel her to eat every mouthful of it in his presence. The poor, hungry creature might not have objected to eating it; but she did object to having her master cram it down her throat till she choked.

<sup>17</sup> They had a pet dog, that was a nuisance in the house. The cook was ordered to make some Indian mush for him. He refused to eat, and when his head was held over it, the froth flowed from his mouth into the basin. He died a few minutes after. When Dr. Flint came in, he said the mush had not been well cooked, and that was the reason the animal would not eat it. He sent for the cook, and compelled her to eat it. He thought that the woman's stomach was stronger than the dog's; but her sufferings afterwards proved that he was mistaken. This poor woman endured many cruelties from her master and mistress; sometimes she was locked up, away from her nursing baby, for a whole day and night.

<sup>18</sup> When I had been in the family a few weeks, one of the plantation slaves was brought to town, by order of his master. It was near night when he arrived, and Dr. Flint ordered him to be taken to the work house, and tied up to the joist, so that his feet would just escape the ground. In that situation he was to wait till the doctor had taken his tea. I shall never forget that night. Never before, in my life, had I heard hundreds of blows fall, in succession, on a human being. His piteous groans, and his "O, pray don't, massa," rang in my ear for months afterwards. There were many conjectures as to the cause of this terrible punishment. Some said master accused him of stealing corn; others said the slave had quarrelled with his wife, in presence of the overseer, and had accused his master of being the father of her child. They were both black, and the child was very fair.

<sup>19</sup> I went into the work house next morning, and saw the cowhide still wet with blood, and the boards all covered with gore. The poor man lived, and continued to quarrel with his wife. A few months afterwards Dr. Flint handed them both over to a slave-trader. The guilty man put their value into his pocket, and had the satisfaction of knowing that they were out of sight and hearing. When the mother was delivered into the trader's hands, she said.

**eking out:** barely scraping together

**epicure:** food and wine expert



"You *promised* to treat me well." To which he replied, "You have let your tongue run too far; damn you!" She had forgotten that it was a crime for a slave to tell who was the father of her child.

- <sup>20</sup> From others than the master persecution also comes in such cases. I once saw a young slave girl dying soon after the birth of a child nearly white. In her agony she cried out, "O Lord, come and take me!" Her mistress stood by, and mocked at her like an **incarnate** fiend. "You suffer, do you?" she **exclaimed**. "I am glad of it. You deserve it all, and more too."
- <sup>21</sup> The girl's mother said, "The baby is dead, thank God; and I hope my poor child will soon be in heaven, too."
- <sup>22</sup> "Heaven!" retorted the mistress. "There is no such place for the like of her and her bastard."
- <sup>23</sup> The poor mother turned away, sobbing. Her dying daughter called her, feebly, and as she bent over her, I heard her say, "Don't grieve so, mother; God knows all about it; and HE will have mercy upon me."
- <sup>24</sup> Her sufferings, afterwards, became so intense, that her mistress felt unable to stay; but when she left the room, the scornful smile was still on her lips. Seven children called her mother. The poor black woman had but the one child, whose eyes she saw closing in death, while she thanked God for taking her away from the greater bitterness of life.
- 

**incarnate:** having a body

**exclaimed:** cried out

## CHAPTER 3

### THE SLAVES' NEW YEAR'S DAY

- <sup>1</sup> Dr. Flint owned a fine residence in town, several farms, and about fifty slaves, besides hiring a number by the year.
- <sup>2</sup> Hiring-day at the south takes place on the 1st of January. On the 2nd, the slaves are expected to go to their new masters. On a farm, they work until the corn and cotton are laid. They then have two holidays. Some masters give them a good dinner under the trees. This over, they work until Christmas eve. If no heavy charges are meantime brought against them, they are given four or five holidays, whichever the master or overseer may think proper. Then comes New Year's eve; and they gather together their little alls, or more properly speaking, their little nothings, and wait anxiously for the dawning of day. At the appointed hour the grounds are **thronged** with men, women, and children, waiting, like criminals, to hear their doom pronounced. The slave is sure to know who is the most humane, or cruel master, within forty miles of him.
- <sup>3</sup> It is easy to find out, on that day, who clothes and feeds his slaves well; for he is surrounded by a crowd, begging, "Please, massa, hire me this year. I will work very hard, massa."
- <sup>4</sup> If a slave is unwilling to go with his new master, he is whipped, or locked up in jail, until he consents to go, and promises not to run away during the year. Should he chance to change his mind, thinking it justifiable to violate an **extorted** promise, woe unto him if he is caught! The whip is used till the blood flows at his feet; and his stiffened limbs are put in chains, to be dragged in the field for days and days!
- <sup>5</sup> If he lives until the next year, perhaps the same man will hire him again, without even giving him an opportunity of going to the hiring-ground. After those for hire are disposed of, those for sale are called up.
- <sup>6</sup> O, you happy free women, contrast your New Year's day with that of the poor bond-woman! With you it is a pleasant season, and the light of the day is blessed. Friendly wishes meet you every where, and gifts are showered upon you. Even hearts that have been estranged from you soften at this season, and lips that have been silent echo back, "I wish you a happy New Year." Children bring their little offerings, and raise their rosy lips for a caress. They are your own, and no hand but that of death can take them from you.
- <sup>7</sup> But to the slave mother New Year's day comes laden with peculiar sorrows. She sits on her cold cabin floor, watching the children who may all be torn from her the next morning; and often does she wish that she and they might die before the day dawns. She may be an ignorant creature, **degraded** by the system that has **brutalized** her from childhood; but she has a mother's instincts, and is capable of feeling a mother's agonies.

**thronged:** crowded

**extorted:** gained  
by force or threat

**degraded:**  
humiliated

**brutalized:** acted  
cruelly and  
harshly to

- 8 On one of these sale days, I saw a mother lead seven children to the auction-block. She knew that *some* of them would be taken from her; but they took *all*. The children were sold to a slave-trader, and their mother was bought by a man in her own town. Before night her children were all far away. She begged the trader to tell her where he intended to take them; this he refused to do. How *could* he, when he knew he would sell them, one by one, wherever he could command the highest price? I met that mother in the street, and her wild, **haggard** face lives to-day in my mind. She wrung her hands in anguish, and exclaimed, "Gone! All gone! Why *don't* God kill me?" I had no words **wherewith** to comfort her. Instances of this kind are of daily, yea, of hourly occurrence.
- 9 Slaveholders have a method, peculiar to their institution, of getting rid of *old* slaves, whose lives have been worn out in their service. I knew an old woman, who for seventy years faithfully served her master. She had become almost helpless, from hard labor and disease. Her owners moved to Alabama, and the old black woman was left to be sold to any body who would give twenty dollars for her.

Jacobs, Harriet A. (Harriet Ann), 1813-1897. *Incidents in the Life of a Slave Girl*: Written by Herself. Edited by L. Maria Child. London: Hodson and Son, 22, Portugal St., Lincoln's Inn, 1862.



**haggard:** tired and worried

**wherewith:** with which

•

**privilege:** special advantage

**perplexed:** confused

**recollection:** memory

**station:** position

**conjectures:** guesses

**gore:** bloody mess

**persecution:** attack and abuse

**fiend:** devil

**woe:** sorrow and trouble

••

**mistress:** female slaveholder

**termed:** called

**piece of merchandise:** item for sale or trade

**affectionate:** loving

**maternal grandmother:** mother's mother

**particulars:** details

**indispensable:** necessary

**personage:** person

**officiating:** being in charge

**capacities:** roles

**wet nurse:** person hired to breastfeed children

**seamstress:** woman who sews

**desirous of:** wanting

**In consequence:** as a result

**heirs:** people who inherit something

**legally binding:** enforced by law

**indebted:** owing

**circumstances:** related details or situations

**foster sister:** female person not related by blood who was raised by the same parents

**nourished:** provided with nutrition

**weaned:** taken away from breast feeding

**sufficient:** enough

**grieved:** felt deep sorrow

**imposed:** forced

**diligently:** in a hard-working way

**bounded:** leaped

**morrow:** future or tomorrow

**blight:** trouble or misfortune

**earnestly:** seriously and sincerely

**avail:** benefit

**auction block:** wooden platform where items are sold to the highest bidder

**suspense:** uncertainty

**vanished:** disappeared

**blot out:** block

**Notwithstanding:** in spite of

**transacting:** carrying out

**spirited:** lively, energetic

**claim:** command, ownership

**desolate:** alone

**presumptuous:** too bold

**scanty:** not enough

**linsey-woolsey:** very rough fabric

**retaining:** keeping

**dispose:** get rid of

**chattels:** (what was considered) property

**resolved:** became determined

**deficient:** lacking

**partaking of:** participating in

**fare:** food

**nursing:** breastfeeding

**controversies:** arguments

**on that score:** on that topic

**frame of mind:** attitude, outlook

**joist:** beam in the ceiling or floor

**in succession:** one after another

**piteous:** pitiful

**exclaimed:** cried out

**pronounced:** announced

**consents:** agrees

**justifiable:** defensible

**violate:** break

**disposed of:** done with

## •• (continued)

**contrast:** note the difference between

**bond-woman:** female slave

**estranged from:** made into a stranger to

**caress:** gentle touch

**laden:** weighed down

**peculiar:** particular

**wrung:** squeezed and twisted

**anguish:** pain and suffering

**institution:** established practice

## ...

**erected:** built

**complexion:** skin tone

**liable:** likely

**evinced:** showed

**dower:** money or property a widow inherits from her dead husband

**derived:** gotten

**toilsome:** tiring

**chattel:** piece of property

**bequeathed:** passed down

**precepts:** rules

**reproved:** criticized

**credulous:** believing

**clods:** lumps of dirt

**festoons:** garlands

**blasphemous:** disrespectful

**doctrine:** system of beliefs

**detaining:** delaying, keeping

**temporal:** material

**executor:** someone chosen to manage something (usually a will)

**insolvent:** unable to pay what is owed

**estate:** wealth (of everything one owns)

**appointed:** chosen

**customary:** usual

**hypocrisy:** fakeness

**defrauded:** cheated

**superintend:** manage, supervise

**eking out:** barely scraping together

**epicure:** food and wine expert

**incarnate:** having a body

**exclaimed:** cried out

**thronged:** crowded

**extorted:** gained by force or threat

**degraded:** humiliated

**brutalized:** acted cruelly and harshly to

**haggard:** tired and worried

**wherewith:** with which



Use the Vocab App to play mini games related to the words in this lesson.

## Lesson 1—My Father and Grandmother

Follow along as the text is read aloud in Chapter 1, “Childhood,” paragraph 1, from *Incidents in the Life of a Slave Girl* on page 160.

1. Review this sentence from the passage:

“They [Jacobs’s parents] lived together in a comfortable home; and, though we were all slaves, I was so fondly shielded that I never dreamed I was a piece of merchandise, trusted to them for safe keeping, and liable to be demanded of them at any moment.” (1)

2. Paraphrase this sentence.



Go to page 62 in your Writing Journal and complete the first column in the chart to paraphrase this sentence.

3. Compare your paraphrase with your partner’s.
4. Complete the last two columns in the chart to explain which paraphrase comes closer to the original text.



Go to page 62 in your Writing Journal to complete the last two columns of the chart.

5. Review and compare the following two pieces of text:
  - Chapter 1, “Childhood,” page 24, from Frederick Douglass’s narrative regarding memories of his childhood.
  - Chapter 1, “Childhood,” paragraph 1, from *Incidents in the Life of a Slave Girl* on page 160 that describes her memory of her life as a young child.
6. Discuss your comparison of the two passages with a partner.



On page 63 of your Writing Journal, complete Activity 3.

1. Closely read this quote from Chapter 1, "Childhood."

"My grandmother remained in her service as a slave; but her children were divided among her master's children. As she had five, Benjamin, the youngest one, was sold, in order that each heir might have an equal portion of dollars and cents." (1)



Go to page 64 in your Writing Journal and answer questions 1–3 to explain this quote.

2. Compare the following 2 quotes:

**Quote #1**

"His sale was a terrible blow to my grandmother, but she was naturally hopeful, and she went to work with renewed energy, trusting in time to be able to purchase some of her children. She had laid up three hundred dollars, which her mistress one day begged as a loan, promising to pay her soon." (1)

**Quote #2**

"The reader probably knows that no promise or writing given to a slave is legally binding; for, according to Southern laws, a slave, being property, can hold no property." (1)



Go to pages 64 and 65 in your Writing Journal and answer questions 4–6 to compare these quotes.

3. Closely read the following quote:

"When my grandmother lent her hard earnings to her mistress, she trusted solely to her honor. The honor of a slaveholder to a slave!" (1)



Go to page 65 in your Writing Journal and complete Activities 7 and 8 to explain this quote.

## Lesson 1—My Father and Grandmother (continued)

In Chapter 1, “Childhood,” Jacobs writes:

“Such were the unusually fortunate circumstances of my early childhood” (3).

Do you agree that Jacobs’s early life was “unusually unfortunate?”



Go to page 66 in your Writing Journal and answer the writing prompt.

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## Lesson 2—Cruelty

1. Follow along as the text is read aloud in Chapter 2, “The New Master and Mistress,” paragraphs 4 and 5, on page 163.



Go to page 67 in your Writing Journal and answer questions 1 and 2 that reflect on this passage.

2. Follow along as the text is read aloud in Chapter 2, “The New Master and Mistress,” paragraphs 11–13, on pages 164 and 165.



On pages 67 and 68 of your Writing Journal, answer questions 3–5 to analyze the events in this passage.

## Lesson 2—Cruelty (continued)

1. Read paragraphs 1–5 from Chapter 3, “New Year’s Day,” on page 168.
2. Highlight in blue the details that make New Year’s Day seem like a time of celebration.
3. Highlight in yellow the details that make it seem like a time of despair.
4. Share your responses to the following questions in the class discussion.
  - What argument is Jacobs making about the ability of enslaved people to protest their sale?
  - What kind of evidence does she use to support her argument?

5. Review Chapter 3, “The Slaves’ New Year’s Day,” paragraphs 6–9, on page 168.

In this chapter, notice how Jacobs speaks directly to her audience when she says:

“O, you happy free women, contrast your New Year’s day with that of the poor bond-woman!” (6).

6. With your partner, highlight evidence from the text that Jacobs provides to show how each kind of woman experiences New Year’s Day.
7. Discuss with your partner why Jacobs speaks directly to the women in her audience like this.



Go to page 69 in your Writing Journal and complete Activities 1 and 2 to record the evidence you identified.

8. Read the following sentence from paragraph 7.

“She may be an ignorant creature, degraded by the system that has brutalized her from childhood; but she has a mother’s instincts, and is capable of feeling a mother’s agonies.”

How would you paraphrase this sentence?



Complete Activities 3 and 4 on page 70 to paraphrase this sentence and explain the claim Jacobs is making.

Review the following passages from *Incidents in the Life of a Slave Girl*:

- Chapter 2, “The New Master and Mistress,” paragraphs 4–12, on pages 163 and 164
- Chapter 3, “The Slaves’ New Year’s Day,” paragraphs 1–9, on pages 168 and 169

Which chapter do you think helped you understand the cruelty of slavery better?



Go to page 71 in your Writing Journal to explain your answer.

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## Overview

Imagine at age 13, 14, or 15, sleeping away from home for the first time in your life—at an army camp during the Civil War. At first these boy soldiers may have welcomed the change from boring farm work, but they had no idea what a fearful adventure war would turn out to be. To keep themselves connected to home, they wrote letters and kept journals about their experiences of war, and now we can experience it through their words.

### Memoirs About Overcoming the Odds

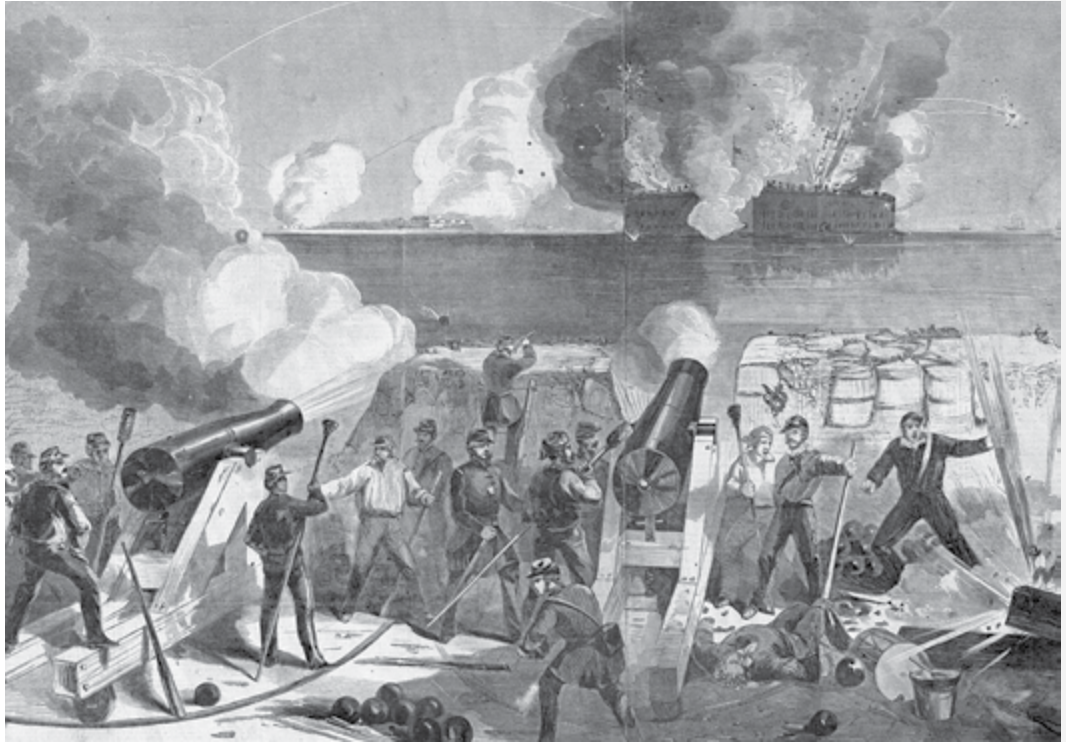
Perhaps the reason that Douglass's autobiography is still so popular today is that readers admire the daring and determination that transformed him from a slave into one of the leaders of the abolitionist movement. There are many memoirs about people who beat the odds: *I am Nujood, Age 10 and Divorced* (2010) by Nujood Ali—a memoir written by a Yemenite girl who demanded a divorce from the brutal man her parents had forced her to marry; *The Color of Water: A Black Man's Tribute to His White Mother* (1996) by James McBride, who describes how he overcame the poverty of his childhood to become a professional success; and *I Never Had It Made: An Autobiography of Jackie Robinson* (1995), where the baseball player describes his challenges and triumphs as the first black man in Major League Baseball.



Selections From

# *The Boys' War*

*by Jim Murphy*



"Then the batteries opened on all sides [of Sumter] as if an army of devils were swooping around it."

# *The Boys' War*

by Jim Murphy

## The War Begins

- <sup>1</sup> On April 12, 1861, thousands of Confederate troops were assembled in the still darkness of early morning, looking out toward the mouth of Charleston Harbor. The object of their attention was a squat brick structure sitting on an island one mile away: Fort Sumter. Inside, Robert Anderson, a major in the Union army, along with sixty-eight soldiers, braced for the attack.
- <sup>2</sup> Slowly, darkness lifted and Sumter's shape became more and more distinct. Confederate gunners adjusted the firing angle of their weapons, torches poised near the fuses. At exactly 4:30 A.M., General P. G. T. Beauregard gave the command, and the bombardment—and with it the Civil War—began.
- <sup>3</sup> An officer inside Fort Sumter described the war's opening shot: "The eyes of the watchers easily detected and followed the shell as it mounted among the stars, and then descended with ever-increasing velocity, until it landed inside the fort and burst. It was a capital shot. Then the batteries opened on all sides [of Sumter] as if an army of devils were swooping around it."

- 5 For most of us, the Civil War is an event we meet briefly in our history books, a distant and sometimes dry parade of proclamations, politicians, generals, and battles. But for the soldiers who marched off and fought, the Civil War was all too real and consuming. In the pages that follow, you'll meet and hear a very special brand of Confederate and Union soldier—boys sixteen years old and younger.
- 6 No one knows exactly how many boys managed to join their side's army. Enlistment procedures were very **lax**, and record-keeping sloppy and often nonexistent. After the war, an army **statistician** did manage to do a study of several battalions, matching names with birth certificates when possible. From this he estimated that between 10 and 20 percent of all soldiers were underage when they signed up. That means that anywhere from 250,000 to 420,000 boys may have fought in the Civil War!
- 7 We might not know how many boys took part in the war, but we certainly have a clear picture of what they experienced and felt. Almost every soldier sent letters home, and a surprising number kept journals and diaries, wrote memoirs about their adventures or articles and histories of their companies.
- 8 Usually, their writing is very simple and will sound choppy to our ears. Their spelling is more creative than accurate. This is because they were uneducated farm boys for the most part, away from home for the first time, and only interested in telling what had happened to them and their friends. Everything seemed to fascinate them, too—the long marches, the people they met along the way, the fighting, the practical jokes they played on one another. Even the making of bread was an event worth noting.
- 9 It's true that their writing lacks a historian's ability to focus on the "important issues." But it is this directness and eye for everyday details that make the voices of these boys so fresh and believable and **eloquent**. And it is their ability to create active, vivid scenes that brings the war, in all its excitement and horror, alive after more than one hundred years.

\*

- 10
- 11 Thirty-four hours and over four thousand shot and shells later, Sumter's forty-foot-high walls were battered and crumbling. Fires consumed portions of the interior and were moving closer to the powder magazine. No one inside the fort had been seriously injured in the bombardment, but the outcome of the fight was inevitable. The battle for Fort Sumter ended with the surrender of Union forces on April 14.
- 12 Before leaving the fort, Union troops were allowed a brief flag-lowering ceremony accompanied by a cannon salute of fifty guns. (Oddly enough, a freak accident during this ceremony caused an explosion that killed two men—the first victims of the Civil War.) Then, with banners flying and

**lax:** not strict

**statistician:**  
person who  
collects and  
calculates  
information having  
to do with numbers

**eloquent:**  
expressive



the drums beating the rhythm to “Yankee Doodle,” Anderson’s small force marched aboard the steamship *Baltic* and headed for New York. Beauregard’s soldiers entered the burning fort triumphantly and raised the Confederate Stars and Bars. Even before the smoke had a chance to clear, the nation—including its boys—was ready to go off to war.

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## CHAPTER 1

### “So I Became a Soldier”

<sup>1</sup> WHEN WORD OF Fort Sumter’s fall reached him in Washington, President Abraham Lincoln acted quickly, issuing a call for seventy-five thousand volunteers to put down the insurrection. News of the president’s call to arms spread with surprising speed—by telegraph, newspaper headlines, and word of mouth. Thomas Galway was fifteen years old and living in Cleveland, Ohio, when he heard.



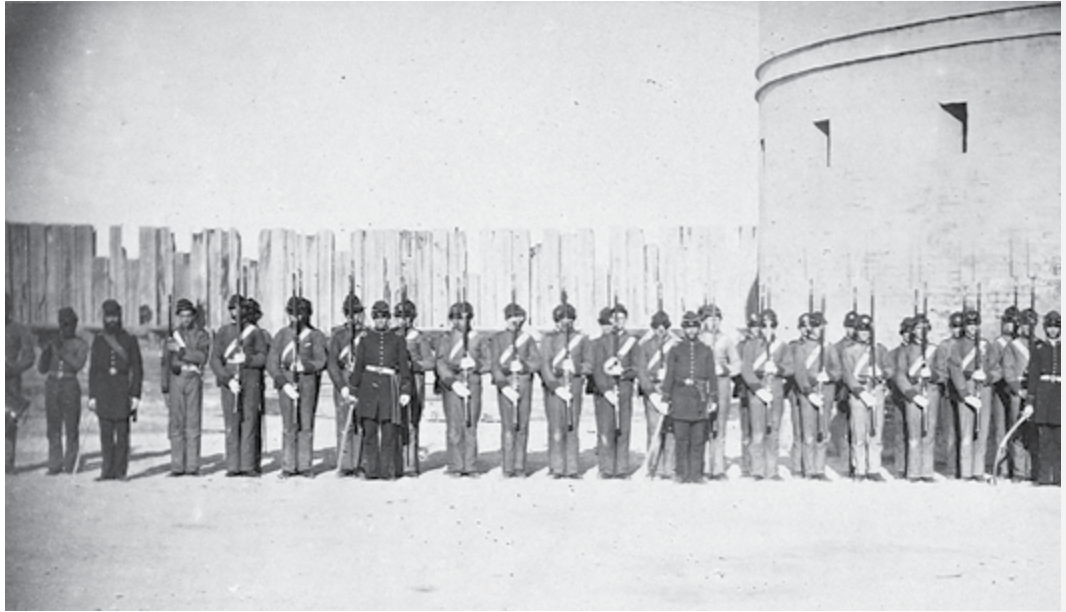
An unidentified Union soldier strikes a well-armed pose for the folks back home.

- <sup>2</sup> “As I was coming from Mass this morning,” Galway wrote in his journal, “I saw bulletins posted everywhere announcing the bombardment of Fort Sumter. Large crowds were gathered in front of each bulletin board, people peering over one another’s head to catch a bit of the news. All seemed of one mind. Everyone talked of war.”
- <sup>3</sup> Over in Indiana, fourteen-year-old Theodore Upson was working in the cornfield with his father when a neighbor came by. “William Cory came across the field (he had been to town after the Mail). He was excited and said, ‘the Rebs have fired upon and taken Fort Sumpter.’ Father got white and couldn’t say a word.
- <sup>4</sup> “William said, ‘The President will soon fix them. He has called for 75,000 men and is going to blockade their ports, and just as soon as those fellows find out that the North means business they will get down off their high horse.’”



- 5 Much the same was happening in the South. Newspapers **hailed** the victory at Sumter and predicted that the North would not risk any sort of military action. Public meetings were held to whip up support for the Confederate government.
- 6 T. G. Barker, then just thirteen, was attending a small private school in South Carolina. "We were in class," Barker remembered, "all bent over our books, when Headmaster Hammond entered. He did not knock to announce himself, which was unusual, and he did not speak to our teacher either. This was also unusual. He went instead to the middle of the room and said in a serious voice: 'We have had word this morning. Fort Sumter has surrendered and is now a part of the Confederate States of America.' Then he smiled. A second passed and not a sound. Then, as if shot from a cannon, the class stood as one and cheered Hooray! Hooray!"
- 7 The political and social causes of the war were numerous and complex, and still produce arguments among historians. Certainly, the profound cultural differences between the North and South were a factor, as were their opposing views on the issue of states' rights. And there is little doubt that an important element of the split was the institution of slavery. Many in the North saw slavery as evil and wanted it abolished completely. Others would accept slavery if it could be confined to the South or if the South agreed to phase it out over a number of years.
- 8 For its part, the South viewed slavery as vital to its economic survival. Agriculture, especially the growing of cotton, was its most important business. Slavery provided the cheap labor needed to bring in crops at a profit. Without slavery, Southerners argued, their entire way of life would crumble and be destroyed.
- 9 Intensifying matters was the fact that Southern interests were trying to introduce slavery in the newly settled western regions. Many in the North felt that slavery had to be stopped before it had a chance to spread and take hold in the West. As far as Southerners were concerned, the federal government was nothing more than an interfering bully trying to force its views on them.
- 10 The slavery question was not a new one at all. It had been discussed and debated, argued and fumed over for nearly fifty years. Tempers were frayed to the point of exploding, and fights had even taken place on the floor of the Senate. When war actually broke out, it was like a pressure-release valve. At last, the country seemed to sigh with relief, something concrete was finally going to settle the dispute.
- 11 The result on both sides was an enthusiastic rush to enlist. Men crowded the recruitment centers in the nearest cities or signed on with locally organized units. Emotions ran so high that everywhere **enlistment quotas** were being met and surpassed easily. Caught up in all of this were boys.

**hailed:** welcomed  
**enlistment quotas:**  
required numbers  
of people joining  
the army



A regiment of very young Confederate soldiers drills under the walls of Castle Pinkney, South Carolina, 1861.

- <sup>12</sup> Generally, boys from the North did not join the army because they felt a burning desire to stamp out slavery. One boy's comment about slavery is fairly typical: "I do not know anything about it, whether it is a good thing or a bad thing," he wrote in a letter, "and when talk gets around to it I say very little." Many joined because they wanted to take the defiant South and "set them straight." But most signed up for a simpler reason—to escape the boring routine of farm life and take part in an exciting adventure.
- <sup>13</sup> The same spirit of adventure and glory motivated Southern boys as well. A Mississippi recruit said he had joined "to fight the Yankies—all fun and frolic." But underneath the festive attitude was another, deeply felt reason for serving—to defend their homes from a large invading army. One Southern boy made his feelings clear, "I reather die then be com a Slave to the North."
- <sup>14</sup> Each side had recruitment rules that expressly banned boys from joining and fighting. At the start of the war, for instance, the Union held that a recruit had to be at least eighteen years old. In spite of this, a tall fourteen- or fifteen-year-old could easily blend into a crowd of men and slip through in the hurry to form a unit. Those questioned about their age might be able to bluff their way past a wary recruiting sergeant. Anyway, how would a recruiter check on an applicant's facts? The standard forms of identification we have today, such as driver's license, social security number, and credit cards, did not exist back then. There were no computers or telephones, either, so verifying someone's birthday was nearly impossible.
- <sup>15</sup> By far the easiest way for a boy to slip into the army was as a musician, especially as a drummer or bugler. These were considered nonfighting



Telegraph operators for the Union army relax during the siege of Petersburg, Virginia.



A Union drummer boy in full uniform.

positions, so recruiters often allowed a boy to sign on without worrying about his age. The Union army alone had need of over forty thousand musicians, while an estimated twenty thousand served for the South.

- <sup>16</sup> Many boys found it surprisingly simple to enlist for duty that would take them into the thick of the fighting. Thomas Galway did. The day after the surrender of Fort Sumter, Galway visited a nearby armory run by a group called the Cleveland Grays. "But they did not seem to me to be the sort of stuff that soldiers are made of, so I went away." That evening, "I went to the armory of the Hibernian Guards. They seemed to like me, and I liked them. So together with Jim Butler and Jim O'Reilly, I enlisted with them. My name was the first on the company's roll to enlist. I didn't tell them that I was only fifteen. So I became a soldier."
- <sup>17</sup> On occasion, a boy would enter with the blessings of one or both parents. Ned Hutter went to join the Confederate army near his hometown in Mississippi. When the recruitment officer asked his age, Ned told him the truth: "I am sixteen next June; I said. . . . The officer ordered me out of line and my father, who was behind me, stepped to the table. 'He can work as steady as any man,' my father explained. 'And he can shoot as straight as any who has been signed today. I am the boy's father.' It must have been the way he said the words . . . [because] the officer handed me the pen and ordered, 'sign here.'"
- <sup>18</sup> Such support was rare, however, and most boys had to get in by less honest means. A fifteen-year-old Wisconsin boy, Elisha Stockwell, Jr., was one of them. "We heard there was going to be a war meeting at our little log school house," Stockwell recalled. "I went to the meeting and when they called for

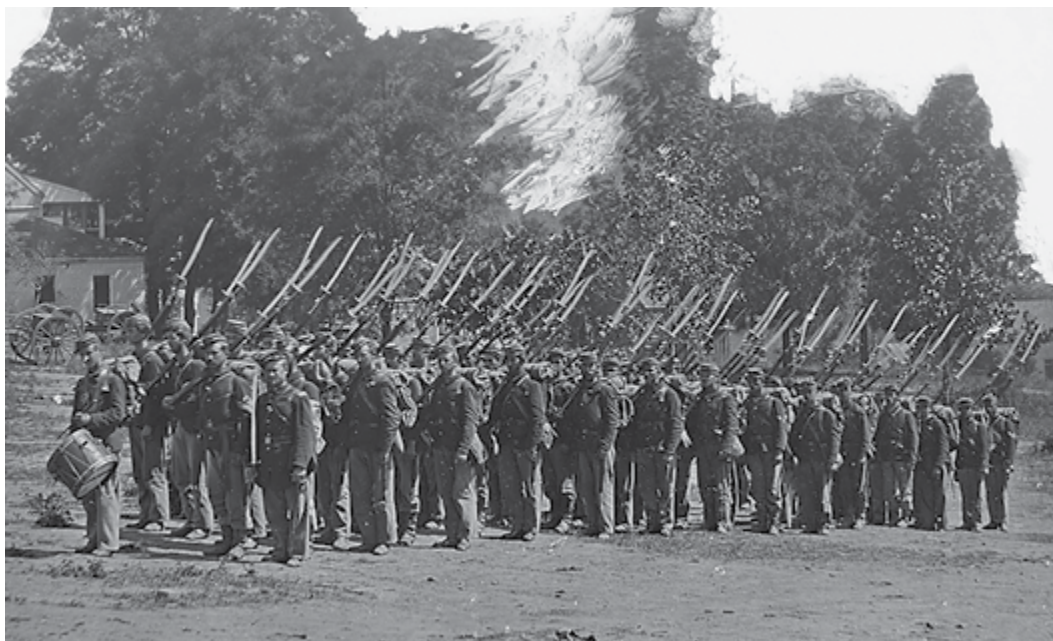
volunteers, Harrison Maxon (21), Edgar Houghton (16), and myself, put our names down. . . . My father was there and objected to my going, so they scratched my name out, which humiliated me somewhat. My sister gave me a severe calling down . . . for exposing my ignorance before the public, and called me a little snotty boy, which raised my anger. I told her, 'Never mind, I'll go and show you that I am not the little boy you think I am.'"



Sixteen-year-old Edwin Francis Jemison was a private in the 2nd Louisiana infantry regiment. He would be killed at Malvern Hill, Virginia, in July 1862.

- 19 Elisha's hurt and anger calmed after his sister and mother apologized for what had been said. He even promised not to enlist again if he could attend school that winter. They agreed, and Elisha put aside his **zeal** to fight the Confederacy.
- 20 Unfortunately, Elisha's father had other plans for Elisha's winter. He'd signed up himself and his son to burn charcoal, a tedious, dirty, and backbreaking job. When Elisha learned this, he devised a new plan to enlist. First he told his parents he was going to a dance in town. Then he persuaded a friend's father, a captain in the Union army, to accompany him to a nearby recruitment center.
- 21 "The Captain got me in by my lying a little, as I told the recruiting officer I didn't know just how old I was but thought I was eighteen. He didn't measure my height, but called me five feet, five inches high. I wasn't that tall two years later when I re-enlisted, but they let it go, so the records show that as my height."
- 22 Elisha went home to gather up some clothes and found his sister in the kitchen preparing dinner. He did not mention anything about fighting for the Union, and after a brief conversation, "I told her I had to go down town. She said, 'Hurry back, for dinner will soon be ready.' But I didn't get back [home] for two years."





Union infantry marching near Harpers Ferry, West Virginia.

## CHAPTER 3

### “What A Foolish Boy”

- 1 “DAY AFTER DAY and night after night did we tramp along the rough and dusty roads,” writes sixteen-year-old Confederate soldier John Delhaney, “neath the most **broiling** sun with which the month of August ever afflicted a soldier; thro’ rivers and their rocky valleys, over mountains—on, on, scarcely stopping to gather the green corn from the fields to serve us for **rations**. . . . During these marches the men are sometimes unrecognizable on account of the thick coverings of dust which settle upon the hair, eye-brows and beard, filling likewise the mouth, nose, eyes, and ears.”
- 2 Boys on both sides soon learned a boring fact about life in the army. Soldiers spend more time marching from one place to another than fighting.
- 3 At each town, new units would join the troops until the column stretched for miles with no beginning or end in sight. A messenger might fly past on horseback carrying orders for the officer in charge. The column would halt for a half hour or an hour with no explanation of what was happening up ahead. Then suddenly the order would be shouted up and down the line, the drumbeat would sound, and the troops would be on their way again.
- 4 Not that they understood what all of this **maneuvering** was about. It did not take Elisha Stockwell very long to comment on this with his dry wit: “We didn’t know where we were going, as a soldier isn’t supposed to know any more than a mule, but has to obey orders.”

**broiling:** extremely hot

**rations:** fixed amounts of food

**maneuvering:** moving around

- 5 What the common soldiers did not realize was that the commanders for both sides were engaged in a large-scale chess match in which they were the pieces. The first two commanders of the Union army, Lieutenant General Winfield Scott and then Major General George McClellan, had decided on a defensive war, at least until they could amass, outfit, and train a vast army. Both feared that if Confederate troops were able to capture Washington, D.C., civilians and politicians in the North would become **demoralized** and abandon the fight. They also hoped that the South would lose energy and give up its quest for independence.
- 6 The Confederate commander, General Robert E. Lee, adopted a cautiously offensive plan. He knew the Union army outnumbered his by almost two to one and that it had more supplies. He could never hope to win any head-to-head battle. Instead, he decided to use smaller, fast-moving groups of soldiers and cavalry to strike at Union forces in many places, then wheel around and strike again. By poking at the enemy, he hoped to hold his losses down while buying time to build up his forces. And he, like Scott and McClellan, hoped the other side would abandon the fight.
- 7 When boys enlisted in the army, they expected to fight the enemy and settle the dispute very quickly. After all, Lincoln's initial call for enlistments asked for only ninety days of service. But after what seemed like an endless amount of marching and a few hard fought battles, it became clear that neither side was going to surrender easily or quickly. And once they realized the war would last a long, long time, these boys began to miss the things they had left behind—namely their family and friends.
- 8 Homesickness was a common problem and found expression in many forms. Singing was one way to express such feelings. One of the most popular war songs for both sides, called "Tenting Tonight," was written even before the first year of fighting was completed. A few of its lines go:
- 9       *We're tenting tonight on the old camp ground,*  
10       *Give us a song to cheer our weary hearts,*  
11       *A song of home, and the friends we love so dear.*
- 12       *We've been tenting tonight on the old camp ground,*  
13       *Thinking of days gone by, of the loved ones at home*  
14       *That gave us the hand, and the tear that said "good-bye!"*
- 15 Many boys simply put down what they felt in their own words. One Southerner, J. B. Lance of Buncombe County, North Carolina, was already tired of life away from home in October 1861. His message was simple and direct, and yet poignant: "Father I have Saw a rite Smart of the world Sence I left home But I have not Saw any place like Buncomb and hendern yet."

**demoralized:**  
discouraged

- 16 It's easy to see why these boys developed such feelings. They were so young they had little real sense of who they were or how they fit into the world. The one solid and reliable thing they knew—their families—had been left behind. Their futures were uncertain. And they had not had time to develop real friendships with the others in their units. John Delhaney managed to capture in his journal this feeling of being apart and alone: "I felt strange enough, lying down this my first night in camp. The strange faces and forms, the near and distant sounds of an army of men talking, shouting, singing, and all upon different subjects; the croaking frogs, cries of the Whip-poor-Will, the glare of the camp fires and the neighing of horses and the deep shadows of a dark night overhanging all; all these were not calculated to **allay** my uneasiness of mind or lighten my heart of its cares."

\*

- 17 Despite the endless marching and the tactics of avoidance both sides seemed to favor, the war would eventually catch up with these boys. One day, they would hear the dull thudding of large cannons, known as thirty pounders, being fired in the distance. Plumes of smoke would rise from a nearby valley. As they would draw nearer the action, the firecracker sound of small-arms fire grew more and more frequent.
- 18 An officer would call their company to order. Rifles would be loaded and blankets and **haversacks** piled in a heap against a tree to wait their return. Then they would move off toward the fighting, their eyes searching the mysterious forest around them for the enemy.



These Union soldiers don't look very military, but their mortar, nicknamed "Dictator," could hurl shells 2½ miles with deadly accuracy.

**allay:** calm or lessen

**haversacks:** backpacks

- <sup>19</sup> It was often well before they had a chance to fire a shot in anger that these boys learned about the cruel horrors of war. Elisha Stockwell's unit was one mile from the fighting at the Battle of Shiloh when he had this experience: "The first dead man we saw was a short distance from the clearing. He was leaning back against a big tree as if asleep, but his intestines were all over his legs and several times their natural size. I didn't look at him the second time as it made me deathly sick. A little farther on we saw lots of dead men scattered through the woods where they had fallen the day before."
- <sup>20</sup> The officer would order the men on, not allowing them to dwell on what they were seeing or feeling. Keep low, keep low, he would shout. Stay alert, boys. The enemy is near. Gunfire grows heavy not more than one hundred yards to the left, and yelling can be heard, though the words are unclear.
- <sup>21</sup> What follows are the views of five boys going into battle for the first time. While each one fought in a different battle, their voices and experiences form a remarkably unified picture of what fighting must have been like for an inexperienced soldier.
- <sup>22</sup> Thomas Galway recounts what happened to his unit as it moved closer to the gunfire: "Before we had gone far we came to a hanging rock with a tree felled across the road under it. Evidently this barricade had been put there for a purpose. As we stepped over the log we said to one another, 'There is something here. We shall soon see what it means.'
- <sup>23</sup> "We were scarcely over the log when a sheet of flame burst through from the top of the cliff. The detonation was startling to our unaccustomed ears."
- <sup>24</sup> Suddenly, the war that had been a romantic dream was all around them like angry bees. Elisha Stockwell found himself facedown on the ground, shells exploding all around and soldiers screaming for help: "I want to say, as we lay there and the shells were flying over us, my thoughts went back to my home, and I thought what a foolish boy I was to run away and get into such a mess as I was in. I would have been glad to have seen my father coming after me."
- <sup>25</sup> But the only things searching for these boys were the shot and shell of their enemy, which ripped up clots of earth, stripped the leaves from the trees, and too often found their mark. Soon a voice can be heard urging the soldiers to get up and move forward. It's an officer from another unit, who actually grabs some soldiers by the shirt, hauls them up, and pushes them into motion. Young Tyler Wise tells about these tense moments. "We moved quite lively as the Rebel bullets did likewise. We had advanced but a short distance when we came to a creek, the bank of which was high, but we slid, and wading through the water to the opposite side and began firing at will. . . .
- <sup>26</sup> "For two hours, the contest raged furiously. The creek was running red with precious blood spilt for our country. My bunkmate and I were kneeling side by



side when a ball crashed through his brain. With assistance of two others I picked him up, carried him over the bank in our rear and laid him behind a tree." But there was no time to grieve or even feel sorry; a few moments later, Wise reentered the battle.

- 27 Naturally, Confederate boys went through much the same initiation. What was different was that Confederate troops seemed to do much better in the early fighting.

Credit for this success has to go to the Southern officers. They did a much better job of keeping their men united and pressing forward even in the midst of heavy fire. And they tolerated such unmilitary but emotionally unifying behavior as the dreaded "rebel yell."

- 28 No two descriptions of the rebel yell are alike, though one soldier described it as "a mingling of Indian whoop and wolf-howl." Whatever it sounded like, it seems to have worked well for many soldiers. William Chambers described his first experience with it: "I always said if I ever went into charge, I wouldn't holler! But the very first time I fired off my gun I hollered as loud as I could, and I hollered every breath till we stopped."
- 29 Another Confederate soldier describes its use in battle: "Then the Rebel yell was sounded, and right into their ranks we dashed, pouring a deadly volley into their very faces. A moment more and the enemy broke and fled wildly, the scouts keeping in hot pursuit. On they ran, and the rout was complete."
- 30 When either side broke ranks in search of safety, the result was a confusion of soldiers racing through forests or across fields. Elisha Stockwell's first fight ended like this: "We had lost all formation, and were rushing down the road like a mob. When we got to the foot of the hill, there was a small stream of water from the rain of the night before. We stopped there and got behind a small tree. I could see the little puffs of smoke at the top of the hill on the other side some forty rods from us, and I shot at those puffs. The brush was so thick I couldn't see the Rebs, but loaded and fired at the smoke until a grape shot came through the tree and knocked me flat as I was putting the cap on



This Virginia boy, Andrew J. Hoge, was killed at Gettysburg, 1863. It would be over a year before his remains were collected and buried.

rods: units  
measuring 5 1/2  
yards

my gun. I thought my arm was gone, but I rolled on my right side and looked at my arm and couldn't see anything wrong with it, so got to my feet with gun in my hands and saw the Rebs coming down hill just like we had.

- <sup>31</sup> “The road was full for several rods, and I shot for the middle of the [charging] crowd and began loading. But as they were getting so close, I looked behind me to see what the rest [of my friends] were doing. I saw the colors going out of sight over the hill, and only two or three men in sight. As I started to run, I heard several shout, ‘Halt!’ But I knew it was the Rebs, and I hadn’t any thought of obeying them.”
- <sup>32</sup> Such undisciplined retreats could often cover miles, with soldiers tossing aside their rifles, ammunition, and hats to lighten their loads. Civilians, who often picnicked on nearby mountains to watch Civil War battles, might even find themselves trampled by panicking soldiers. A few soldiers would not stop running until they reached home.
- <sup>33</sup> Gradually, the fighting would lessen and then stop. Straggling soldiers would regroup. Night would settle on the battlefield, and the eerie shadows of soldiers could be seen moving across it, searching out the groaning wounded and digging hasty graves for the dead.
- <sup>34</sup> Meanwhile, in camp, exhausted soldiers huddled around the fire, ate, and tried to rest up for the next day’s fighting. Some would tell tales of their bravery or of some strange thing they had seen during the fighting. Others, like Tyler Wise, would think about the friend they’d lost that day. “I dreamed of my bunkmate last night,” Wise wrote in his diary. “Wonder if his remains will be put where they can be found, for I would like, if I ever get the chance, to put a board with his name on it at the head of his grave.”

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## CHAPTER 8

### Prison Bars and the Surgeon’s Saw

- <sup>1</sup> IN ORDER TO BE efficient fighters, boys in the Civil War had to put their normal fears and worries aside. This does not mean they lost all of their emotions. Far from it. These boys worried about a great deal—where their next meal would come from, the abilities and courage of the officers directly in charge of them, or how to get a good pair of shoes, to name just a few. But there were several specific concerns that were shared by all young soldiers on both sides.
- <sup>2</sup> One was a fear of being lost among the great crowds in which they marched and fought and died. It was not uncommon for an army of fifty or one hundred thousand men to look across a battlefield at an equal number of the



As troops assemble to march into battle, an ambulance crew prepares for its day's work.

enemy. This was nothing at all like home, where everybody knew the boys' names and faces. Here a boy was just another body, no more important than the person next to him. There are many accounts of boys, separated from their companies while either marching or fighting, who spent days and weeks trying to find a familiar face.

- 3 The biggest fear, however, was of being killed, and of not having their bodies identified properly. This was not as odd a fear as it might seem. After a major engagement, the battlefield would be a confusing, chaotic mess. The ground would be pockmarked with hundreds of craters, the result of the ceaseless cannon and mortar fire. Bits and pieces of shattered trees, cannons, and wagons would litter the earth, while the black smoke of burning buildings and fields created a murky and choking haze. Frightened and wounded horses galloped over the landscape; injured soldiers screamed for water or medical attention. A few wounded soldiers might be seen stumbling to find help, their shirts and pants **saturated** with blood, some still clinging to a severed arm.
- 4 What seeing such a scene must have felt like was captured by young Fred Grant, who had accompanied his father, Lieutenant General Ulysses S. Grant, during the **siege** of Vicksburg: "The horrors of a battlefield were brought vividly before me. I joined a **detachment** which was collecting the dead for burial. Sickening at the sights, I made my way with another detachment, which was gathering the wounded, to a log house which had been appropriated for a hospital. Here the scenes were so terrible that I became faint, and making my way to a tree, sat down, the most **woebegone** twelve-year-old in America."

**saturated:** soaked

**siege:** attack that surrounds a city

**detachment:** group of soldiers

**woebegone:** miserable

- 5 The minute the shooting stopped, the men who had just fought in the battle went hunting among the churned-up landscape for their own comrades, living and dead. Thomas Galway did this after the Battle of Gettysburg: “As for us, we have been attending our wounded and have been picking up such of our dead as we could recognize. Each regiment selects a suitable place for its dead and puts a head-board on each individual grave.”
- 6 They attended to this chore with as much care as they could **muster**. They would, after all, want the same attention paid to their remains. But it must have been nearly impossible for the exhausted soldiers. For instance, when Grant’s army drove toward Richmond in the spring of 1864, it suffered more than 61,000 casualties. Confederate records have not been preserved, but the South must have had similar losses. The dead who could not be identified, as well as all of the enemy dead, were consigned to a mass, unmarked grave, as Galway makes clear: “The unrecognized dead are left to the last, to be buried in long trenches. . . . The corpses are brought into rows and counted, the Confederate and Federals being separated into different rows. At the feet of each row of fifty or a hundred dead, a trench is dug about seven or eight feet wide and about three feet deep—for there is not time for a normal grave depth. Then the bodies, which are as black as ink and bloated from exposure to the sun, are placed in the shallow ditch and quickly covered with dirt.”
- 7 Thousands of soldiers would die alone and be buried without proper religious services and in shallow graves. No one would ever know how they died and no one would ever be able to visit their place of burial. They would be lost forever. No wonder that Confederate soldier E. D. Patterson worried more about home than about the wounds he suffered: “I thought of home far away. . . . I wondered if my fate would ever be known to them. I had a horror of dying alone. . . . I was afraid that none of my regiment would ever find me, and that with the unknown dead who lay scattered around me I would be buried in one common ground. The thought was terrible. How I longed for day. Just that someone would see me die.”
- 8 To die alone was something every young soldier feared. Yet those who managed to survive battle, but were taken prisoner or wounded, might have preferred that fate to the one that awaited them. For if aspects of the fighting represented a shift to modern warfare, the treatment of prisoners and the sick and wounded was something directly out of the Dark Ages.
- 9 While anger and embarrassment at being captured may have helped these boys add drama to their accounts, their suffering was real. “Colonel Davis calls it the Black Hole of Calcutta,” John Delhaney said of Fort Henry, the prison he was taken to after being captured at Gettysburg. “Our settling down consists in spreading our blankets on the filthy floor, and although many of us are wounded

**muster:** gather together



severely enough to merit beds, but one or two are given even bunks, and these are glad enough to leave them to their former occupants—the vermin.”

- 10 Supplies of all kinds were lacking, and many boys report having to get their blankets and clothes from the bodies of dead men. Food, always a concern of the soldier, was in even shorter supply. Union soldiers voiced the same complaints about their prison conditions. One boy managed to scratch out a fast description of one of his meals: “Rations at last; one course meal cracker and a small bit of bacon: one ration. We are informed that these rations were issued in advance for the following twenty-four hours. Useless to protest; we had but one remaining right—the right to submit. ‘That’s the best we can do; we are short of rations for our own troops,’ said the major. Most of us devoured the ‘twenty-four hours rations in advance’ at one standing.”
- 11 These wretched conditions were made even more horrid by overcrowding. The worst Union prison camp was in Elmira New York, and contained ninety-six hundred prisoners inside a forty-acre enclosure. The Southern prison at Andersonville, Georgia, is considered the most **fiendish**. It was a sixteen-acre **stockade** camp designed to hold ten thousand prisoners. But by August of 1864, more than thirty-three thousand had been crammed within its walls without any shelter from the hot summer sun.
- 12 A Confederate boy visited the Andersonville prison and came away with these thoughts: “The prison struck me as being at best but a miserable makeshift. The day I saw them they were a sweltering mass of humanity, each unit of which was confined to a space of not more than twenty feet. This of itself—the crowding of thirty-two thousand human beings so thickly together—was sufficient to make the prison **unsanitary**. But that was not all. I saw whole **carcasses** of slaughtered animals being cut up and made ready for distribution. The refuse which fell into the creek, together with the filth that washed into it from the hillside during heavy rains, necessarily contaminated the water. . . . I venture to say that on the day I was at Andersonville fully a thousand were in the hospital, and that nearly as many more were sick in the stockade. . . . I don’t know exactly how many died that day, but in all probability a hundred at least; for according to the hospital records, the average daily death rate for the month of August, 1864, was fully that number.”
- 13 The conditions at Andersonville were so bad that it became a death camp. Of the forty-five thousand Union soldiers who were imprisoned there, over thirteen thousand would die of sickness, malnutrition, or exposure. After the war, the commandant of Andersonville, Henry Wirz, would be tried and executed for war crimes—the only such trial to result from the Civil War.
- 14 How did these boys manage to survive the ordeal of imprisonment? No doubt their strong, young bodies helped them endure the heat or cold. Many used

**fiendish:** hellish

**stockade:** military prison

**unsanitary:** unclean and unhealthy

**carcasses:** dead bodies



A nameless grave at the base of a tree at Antietam.

their imaginations and skills. After telling about the lack of food and water at his prison, Point Lookout in Maryland, one Southern boy noted: “The prisoners carried on all kinds of business. Some made finger rings and breast pins out of gutta purcha [a rubberlike substance made from tree sap], toothpicks and trinkets of different kinds of old bones. I myself was engaged in making crude jewelry, from the proceeds of which I was enabled to purchase many luxuries, such as corn meal, coffee, sugar and tobacco. We found ready sale for such stuff, principally among **sympathizers** on the outside.”

- 15 Many took a more direct approach to getting more food, as this Union boy’s diary entry makes clear: “Sept. 13th, 1863. Rats are found to be very good for food, and every night many are captured and slain. So pressing is the want of food that nearly all who can have gone into the rat business, either selling these horrid animals or killing them and eating them. There are numbers in the drains and under the houses and they are so tame that they hardly think it worth while to get our of our way when we meet them.”
- 16 No doubt most of a prisoner’s time was spent searching for food and clean water, or trying to make himself comfortable. Despite these struggles, many tell of evenings filled with the singing of popular songs or religious hymns. “Another source of recreation,” one boy mentions, “is a quiet **promenade** during the cool hours of the evening. Then you may see hundreds of **promenaders** passing up and down the prison enclosure in quiet, pleasant, but melancholy **converse**.”
- 17 Activity in prison was low-key and energy-saving. But John Delhaney did note one intriguing game that seemed to have captured the fancy of many of his

**sympathizers:**

supporters

**promenade:** walk

**promenaders:**

walkers

**converse:**

conversation



A view of the crowded Andersonville stockade in Georgia.

fellow prisoners: “The prisoners nearly every evening are engaged in a game they call ‘base-ball,’ which notwithstanding the heat they prosecute with persevering energy. I don’t understand the game, as there is a great deal of running and little apparent gain, but those who play it get very excited over it, and it appears to be fine exercise.”

- 18 While life in prison must have seemed like a living hell to those who were captured, the worst fate was for the wounded and sick. The weapons used in the Civil War had ten times the killing power of those used in the Revolutionary War. Flesh was ripped and eyes punctured by flying pieces of metal, cannon shells severed arms and legs with ease, and, because metal helmets were not yet worn, head injuries were very common. Unfortunately, the doctor’s ability to treat these wounds or simply to lessen pain was primitive at best.
- 19 The science of doctoring was still in its infancy when the Civil War started. Morphine and chloroform were used to ease pain, and when these ran short, whiskey and bourbon had to do. Iron pokers were heated until they were white-hot and then applied directly to wounds to stop the bleeding. And if a wound to an arm or leg seemed too severe or became infected, the usual course of action was to cut off the limb.
- 20 After one battle, Elisha Stockwell came upon this scene: “We moved on to the east side of town where they were fetching the wounded. They were laying them in rows with just room to walk between. They had tents for those that were the worst off, and where they were amputating arms and legs. There was a wash-out back of one tent that had a wagon load of arms and legs. The legs had the shoes and stockings on them.”



- <sup>21</sup> Even minor wounds might end up with what we might consider very drastic treatment. While imprisoned, John Delhaney happened to meet a Union army surgeon: “He is a very fine looking man and has his hand in a sling, for yesterday when operating upon a **gangrened** wound, the knife with which he was operating cut his finger slightly; and [fearing infection] he very sensibly had his own finger immediately amputated.”
- <sup>22</sup> Most soldiers looked upon the doctor’s work as useless **mutilation** heaped on top of injury, and the fact that large numbers of the injured would linger in agonizing pain for days only to die did not enhance the reputation of the medical profession. One boy, obviously very angry, wrote a blunt **condemnation** of what he was witnessing: “I believe the Doctors kill more than they cure. Doctors haint Got half Sence.”
- <sup>23</sup> Unless absolutely necessary, most soldiers would stay as far away from the doctors as possible and treat themselves as best they could. Teas made from the bark of slippery elm, willow, and dogwood trees were favored **remedies** for anything from a cold to infected wounds. Wounds were treated by daily cleaning and the removal of anything foreign.
- <sup>24</sup> “Today,” wrote a young soldier with several wounds to his leg and back, “Sheppard who is most kind in his attentions to my wounds extracts therefrom 4 maggots and cleanses the wounds thoroughly. They are doing very well now; I mean my wounds.” One week later he writes, “Sheppard extracts from my wound several pieces of my pantaloons that had been carried into my leg by the bullet and which worked themselves back to the surface today, taking twenty-two days to go a distance of about 2 inches.” All of this was done without any sort of painkiller or antiseptic. Surprisingly, this boy recovered from his wounds.
- <sup>25</sup> While bullets and shells accounted for tens of thousands of injuries, more Civil War soldiers were felled by sickness and disease. The **sanitary** conditions of the camps and prisons were deplorable; drinking water and food were often contaminated. In addition, this was the first time these men had lived in such large groups, which facilitated the



Some of the wounded at Marye’s Heights waiting to be transported to the hospital.

**gangrened:** infected and rotting

**mutilation:** destruction of body parts

**condemnation:** statement of disapproval

**remedies:** cures

**sanitary:** health-related





A busy Union field hospital at Savage Station, Virginia, 1862.

spread of fever. **Dysentery** and diarrhea were the most common diseases. But **malaria**, **pneumonia**, **bronchitis**, and **scurvy** were also common.

<sup>26</sup> Oddly, measles, a disease we consider relatively harmless, turned out to be a major problem for boys in the Civil War. Once the disease took hold, it could sweep through a camp in a matter of days. One gathering of ten thousand new recruits was hit by measles, and before the week was out, more than four thousand had **contracted** the disease. The disease was so common that it became standard procedure to withhold new troops from active duty until they were “put through the measles.”

<sup>27</sup> The treatment for all of these diseases was bed rest and plenty of liquids. Even so, one statistician estimates that more than half of all the deaths in the Civil War were caused by fevers! A boy, J. W. Love, may have summed up the situation perfectly in his letter home: “T. G. Freman is Ded and they is Several mor that is Dangerous with the fever. They hev been 11 Died with the fever in Co. A since we left hinston and 2 died that was wounded so you now See that these Big Battles is not as bad as the fever.”

Excerpts from *The Boys' War* by Jim Murphy. Text copyright © 1990 by Jim Murphy. Reprinted by permission of Clarion Books, an imprint of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

**Dysentery:** infection that causes diarrhea

**malaria:** fever-causing disease transmitted by mosquitos

**pneumonia:** lung infection

**bronchitis:** disease that causes coughing and trouble breathing

**scurvy:** disease that causes swollen gums caused by not having enough vitamin C

**contracted:** caught



•

**proclamations:** announcements

**choppy:** rough and uneven

**bombardment:** bombing

**blocade:** stop supplies and people from entering and leaving

**enlist:** sign up for the armed forces

**surpassed:** fulfilled beyond what is required

**defiant:** stubbornly challenging

**frolic:** play

**objected:** expressed disagreement

**halt:** stop

**wit:** sense of humor

**vast:** great

••

**squat:** short and wide

**Enlistment:** signing up or joining the armed forces

**issuing:** sending out

**insurrection:** uprising

**call to arms:** request to prepare for fighting

**profound:** deep

**institution:** organized system

**abolished:** officially ended

**fumed:** raged

**armory:** place where weapons are kept

**tedious:** painfully slow and dull

**tramp:** march

**afflicted:** troubled

**column:** organized group of soldiers

**dry:** matter-of-fact

**engaged in:** busy with

**amass:** gather together

**civilians:** non-soldiers

**cautiously:** carefully

**offensive:** attacking

**cavalry:** soldiers on horseback

**enlisted:** signed up for the armed forces

**dispute:** disagreement

**initial:** first

**weary:** tired

**poignant:** deeply moving

**reliable:** dependable

**calculated:** designed

**tactics:** battle plans

**favor:** prefer

**Plumes:** rising columns

**intestines:** guts

**dwel on:** think a lot about

**unified:** united

**recounts:** tells

**felled:** cut down

**Evidently:** clearly

**barricade:** barrier

**detonation:** explosion

**unaccustomed:** inexperienced

**romantic:** unrealistic

**clots:** lumps

**initiation:** introduction

**dreaded:** feared

**volley:** firing of many weapons at once

**pursuit:** chase

**rout:** retreat

**grape shot:** group of small iron balls fired from a cannon

**colors:** flag

**ammunition:** bullets

**trampled:** stomped on

**lessen:** decrease

**Straggling:** disorganized and falling behind

**eerie:** strange and frightening

**hasty:** rushed

**exhausted:** very tired

**efficient:** effective

**accounts:** reports

•• (continued)

**chaotic:** disorganized

**pockmarked:** dented with holes

**ceaseless:** nonstop

**mortar:** gun that fires explosive shells

**murky:** dark and cloudy

**haze:** fog

**stumbling:** walking unsteadily

**severed:** cut off

**vividly:** clearly

**appropriated:** taken over

**churned-up:** violently mixed-up

**comrades:** other soldiers in the same army

**regiment:** army group

**suitable:** appropriate

**casualties:** dead or injured victims

**preserved:** saved

**consigned:** given over

**corpses:** dead bodies

**bloated:** puffed up

**exposure to:** contact with

**aspects:** parts

**consists in:** is made up of

**severely:** extremely

**merit:** deserve

**former:** past

**occupants:** residents

**vermin:** small animals and insects

**lacking:** unavailable

**issued:** given out

**in advance for:** ahead of time

**protest:** express disapproval

**submit:** give in

**devoured:** quickly ate

**wretched:** miserable

**horrid:** horrible

**enclosure:** fenced area

**makeshift:** temporary solution

**sweltering:** uncomfortably hot

**humanity:** people

**confined:** limited

**sufficient:** enough

**distribution:** giving out

**refuse:** garbage

**contaminated:** polluted

**venture:** dare

**in all probability:** very likely

**malnutrition:** sickness due to not eating well

**commandant:** officer in charge

**executed:** legally killed

**ordeal:** painful experience

**endure:** survive

**trinkets:** small items with little value

**crude:** simple and rough

**proceeds:** profits

**enabled:** made able to

**principally:** mainly

**slain:** killed

**religious hymns:** religious songs

**recreation:** enjoyable activity

**melancholy:** sad

**intriguing:** interesting

**prosecute:** perform

**persevering:** determined

**apparent:** obvious

**punctured:** pierced

**primitive:** simple and uncivilized

**infancy:** beginning stages

**severe:** extreme

**fetching:** bringing

**amputating:** cutting off

**drastic:** extreme

**sensibly:** reasonably

**amputated:** cut off

**heaped:** piled

**linger:** remain

**agonizing:** almost unbearable

**enhance:** improve

**blunt:** direct

**extracts:** removes

**maggots:** fly larvae

**pantaloon:** pants

**antiseptic:** sanitizer

**accounted:** were responsible

**deplorable:** disgraceful

**facilitated:** made easier

**relatively:** in comparison

...

**lax:** not strict

**statistician:** person who collects and calculates information having to do with numbers

**eloquent:** expressive

**hailed:** welcomed

**enlistment quotas:** required numbers of people joining the army

**zeal:** enthusiasm

**broiling:** extremely hot

**rations:** fixed amounts of food

**maneuvering:** moving around

**demoralized:** discouraged

**allay:** calm or lessen

**haversacks:** backpacks

**rods:** units measuring 5 1/2 yards

**saturated:** soaked

**siege:** attack that surrounds a city

**detachment:** group of soldiers

**woebegone:** miserable

**muster:** gather together

**fiendish:** hellish

**stockade:** military prison

**unsanitary:** unclean and unhealthy

**carcasses:** dead bodies

**sympathizers:** supporters

**promenade:** walk

**promenaders:** walkers

**converse:** conversation

**gangrened:** infected and rotting

**mutilation:** destruction of body parts

**condemnation:** statement of disapproval

**remedies:** cures

**sanitary:** health-related

**Dysentery:** infection that causes diarrhea

**malaria:** fever-causing disease transmitted by mosquitos

**pneumonia:** lung infection

**bronchitis:** disease that causes coughing and trouble breathing

**scurvy:** disease that causes swollen gums caused by not having enough vitamin C

**contracted:** caught



Use the Vocab App to play mini games related to the words in this lesson.



## Lesson 1—What Makes a Civil War?

You will read a new text, *The Boys' War* by Jim Murphy, to understand how people in this country rethought our founding documents and what is meant by “All men are created equal.”

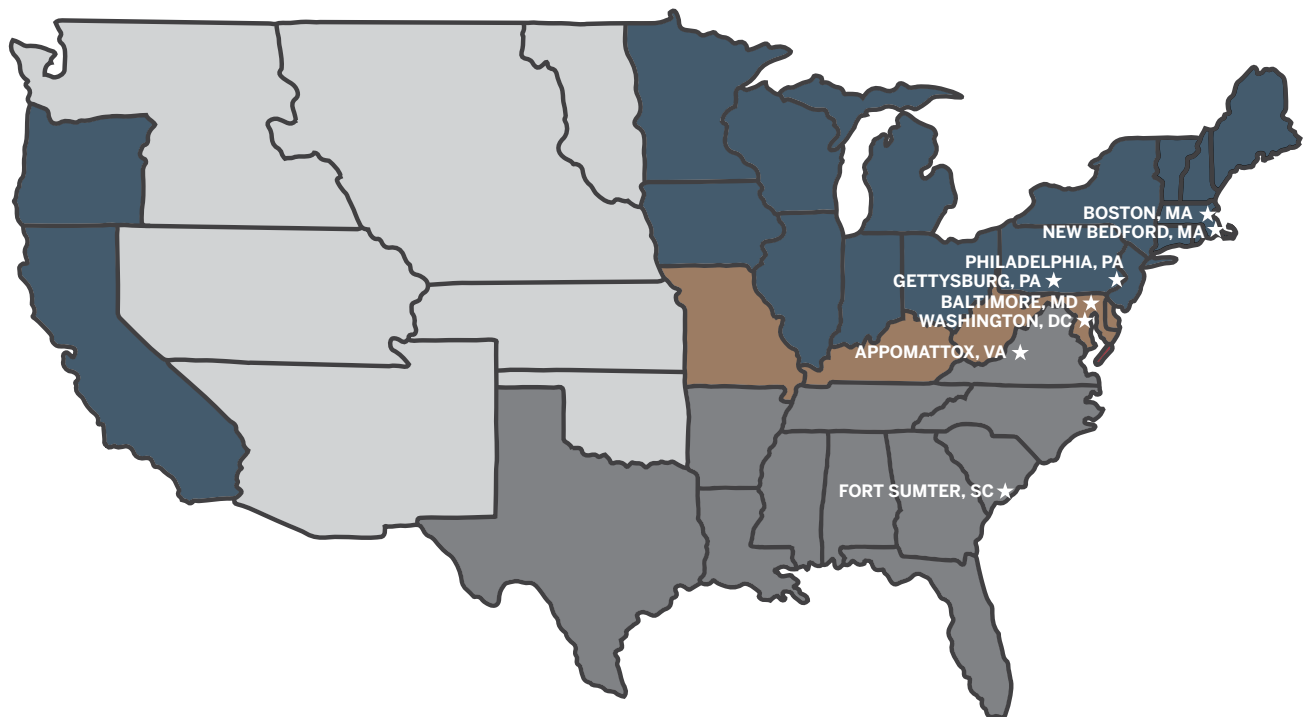
**Map A:**



1. Point to each location on Map A as your teacher asks the following questions:
  - Why was Fort Sumter important?
  - Why was the battle at Gettysburg important?
  - Washington, DC?
2. Follow along in the text as your teacher reads aloud paragraphs 1–12 from “The War Begins” on pages 180–182.

**Discussion Question 1:**

Is this statement true or false? In the American Civil War, the fighting forces of the South were called the Confederate Army, and the forces of the North were called the Union Army.

**Map B:**

- The states in dark blue, light brown, or dark gray were part of the United States before 1861.
  - The areas outlined in light gray were “territories”—they were part of the USA, but not yet states.
  - The Civil War began when the states in dark gray (Confederacy) decided to break off and form their own country.
  - The dark blue states that wanted to be part of the USA were called the “Union.”
  - The states in light brown allowed the practice of slavery and were also part of the Union.
3. Follow along in the text as your teacher reads aloud paragraphs 1–3 from Chapter 1, “So I Became a Soldier” on page 182.

## Lesson 1—What Makes a Civil War? (continued)

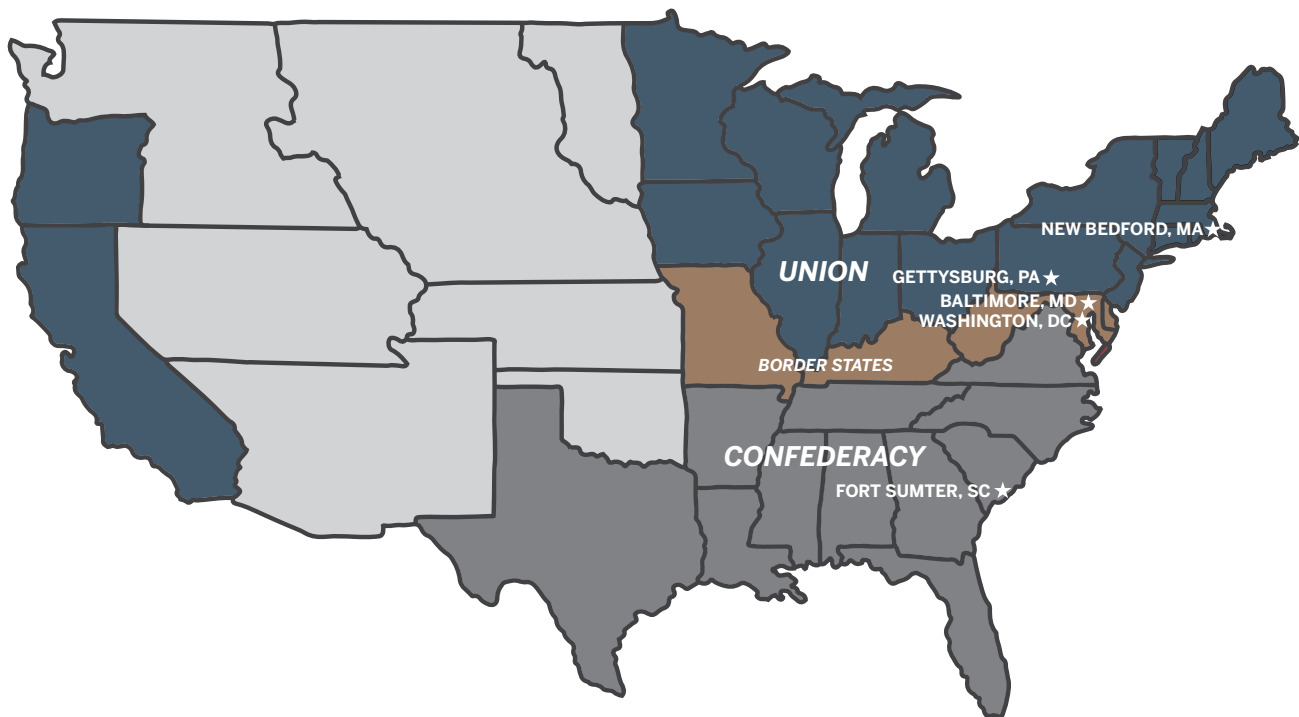
### Discussion Question 2:

“The Rebs” was the name for which army, the Union or the Confederate army?

### Discussion Question 3:

Is this statement true or false? The Southern states agreed that the federal government should make a final decision about the slavery issue for the whole country.

### Map C:





1. Read Chapter 3, “What a Foolish Boy,” paragraphs 24–34, from *The Boys’ War* on pages 190–192.
2. With a partner, decide if each of the following statements is true or false:
  - Each side would hold funerals for their dead.
  - Soldiers would try to rest for the next day’s fighting.
  - Commanders would tell soldiers what they did right or wrong.
  - Some soldiers would search in the dark for the wounded.



Go to page 76 in your Writing Journal to answer questions 1 and 2.

3. Discuss your responses in the class discussion.



Go to page 76 in your Writing Journal and answer questions 3 and 4.

Review Chapter 3, “What a Foolish Boy,” of *The Boys’ War* on pages 187–192.

Think about the title of this chapter, “What a Foolish Boy.” Why do you think it might be titled this?



On page 77 of your Writing Journal, explain your response to this question.

## Lesson 2—What Does a Civil War Make?

### On the Battlefield

Review paragraph 1 of Chapter 8, “Prison Bars and the Surgeon’s Saw” on page 192.



Go to page 78 of the Writing Journal to complete Activities 1 and 2.

### In the Prison Camps

Review paragraphs 8–17 of Chapter 8, “Prison Bars and the Surgeon’s Saw” on pages 194–197.



Go to pages 78–79 of the Writing Journal to complete Activities 3–5.

### In War Hospitals

Review paragraphs 18–27 of Chapter 8, “Prison Bars and Surgeon’s Saw” on pages 197–199.



Go to page 79 of the Writing Journal to complete Activities 6 and 7.

Follow along as your teacher reads the excerpt below taken from Chapter 8, “Prison Bars and the Surgeon’s Saw” in *The Boys’ War*.

“To die alone was something every young soldier feared. Yet those who managed to survive battle, but were taken prisoner or wounded, might have preferred that fate to the one that awaited them.” (8)

Participate in a class discussion to answer the following questions.

1. Do you agree or disagree with the statement?
2. Use two pieces of textual evidence from chapter 8 to explain your answer.

Review Chapter 8 “Prison Bars and the Surgeon’s Saw,” of *The Boys’ War* on pages 192–199.

1. When things went wrong for the boy soldiers, who would they have wanted to or tried to turn to for help? Make a list.



**Go to page 80 of your Writing Journal and complete Activity 1 to make a list.**

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2. Choose three of the people or groups you listed. Do you think this person or group would be helpful to the boys in any way?



**Go to page 81 in your Writing Journal and complete Activity 2 to record your responses in the chart.**

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3. Now that you have read about the boys’ experiences, participate in a group discussion about the government’s role in helping the boys. Do you think the government was effective in helping the boys when they needed help? Why or why not? Use evidence from the text to explain your thinking.



## Overview

Now that you've read accounts from Douglass, Jacobs, and the boys who fought in the Civil War, you are in a better position to appreciate the nearly impossible task that Lincoln faced on the battlefield at Gettysburg. His speech had to address the vast range of opinions, interests, and experiences of all Americans in 1863, and somehow bring them together. And he had to do it in the very place where thousands of them had died just four months earlier.

## Suggested Reading

### More About Frederick Douglass

Russell Freedman writes about the unexpected relationship that formed between Abraham Lincoln and Frederick Douglass in his book *Abraham Lincoln and Frederick Douglass: The Story Behind an American Friendship* (2012).

Image credit: © Jasper Johns/Licensed by VAGA, New York, NY; Three Flags, 1958 (encaustic on canvas), Johns, Jasper (b.1930)/Whitney Museum of American Art, New York, USA/ Bridgeman Images; (Gettysburg L2 hero).



# Declaration of Independence & the Gettysburg Address

# Declaration of Independence

IN CONGRESS, July 4, 1776

The unanimous Declaration of the thirteen united States of America.

- <sup>1</sup> WHEN in the Course of human events it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal **station** to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which **impel** them to the separation.
- <sup>2</sup> We hold these truths to be self-evident, that all men are created equal, that they are **endowed** by their Creator with certain **unalienable** Rights, that among these are Life, Liberty and the pursuit of Happiness. — That to secure these rights, Governments are instituted among Men, **deriving** their just powers from the consent of the governed, — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to **abolish** it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and **transient** causes; and accordingly all experience hath shewn that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by **abolishing** the forms to which they are accustomed. But when a long train of abuses and **usurpations**, pursuing invariably the same Object **evinces** a design to reduce them under absolute **Despotism**, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security. — Such has been the patient **sufferance** of these Colonies; and such is now the necessity which **constrains** them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute **Tyranny** over these States. To prove this, let Facts be submitted to a **candid** world.
- <sup>3</sup> He has refused his **Assent** to Laws, the most wholesome and necessary for the public good.
- <sup>4</sup> He has forbidden his Governors to pass Laws of immediate and pressing

**station:** position

**impel:** drive

**endowed:** provided

**unalienable:**

impossible to sell,  
take or give away

**deriving:** drawing

**abolish:** do away  
with

**transient:**  
temporary

**abolishing:** doing  
away with

**usurpations:** acts  
of wrongfully taking  
over

**evinces:** shows

**Despotism:** unjust  
rule

**sufferance:**  
endurance

**constrains:** forces

**Tyranny:** a  
harsh and unjust  
government

**candid:** fair and  
without bias

**Assent:** agreement

importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

- 5 He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only.
- 6 He has called together legislative bodies at places unusual, uncomfortable, and distant from the **depository** of their public Records, for the sole purpose of **fatiguing** them into **compliance** with his measures.
- 7 He has **dissolved** Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people.
- 8 He has refused for a long time, after such **dissolutions**, to cause others to be elected; whereby the Legislative powers, incapable of **Annihilation**, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within.
- 9 He has endeavoured to prevent the population of these States; for that purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage their migrations hither, and raising the conditions of new **Appropriations** of Lands.
- 10 He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary powers.
- 11 He has made Judges dependent on his Will alone, for the **tenure** of their offices, and the amount and payment of their salaries.
- 12 He has erected a multitude of New Offices, and sent hither swarms of Officers to harass our people, and eat out their substance. He has kept among us, in times of peace, Standing Armies without the Consent of our legislatures.
- 13 He has affected to render the Military independent of and superior to the Civil power.
- 14 He has combined with others to subject us to a **jurisdiction** foreign to our **constitution**, and unacknowledged by our laws; giving his Assent to their Acts of **pretended** Legislation:
- 15 For **quartering** large bodies of armed troops among us:
- 18 For protecting them, by a **mock** Trial, from punishment for any Murders which they should commit on the Inhabitants of these States:
- 19 For cutting off our Trade with all parts of the world:
- 20 For imposing Taxes on us without our Consent:
- 21 For **depriving** us in many cases, of the benefits of Trial by Jury:
- 22 For transporting us beyond Seas to be tried for pretended offences:

**depository:**  
storage place

**fatiguing:** tiring

**compliance:** going along

**dissolved:** broken up

**dissolutions:**  
breaking up of groups

**Annihilation:**  
destruction

**Appropriations:**  
takeovers

**tenure:** holding

**jurisdiction:** legal power

**constitution:**  
nature or existing order

**pretended:** false

**quartering:**  
housing

**mock:** fake

**depriving:** taking away from

**Charters:**

documents laying out the people's powers and rights

**altering:** changing

**abdicated:**  
abandoned

**plundered:** robbed

**ravaged:** destroyed

**Mercenaries:**  
soldiers for hire

**desolation:**  
destruction

**perfidy:** betrayal

**barbarous:** cruel

**Brethren:** brothers

**insurrections:**  
rebellions

**Petitioned:**  
formally requested

**unwarrantable:**  
wrongful and unreasonable

**emigration:** act of leaving one's home country to live in another

**magnanimity:**  
generosity

**conjured:** begged

**kindred:** families

**disavow:** reject

**consanguinity:**  
shared blood relationship

**acquiesce:** accept reluctantly

**denounces:**  
criticizes

**rectitude:**  
correctness

- <sup>23</sup> For abolishing the free System of English Laws in a neighbouring Province, establishing therein an Arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies:
- <sup>24</sup> For taking away our **Charters**, abolishing our most valuable Laws and **altering** fundamentally the Forms of our Governments:
- <sup>25</sup> For suspending our own Legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever.
- <sup>26</sup> He has **abdicated** Government here, by declaring us out of his Protection and waging War against us.
- <sup>27</sup> He has **plundered** our seas, **ravaged** our Coasts, burnt our towns, and destroyed the lives of our people.
- <sup>28</sup> He is at this time transporting large Armies of foreign **Mercenaries** to compleat the works of death, **desolation** and tyranny, already begun with circumstances of Cruelty & **perfidy** scarcely paralleled in the most **barbarous** ages, and totally unworthy the Head of a civilized nation.
- <sup>29</sup> He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the executioners of their friends and **Brethren**, or to fall themselves by their Hands.
- <sup>30</sup> He has excited domestic **insurrections** amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare, is an undistinguished destruction of all ages, sexes and conditions.
- <sup>31</sup> In every stage of these Oppressions We have **Petitioned** for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free people.
- <sup>32</sup> Nor have We been wanting in attentions to our British brethren. We have warned them from time to time of attempts by their legislature to extend an **unwarrantable** jurisdiction over us. We have reminded them of the circumstances of our **emigration** and settlement here. We have appealed to their native justice and **magnanimity**, and we have **conjured** them by the ties of our common **kindred** to **disavow** these usurpations, which would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of **consanguinity**. We must, therefore, **acquiesce** in the necessity, which **denounces** our Separation, and hold them, as we hold the rest of mankind, Enemies in War, in Peace Friends.
- <sup>33</sup> WE, THEREFORE, the Representatives of the UNITED STATES OF AMERICA, in General Congress, Assembled, appealing to the Supreme Judge of the world for the **rectitude** of our intentions, do, in the Name, and by Authority of the



good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of Right ought to be FREE AND INDEPENDENT STATES; that they are **Absolved** from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as Free and Independent States, they have full Power to **levy** War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do. — And for the support of this Declaration, with a firm reliance on the protection of divine **Providence**, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.

34 **New Hampshire**

35 Josiah Bartlett, William Whipple,  
Matthew Thornton

36 **Massachusetts**

37 John Hancock, Samuel Adams, John  
Adams, Robert Treat Paine,  
Elbridge Gerry

38 **Rhode Island**

39 Stephen Hopkins, William Ellery

40 **Connecticut**

41 Roger Sherman, Samuel  
Huntington, William Williams,  
Oliver Wolcott

42 **New York**

43 William Floyd, Philip Livingston,  
Francis Lewis, Lewis Morris

44 **New Jersey**

45 Richard Stockton, John  
Witherspoon, Francis Hopkinson,  
John Hart, Abraham Clark

46 **Pennsylvania**

47 Robert Morris, Benjamin Rush,  
Benjamin Franklin, John Morton,  
George Clymer, James Smith,  
George Taylor, James Wilson,  
George Ross

48 **Delaware**

49 Caesar Rodney, George Read,  
Thomas McKean

50 **Maryland**

51 Samuel Chase, William Paca,  
Thomas Stone, Charles Carroll of  
Carrollton

52 **Virginia**

53 George Wythe, Richard Henry  
Lee, Thomas Jefferson, Benjamin  
Harrison, Thomas Nelson, Jr.,  
Francis Lightfoot Lee, Carter  
Braxton

54 **North Carolina**

55 William Hooper, Joseph Hewes,  
John Penn

56 **South Carolina**

57 Edward Rutledge, Thomas  
Heyward, Jr., Thomas Lynch, Jr.,  
Arthur Middleton

58 **Georgia**

59 Button Gwinnett, Lyman Hall,  
George Walton

**Absolved:** freed  
from

**levy:** undertake

**Providence:**  
protection

•

**dissolve:** break down

**design:** plan

**migrations:** movements of people

**constrained:** forced

**appealed:** pleaded

••

**alter:** change

**dictate:** command

**invariably:** constantly

**Object:** purpose

**absolute:** complete

**submitted:** presented for judgment

**suspended:** indefinitely stopped

**neglected:** failed due to a lack of care

**accommodation:** act of fulfilling a need

**inestimable:** too precious to measure

**formidable:** threatening

**tyrants:** cruel and unjust rulers

**convulsions:** violent disturbance

**endeavoured:** tried

**obstructing:** blocking

**erected:** built

**multitude:** large number

**hither:** to here

**harass:** aggressively and repeatedly upset

**substance:** core

**affected:** attempted

**fundamentally:** in a basic way

**invested:** provided

**legislate:** make laws

**paralleled:** matched

**Arms:** guns

**domestic:** within the country

**undistinguished:** general or not choosy

**Oppressions:** examples of unjust treatment

**correspondence:** communication

**appealing:** pleading

**intentions:** purposes

**solemnly:** seriously

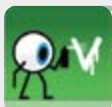
**conclude:** decide

**Alliances:** partnerships

**Commerce:** trade

**reliance:** dependency

...

**station:** position**impel:** drive**endowed:** provided**unalienable:** impossible to sell, take or give away**deriving:** drawing**abolish:** do away with**transient:** temporary**abolishing:** doing away with**usurpations:** acts of wrongfully taking over**evinces:** shows**Despotism:** unjust rule**sufferance:** endurance**constrains:** forces**Tyranny:** a harsh and unjust government**candid:** fair and without bias**Assent:** agreement**depository:** storage place**fatiguing:** tiring**compliance:** going along**dissolved:** broken up**dissolutions:** breaking up of groups**Annihilation:** destruction**Appropriations:** takeovers**tenure:** holding**jurisdiction:** legal power**constitution:** nature or existing order**pretended:** false**quartering:** housing**mock:** fake**depriving:** taking away from**Charters:** documents laying out the people's powers and rights**altering:** changing**abdicated:** abandoned**plundered:** robbed**ravaged:** destroyed**Mercenaries:** soldiers for hire**desolation:** destruction**perfidy:** betrayal**barbarous:** cruel**Brethren:** brothers**insurrections:** rebellions**Petitioned:** formally requested**unwarrantable:** wrongful and unreasonable**emigration:** act of leaving one's home country to live in another**magnanimity:** generosity**conjured:** begged**kindred:** families**disavow:** reject**consanguinity:** shared blood relationship**acquiesce:** accept reluctantly**denounces:** criticizes**rectitude:** correctness**Absolved:** freed from**levy:** undertake**Providence:** protection

Use the Vocab App to play mini games related to the words in this lesson.

# Gettysburg Address

by Abraham Lincoln

- <sup>1</sup> Four **score** and seven years ago, our fathers brought forth on this continent a new nation, **conceived** in liberty, and dedicated to the proposition that all men are created equal.
- <sup>2</sup> Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long **endure**. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.
- <sup>3</sup> But, in a larger sense, we cannot dedicate—we cannot **consecrate**—we cannot **hallow** this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

**score:** a group of  
twenty

**conceived:** created

**endure:** last

**consecrate:** make  
sacred

**hallow:** honor as  
holy

**in vain:** for no  
reason

# Gettysburg Address

(Nicolay copy)

by Abraham Lincoln

- <sup>1</sup> Four score and seven years ago our fathers brought forth, upon this continent, a new nation, conceived in liberty, and dedicated to the proposition that “all men are created equal.”
  - <sup>2</sup> Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and so dedicated, can long endure. We are met on a great battle field of that war. We come to dedicate a portion of it, as a final resting place for those who died here, that the nation might live. This we may, in all propriety do.
  - <sup>3</sup> But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow, this ground. The brave men, living and dead, who struggled here, have hallowed it, far above our poor power to add or detract. The world will little note, nor long remember what we say here; while it can never forget what they did here.
  - <sup>4</sup> It is rather for us, the living, we here be dedicated to the great task remaining before us—that, from these honored dead we take increased devotion to that cause for which they here, gave the last full measure of devotion—that we here highly resolve these dead shall not have died in vain; that the nation, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.
-

•

**forth:** forward

**continent:** large area of land  
that is made up of countries

**liberty:** freedom

**engaged:** involved

**civil war:** war between citizens  
of the same country

**portion:** part

**note:** notice

**nobly:** honorably

••

**proposition:** statement

**detract:** take away

**thus:** so

**advanced:** moved forward

**devotion:** loyalty

**resolve:** firmly decide

**perish:** disappear

•••

**score:** a group of twenty

**conceived:** created

**endure:** last

**consecrate:** make sacred

**hallow:** honor as holy

**in vain:** for no reason



Use the Vocab App to play  
mini games related to the  
words in this lesson.



Excerpt From

# *A Confederate Girl's Diary*

*by Sarah Morgan Dawson*

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*This text is from the diary of a girl who lived in Louisiana during the Civil War and whose family fought for the Confederacy. In the excerpt, she recalls a time that the Union army invaded nearby forts, and describes how the locals responded by destroying valuables such as cotton and alcohol.*

# Excerpt From A Confederate Girl's Diary

by Sarah Morgan Dawson

## Paragraphs 39–41 (April 26, 1862)

- 39 There is no word in the English language that can express the state in which we are, and have been, these last three days. Day before yesterday, news came early in the morning of three of the enemy's boats passing the Forts, and then the excitement began. It increased rapidly on hearing of the sinking of eight of our gunboats in the engagement, the capture of the Forts, and last night, of the burning of the wharves and cotton in the city while the Yankees were taking possession. To-day, the excitement has reached the point of **delirium**. I believe I am one of the most self-possessed in my small circle; and yet I feel such a craving for news of Miriam, and mother, and Jimmy, who are in the city, that I suppose I am as wild as the rest. It is nonsense to tell me I am cool, with all these patriotic and enthusiastic sentiments. Nothing can be positively **ascertained**, save that our gunboats are sunk, and theirs are coming up to the city. Everything else has been **contradicted** until we really do not know whether the city has been taken or not. We only know we had best be prepared for anything. So day before yesterday, Lilly and I sewed up our jewelry, which may be of use if we have to fly. I vow I will not move one step, unless carried away. Come what will, here I remain.
- 40 We went this morning to see the cotton burning—a sight never before witnessed, and probably never again to be seen. Wagons, drays,—everything that can be driven or rolled,—were loaded with the bales and taken a few squares back to burn on the **commons**. Negroes were running around, cutting them open, piling them up, and setting them afire. All were as busy as though their salvation depended on disappointing the Yankees. Later, Charlie sent for us to come to the river and see him fire a flatboat loaded with the precious material for which the Yankees are risking their bodies and souls. Up and down the **levee**, as far as we could see, negroes were rolling it down to the

**delirium:** wild and irrational state

**ascertained:** found out

**contradicted:** disagreed with

**commons:** public grounds

**levee:** wall that holds back water



brink of the river where they would set them afire and push the bales in to float burning down the tide. Each sent up its wreath of smoke and looked like a tiny steamer puffing away. Only I doubt that from the source to the mouth of the river there are as many boats afloat on the Mississippi. The flatboat was piled with as many bales as it could hold without sinking. Most of them were cut open, while negroes **staved** in the heads of barrels of alcohol, whiskey, etc., and dashed bucketsful over the cotton. Others built up little chimneys of pine every few feet, lined with pine knots and loose cotton, to burn more quickly. There, piled the length of the whole levee, or burning in the river, lay the work of thousands of negroes for more than a year past. It had come from every side. Men stood by who owned the cotton that was burning or waiting to burn. They either helped, or looked on cheerfully. Charlie owned but sixteen bales—a matter of some fifteen hundred dollars; but he was the head man of the whole affair, and burned his own, as well as the property of others. A single barrel of whiskey that was thrown on the cotton, cost the man who gave it one hundred and twenty-five dollars. (It shows what a nation in earnest is capable of doing.) Only two men got on the flatboat with Charlie when it was ready. It was towed to the middle of the river, set afire in every place, and then they jumped into a little skiff fastened in front, and rowed to land. The cotton floated down the Mississippi one sheet of living flame, even in the sunlight. It would have been grand at night. But then we will have fun watching it this evening anyway; for they cannot get through to-day, though no time is to be lost. Hundreds of bales remained untouched. An incredible amount of property has been destroyed to-day; but no one begrudges it. Every **grog-shop** has been emptied, and gutters and pavements are floating with liquors of all kinds. So that if the Yankees are fond of strong drink, they will fare ill.

<sup>41</sup> Yesterday, Mr. Hutchinson and a Dr. Moffat called to ask for me, with a message about Jimmy. I was absent, but they saw Lilly. Jimmy, they said, was safe. Though sick in bed, he had sprung up and had rushed to the wharf at the first tap of the alarm bell in New Orleans. But as nothing could be done, he would probably be with us to-day, bringing mother and Miriam. I have neither heard nor seen more. The McRae, they said, went to the bottom with the others. They did not know whether any one aboard had escaped. God be praised that Jimmy was not on her then! The new boat to which he was appointed is not yet finished. So he is saved! I am distressed about Captain Huger, and could not refrain from crying, he was so good to Jimmy. But I remembered Miss Cammack might think it rather tender and obtrusive, so I dried my eyes and began to hope he had escaped. Oh! how glad I should be to know he has suffered no harm. Mr. Hutchinson was on his way above, going to join others where the final battle is to be fought on the Mississippi. He had not even time to sit down; so I was doubly grateful to him for his kindness. I wish I could have thanked him for being so considerate of me in my distress now. In her

**staved in:** bashed in  
**grog-shop:** bar

agitation, Lilly gave him a letter I had been writing to George when I was called away; and begged him to address it and mail it at Vicksburg, or somewhere; for no mail will leave here for Norfolk for a long while to come. The odd part is, that he does not know George. But he said he would gladly take charge of it and remember the address, which Lilly told him was Richmond. Well! if the Yankees get it they will take it for an insane scrawl. I wanted to calm his anxiety about us, though I was so wildly excited that I could only say, "Don't mind us! We are safe. But fight, George! Fight for us!" The repetition was ludicrous. I meant so much, too! I only wanted him to understand he could best defend us there. Ah! Mr. Yankee! if you had but your brothers in this world, and their lives hanging by a thread, you too might write wild letters! And if you want to know what an excited girl can do, just call and let me show you the use of a small seven-shooter and a large carving-knife which vibrate between my belt and my pocket, always ready for emergencies.

Dawson, Sarah Morgan, 1842-1909, author. *A Confederate Girl's Diary*. Boston; New York: Houghton Mifflin Company, 1913.



•

**rapidly:** quickly**patriotic:** feeling love for one's country**vow:** promise and declare**brink:** edge**considerate:** thoughtful

••

**engagement:** battle**self-possessed:** calm and emotionally controlled**craving:** hungry desire**sentiments:** feelings**fly:** flee**drays:** carts**bales:** large bundles**salvation:** escape from destruction**flatboat:** rectangular flat-bottomed boat**wreath:** circular or ring-like shape**in earnest:** with serious purpose**skiff:** small flat-bottomed boat**begrudges:** feels ill-will and resentment toward**fare ill:** do badly**wharf:** place where ships dock**appointed:** assigned**distressed:** upset**refrain:** hold back**tender:** weak or delicate**obtrusive:** annoyingly noticeable**agitation:** disturbance**scrawl:** scribbled writing**ludicrous:** ridiculous

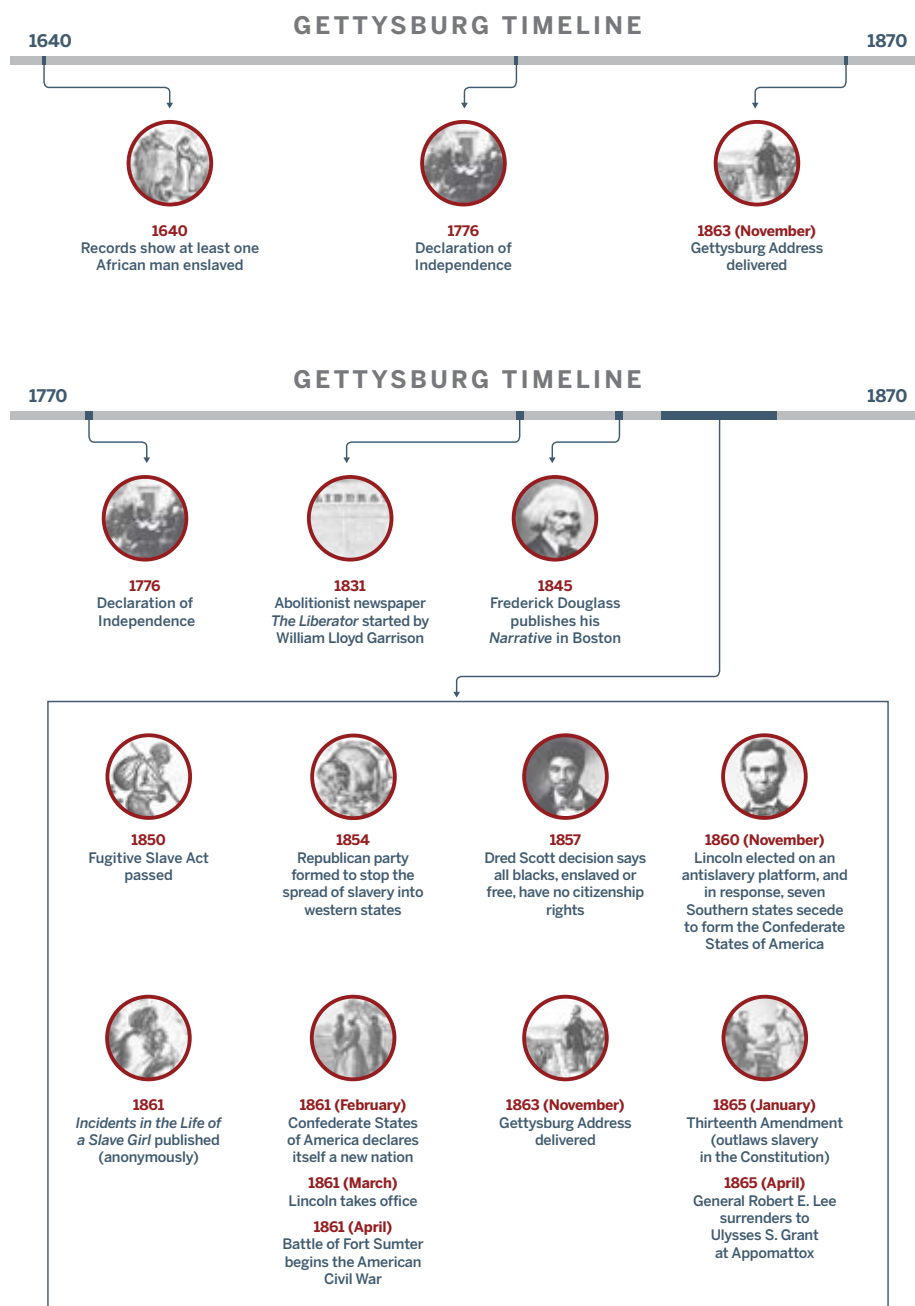
•••

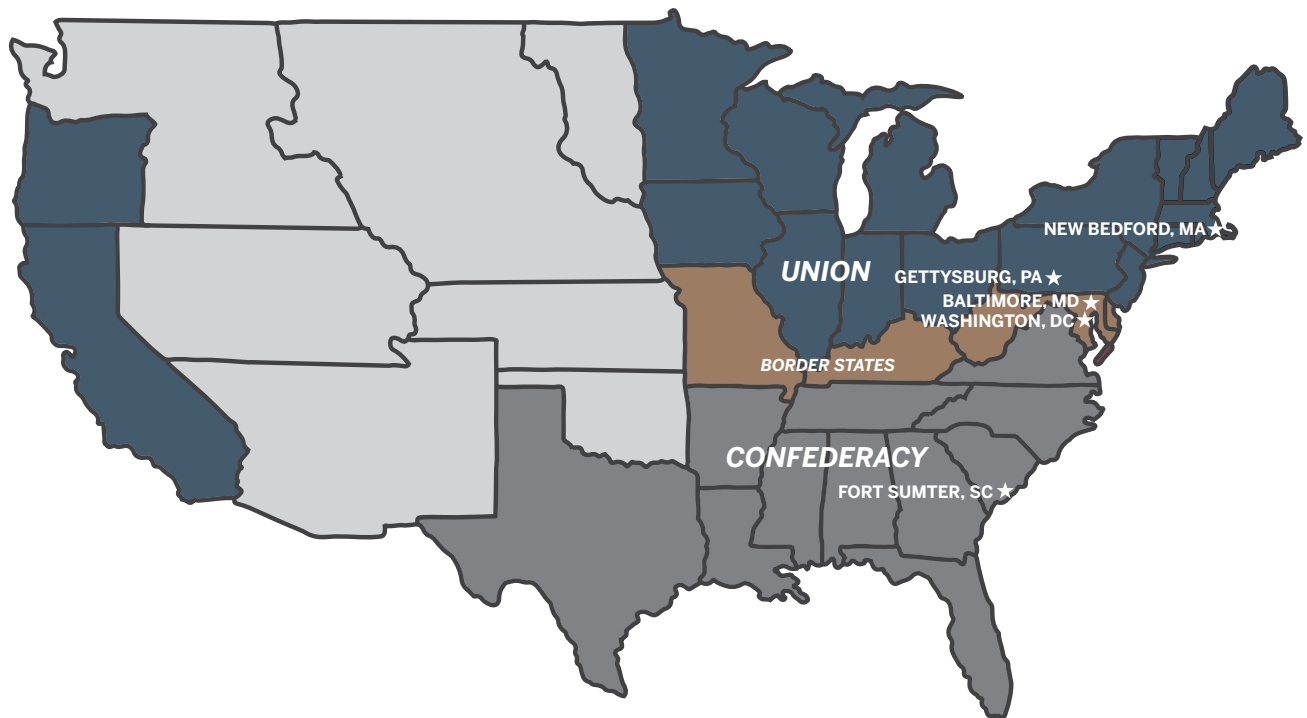
**delirium:** wild and irrational state**ascertained:** found out**contradicted:** disagreed with**commons:** public grounds**levee:** wall that holds back water**staved in:** bashed in**grog-shop:** bar

Use the Vocab App to play mini games related to the words in this lesson.

## Lesson 1—A New Nation

The Gettysburg Address was written by President Lincoln. It is considered almost as important as the Declaration of Independence. The address is considered a “prose poem” because of the layers of meaning Lincoln wove into every line.





Read the first sentence of the Gettysburg Address below.

“Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.”

1. Paraphrase the segments of the first sentence of Lincoln’s speech.



Go to page 84 in your Writing Journal and complete the first column of the chart to paraphrase this sentence.

## Lesson 1—A New Nation (continued)

2. Share your paraphrase with your partner and copy your partner's exact paraphrase into the third column of the chart.
3. For each part of the paraphrase, decide which version is closest to the intended meaning, and why. Write what you think in the last column of the chart.



**Complete Activities 2 and 3 on page 84 of your Writing Journal to complete the last two columns of the chart.**

1. Follow along as your teacher reads aloud the first two paragraphs of the Declaration of Independence on page 212.
2. Highlight words in the paragraphs that help explain why the writers were forming a *new* nation.
3. Follow along as your teacher reads aloud the first two paragraphs of the Gettysburg Address on page 218.
4. Highlight words that explain what Lincoln says was *new* and special about America 87 years ago.

1. Review paragraphs 1 and 2 of the Gettysburg Address and paragraphs 1 and 2 of the Declaration of Independence on pages 212 and 218.
2. Poll: What do you think Lincoln meant by "All men are created equal"? (Choose all that apply.) Share your thoughts in the class discussion.
  - Everyone is just as smart as everyone else and can be just as successful.
  - Everyone should get the same amount of money as everyone else.
  - Everyone should be expected to work as hard as everyone else.
  - Governments are only fair if they govern with the consent of all the people over whom they govern.
  - Everyone is made by God with certain rights that no one else can take away, including life, liberty, and the pursuit of happiness.
  - Everyone has the right to abolish their government if it becomes destructive of their rights to life, liberty, and the pursuit of happiness.

## Lesson 2—Dedicate

Read the excerpt from Lincoln's speech below.

“Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war.”

Your teacher will assign you to complete Chart 1 or Chart 2 with your partner.

1. Paraphrase each segment of this speech in the chart assigned to you by your teacher.



Go to page 85 in your Writing Journal to complete the first column of the chart you have been assigned to work in.

2. Share your paraphrase with your partner, and copy your partner's exact paraphrase into the third column of the chart.
3. For each part of the paraphrase, decide which version is closest to the intended meaning, and why. Write what you think in the last column of the chart.



Go to page 85 in your Writing Journal to complete the last two columns of the chart as assigned by your teacher.

What are the different meanings of the word “dedicate” in the second paragraph of the Gettysburg Address?



Complete questions 1 and 2 on page 86 of your Writing Journal.

## Lesson 2—Dedicate (continued)

Your teacher will assign you to one of the following groups. Your group will investigate an assigned person(s) and determine what that person(s) was dedicated to.

Group  
1

Douglass group, excerpt from Chapter 6 in *Narrative of the Life of Frederick Douglass, an American Slave* by Frederick Douglass, page 51

Group  
2

Jacobs group, excerpt from Chapter 1 in *Incidents in the Life of a Slave Girl* by Harriet Ann Jacobs, paragraphs 4–7, page 162

Group  
3

*The Boys' War* group A, excerpt from Chapter 1 in *Selections from The Boys' War* by Jim Murphy, paragraphs 7–13, pages 183–184

Group  
4

*The Boys' War* group B, excerpt from Chapter 3 in *Selections from The Boys' War* by Jim Murphy, paragraphs 24–32, pages 190–192

Group  
5

*A Confederate Girl's Diary* group, excerpt from Chapter 1 in *A Confederate Girl's Diary* by Sarah Morgan Dawson, paragraphs 39–41, pages 222–223

1. Review the passage related to your group assignment.
2. Then answer the questions related to your group's investigation.



Go to pages 86–95 of your Writing Journal to answer the questions assigned to your group.



Lincoln purposefully uses the term “we” in the beginning of the Gettysburg Address.

Think of one thing that Lincoln claims that “we” have in common. Would you agree or disagree with him based on what you have read today?



**Go to page 96 of your Writing Journal to write an explanation using text evidence.**

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## Lesson 3—How a President Revises

1. Why did Lincoln make the following changes to the Nicolay version to create the Bliss version? Share your thoughts in the class discussion.
2. Review the Nicolay version in paragraphs 1–4 on page 219 and the Bliss version in paragraphs 1–3 on page 218. What effect do the following changes have on the meaning or impact of his words?

Lincoln changed:

- “upon” to “on” (1)
- “This we may, in all propriety do” to “It is altogether fitting and proper that we should do this” (2)
- “For those who died here” to “those who here gave their lives” (2)
- “dedicate a portion of it” to “dedicate a portion of that field” (2)
- “that the nation might live” to “that that nation might live” (2)

1. Follow along with the audio for paragraph 3 of the Gettysburg Address on page 218.
2. What do you think Lincoln is asking his audience to do?



Go to page 97 of your Writing Journal and answer question 1.

3. Watch the video of the Gettysburg Address and think about the impact of the speech.



Review each of the following images and quotes from the video.

- What point is Gault trying to make with each image?
- Do you agree with his interpretation?

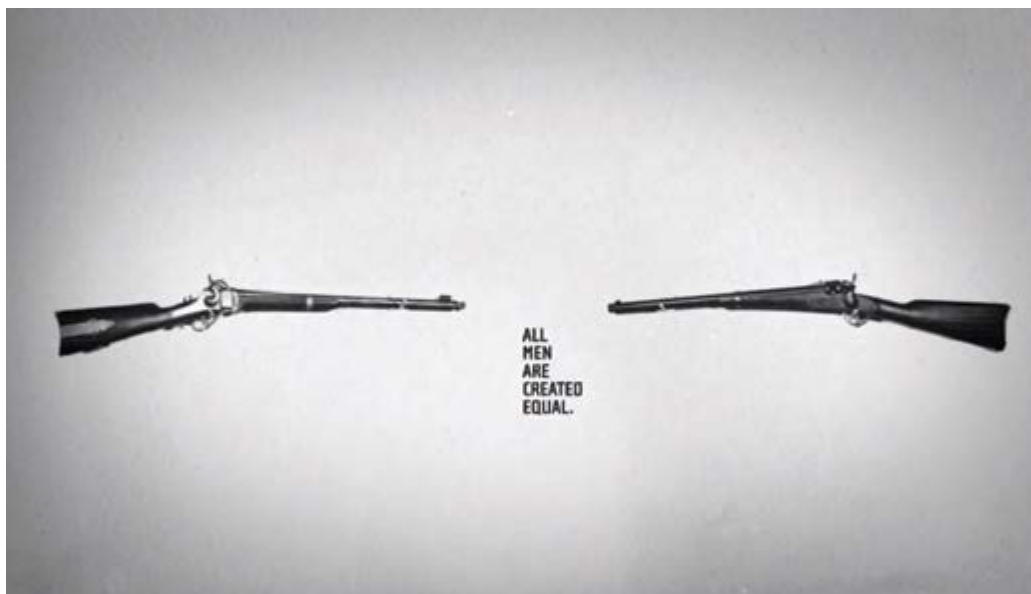


image  
1

"...dedicated to the proposition that all men are created equal." (1)

## Lesson 3—How a President Revises (continued)

image  
2

“We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place...” (2)

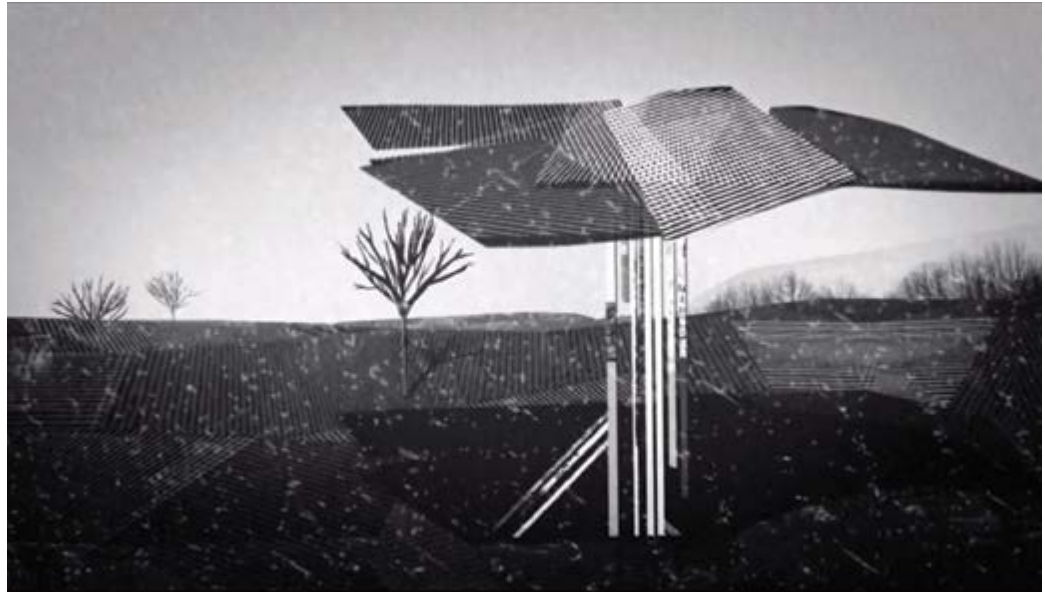


image  
3

“It is for use the living, rather, to be dedicated here to the unfinished work...” (3)

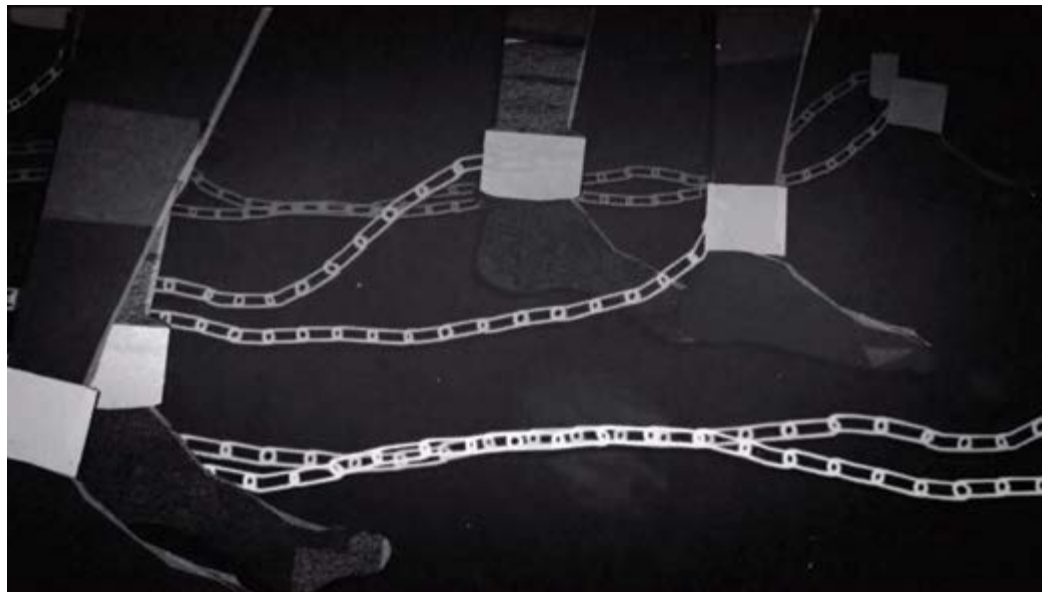


image  
4

"...so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us..." (3)

image  
5

"...we take increased devotion to that cause for which they gave the last full measure of devotion..." (3)



Write your responses for all of these images on pages 97–99 of your Writing Journal.

## Lesson 3—How a President Revises (continued)

Share with a partner your answers to the following questions. Refer to the text as often as you need to. Be prepared to share your thoughts in the class discussion afterward.

1. How many different written versions of the Gettysburg Address have we looked at today?
2. Adam Gault included buffalos, legs in chains, and pictures of states being knitted back together because...
  - he obviously just didn't read the thing very carefully.
  - he believes those concepts are what Lincoln should have directly talked about in his speech.
  - he disagrees with the whole premise of the speech.
  - that's what the words of the address inspired him to visualize.
3. Which of the following things are not specifically referred to in the Gettysburg Address?
  - Slavery
  - The Gettysburg battlefield
  - The soldiers who gave their lives at the battle of Gettysburg
  - The year and the language of the Declaration of Independence
4. Who consecrated the ground at Gettysburg?

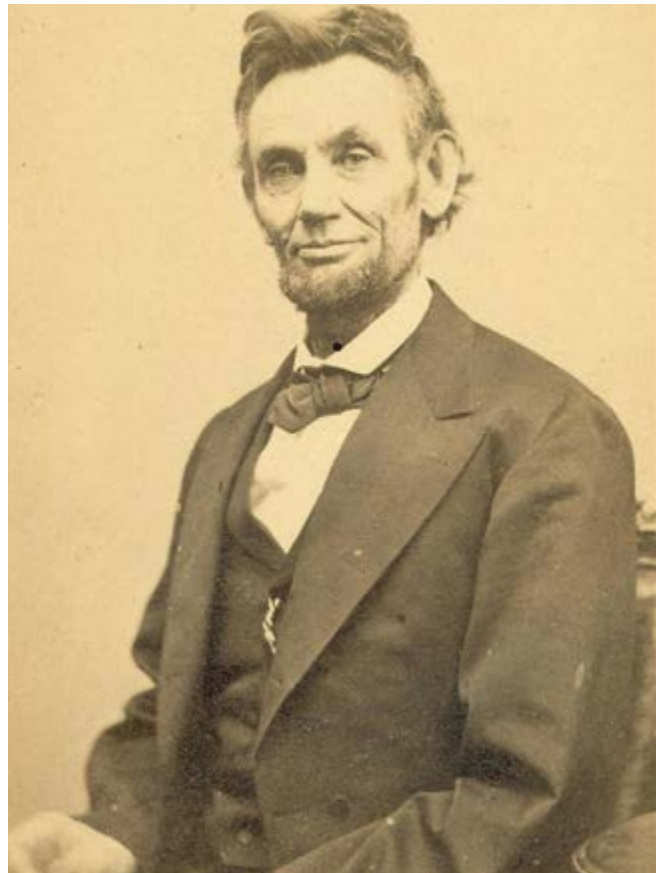
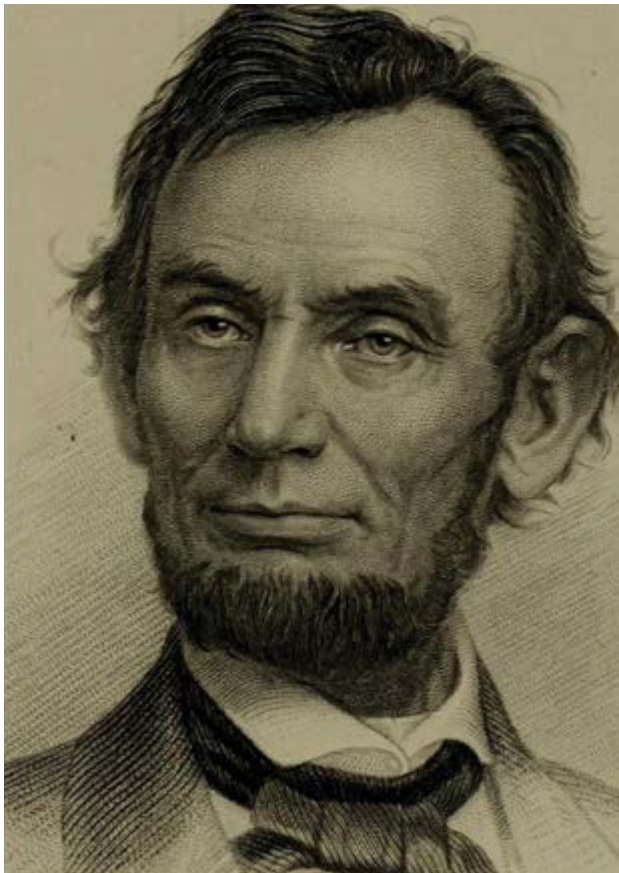
Lincoln used the word “dedicate” to mean different things in the Gettysburg Address. Describe the way Lincoln uses this word in the Gettysburg Address.



Complete the writing prompt on page 100 of your Writing Journal.

## Lesson 4—The Speech

1. Review the speech that Lincoln delivered to the crowd at Gettysburg on page 218.
2. Highlight two or three places in the text Lincoln would have emphasized.
3. Describe what you think Lincoln's speech sounded like. Think about his tone of voice and pace. Why do you think he sounded this way?



Reflect on the Sound of Lincoln's Speech

## Lesson 4—The Speech (continued)

1. Follow along with the audio for Version 1, paragraphs 1–3, of the Gettysburg Address on page 218.
2. Fill in the reader's name, words they emphasized, tone and pace, and interpretation in your Writing Journal.



**Complete Version 1, Activities 1–5, on page 101 in the Writing Journal.**

---

3. Follow along in the text with the audio for Version 2
4. Fill in the reader's name, words they emphasized, tone and pace, and interpretation in your Writing Journal.



**Complete Version 2, Activities 1–5, on page 102 in the Writing Journal.**

---

5. Follow along in the text with the audio for Version 3.
6. Fill in the reader's name, words they emphasized, tone and pace, and interpretation in your Writing Journal.



**Complete Version 3, Activities 1–5, on page 103 in the Writing Journal.**

---



1. Review the Gettysburg Address, paragraphs 1–3.
2. Select a part of Lincoln’s speech you would like to deliver.
3. Highlight words you will emphasize in the part of the speech that you will recite.



**Complete Activities 1 and 2 on pages 104 and 105 of your Writing Journal.**

4. Practice reciting your speech for three minutes by whispering quietly to yourself.
5. When everyone in your group has finished preparing, take turns delivering your part of the Gettysburg Address.
6. If you are not reciting, observe carefully as others present and take simple notes on their performance to provide helpful feedback. You can consider these questions:
  - Did the speaker use appropriate eye contact?
  - Did the speaker use adequate volume?
  - Did the speaker pronounce the words clearly?



**Take notes on your classmates’ speeches in Activity 3 on pages 105–107 in your Writing Journal.**



# Science & Science Fiction

In this unit, you'll learn about two fascinating women who lived in the 19th century but were way ahead of their time. First, you'll read a graphic novel version of Mary Shelley's *Frankenstein*, literary classic that's a little bit horror and a little bit sci-fi. Then you'll write an essay about Frankenstein that will make you question everything you know about what it means to be human. In the last sub-unit, called "Poetical Science," you'll read a couple of poems, part of a speech, and a chapter about Ada Lovelace, the woman who imagined the modern computer 100 years before anything like it was ever built. Get ready to explore new worlds and to ask thought-provoking questions about man, monsters, and machines.



## Gris Grimly's *Frankenstein*

SUB-UNIT 1 • 17 LESSONS



## Write an Essay

SUB-UNIT 2 • 5 LESSONS



## Poetical Science

SUB-UNIT 3 • 6 LESSONS

# Gris Grimly's *Frankenstein*

by Mary Shelley and Gris Grimly

## Sub-Unit 1 *Gris Grimly's Frankenstein*

### Overview

*Frankenstein* is a gripping tale that will have you thinking about science, creation, and what makes people prejudiced or compassionate. Mary Shelley's book is 200 years old, but her ideas are timeless, and Gris Grimly's graphic novel adaptation—which adds beautiful and bizarre illustrations to the original text—was published very recently. You'll read most of the book in lessons and Solo assignments, but the entire graphic novel is available if you want to read the rest of it on your own.

### Suggested Reading

Gris Grimly wasn't the first author to try to make a graphic novel version of *Frankenstein*. *Frankenstein: The Graphic Novel* (2008) by Jason Coble, Clive Bryant, and Declan Shalvey tells the same story that Grimly does, but with a different style of illustration and different selections from Shelley's text.

Illustrations copyright © 2013 by Gris Grimly. Used by permission of HarperCollins Publishers (*Frankenstein* Sub-Unit).



# Mary Shelley's *Frankenstein*

1818 Edition (Excerpts)

# Frankenstein (1818)

by Mary Shelley

## Volume II, Chapter 4

- <sup>1</sup> “The old man, whom I soon perceived to be blind, employed his leisure hours on his instrument, or in contemplation. Nothing could exceed the love and respect which the younger cottagers exhibited towards their **venerable** companion.”
- <sup>2</sup> “A considerable period elapsed before I discovered one of the causes of the uneasiness of this amiable family: it was poverty. They often, I believe, suffered the **pangs** of hunger very **poignantly**, especially the two younger cottagers; for several times they placed food before the old man, when they reserved none for themselves.”
- <sup>3</sup> “This trait of kindness moved me **sensibly**. I had been accustomed, during the night, to steal a part of their store for my own consumption; but when I found that in doing this I inflicted pain on the cottagers, I **abstained** and satisfied myself with berries, nuts, and roots which I gathered from a neighbouring wood.”
- <sup>4</sup> “I discovered also another means through which I was enabled to assist their labours. I found that the youth spent a great part of each day in collecting wood for the family fire; and, during the night, I often took his tools, the use of which I quickly discovered, and brought home firing sufficient for the consumption of several days.”
- <sup>5</sup> “I found that these people possessed a method of communicating their experience and feelings to one another by **articulate** sounds. I perceived that the words they spoke sometimes produced pleasure or pain, smiles or sadness, in the minds and **countenances** of the hearers. This was indeed a godlike science, and I ardently desired to become acquainted with it.”
- <sup>6</sup> “I learned also the names of the cottagers themselves. The youth and his companion had each of them several names, but the old man had only one, which was *father*. The girl was called *sister*, or *Agatha*; and the youth *Felix*, *brother*, or *son*.”

**venerable:** old and deeply respected

**pangs:** sharp pains

**poignantly:** sharply

**sensibly:** intensely

**abstained:** took no part

**articulate:** made of clear and separate parts

**countenances:** facial expressions



## Volume II, Chapter 7

- <sup>1</sup> “One night, during my accustomed visit to the neighbouring wood, where I collected my own food, and brought home firing for my protectors, I found on the ground a leathern **portmanteau**, containing several articles of dress and some books. I eagerly seized the prize, and returned with it to my **hovel**. Fortunately the books were written in the language the elements of which I had acquired at the cottage; they consisted of *Paradise Lost*, a volume of *Plutarch’s Lives*, and the *Sorrows of Werter*. The possession of these treasures gave me extreme delight; I now continually studied and exercised my mind upon these histories, whilst my friends were employed in their ordinary occupations.
- <sup>2</sup> “I can hardly describe to you the effect of these books. They produced in me an infinity of new images and feelings, that sometimes raised me to ecstasy, but more frequently sunk me into the lowest dejection. In the *Sorrows of Werter*, besides the interest of its simple and affecting story, so many opinions are **canvassed**, and so many lights thrown upon what had hitherto been to me obscure subjects, that I found in it a never-ending source of speculation and astonishment. The gentle and domestic manners it described, combined with lofty sentiments and feelings, accorded well with my experience among my protectors, and with the wants which were for ever alive in my own bosom. But I thought Werter himself a more divine being than I had ever beheld or imagined; his character contained no **pretension**, but it sunk deep. I inclined towards the opinions of the hero, whose extinction I wept, without precisely understanding it.
- <sup>3</sup> “As I read, however, I **applied** much personally to my own feelings and condition. I found myself similar, yet at the same time strangely unlike the beings concerning whom I read, and to whose conversation I was a listener. I sympathized with, and partly understood them, but I was unformed in mind; I was dependent on none, and related to none. ‘The path of my departure was free’ and there was none to lament my **annihilation**. My person was hideous, and my stature gigantic: what did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them.

**portmanteau:**  
suitcase

**hovel:** small simple  
shelter

**canvassed:**  
discussed

**pretension:**  
behavior that is  
not genuine in the  
hopes of being  
impressive

**applied:** connected

**annihilation:**  
destruction

- 4 “The volume of *Plutarch’s Lives* which I possessed, contained the histories of the first founders of the ancient republics. This book had a far different effect upon me from the *Sorrows of Werter*. I learned from Werter’s imaginations **despondency** and gloom: but Plutarch taught me high thoughts; he elevated me above the wretched **sphere** of my own reflections, to admire and love the heroes of past ages. Many things I read surpassed my understanding and experience. I had a very confused knowledge of kingdoms, wide extents of country, mighty rivers, and boundless seas. But I was perfectly unacquainted with towns, and large **assemblages** of men. The cottage of my protectors had been the only school in which I had studied human nature; but this book developed new and mightier scenes of action. I read of men concerned in public affairs governing or **massacring** their species. I felt the greatest ardour for virtue rise within me, and abhorrence for vice, as far as I understood the signification of those terms.
- 5 “But *Paradise Lost* excited different and far deeper emotions. I read it, as I had read the other volumes which had fallen into my hands, as a true history. It moved every feeling of wonder and awe, that the picture of an **omnipotent** God warring with his creatures was capable of exciting. I often referred the several situations, as their similarity struck me, to my own. Like Adam, I was apparently united by no link to any other being in existence; but his state was far different from mine in every other respect. He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator; he was allowed to converse with, and acquire knowledge from beings of a superior nature: but I was wretched, helpless, and alone. Many times I considered Satan as the fitter emblem of my condition; for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me.

**despondency:**  
gloomy and  
hopeless feelings

**sphere:** world

**assemblages:**  
groups

**massacring:** killing

**omnipotent:**  
all-powerful



6 “Another circumstance strengthened and confirmed these feelings. Soon after my arrival in the hovel, I discovered some papers in the pocket of the dress which I had taken from your laboratory. At first I had neglected them; but now that I was able to decipher the characters in which they were written, I began to study them with diligence. It was your journal of the four months that preceded my creation. You **minutely** described in these papers every step you took in the progress of your work; this history was mingled with accounts of domestic occurrences. You, doubtless, recollect these papers. Here they are. Everything is related in them which bears reference to my accursed origin; the whole detail of that series of disgusting circumstances which produced it is set in view; the **minutest** description of my **odious** and loathsome person is given, in language which painted your own horrors, and rendered mine **indelible**. I sickened as I read. ‘Hateful day when I received life!’ I exclaimed in agony. ‘Cursed creator! Why did you form a monster so hideous that even you turned from me in disgust? God in pity made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid from its very resemblance. Satan had his companions, fellow-devils, to admire and encourage him; but I am solitary and detested.’”

---

**minutely:** in great detail

**minutest:** most detailed

**odious:** deserving hatred

**indelible:** impossible to forget

## Volume II, Chapter 8

- <sup>1</sup> “And now, with the world before me, whither should I bend my steps? I resolved to fly far from the scene of my misfortunes; but to me, hated and despised, every country must be equally horrible. At length the thought of you crossed my mind. I learned from your papers that you were my father, my creator; and to whom could I **apply** with more fitness than to him who had given me life? You had mentioned Geneva as the name of your native town; and towards this place I resolved to proceed.
- <sup>2</sup> “But how was I to direct myself? I knew that I must travel in a south-westerly direction to reach my destination; but the sun was my only guide. I did not know the names of the towns that I was to pass through, nor could I ask information from a single human being; but I did not despair. From you only could I hope for **succour**, although towards you I felt no sentiment but that of hatred. Unfeeling, heartless creator! you had endowed me with perceptions and passions, and then cast me abroad an object for the scorn and horror of mankind. But on you only had I any claim for pity and **redress**, and from you I determined to seek that justice which I vainly attempted to gain from any other being that wore the human form.
- <sup>3</sup> “It was evening when I arrived, and I retired to a hiding-place among the fields that surround it, to meditate in what manner I should apply to you. I was oppressed by fatigue and hunger, and far too unhappy to enjoy the gentle breezes of evening, or the prospect of the sun setting behind the stupendous mountains of Jura.
- <sup>4</sup> “At this time a slight sleep relieved me from the pain of reflection, which was disturbed by the approach of a beautiful child, who came running into the recess I had chosen with all the **sportiveness** of infancy. Suddenly, as I gazed on him, an idea seized me, that this little creature was unprejudiced, and had lived too short a time to have **imbibed** a horror of deformity. If, therefore, I could seize him, and educate him as my companion and friend, I should not be so desolate in this peopled earth.
- <sup>5</sup> “Urged by this impulse, I seized on the boy as he passed, and drew him towards me. As soon as he beheld my form, he placed his hands before his eyes, and uttered a shrill scream: I drew his hand forcibly from his face, and said, ‘Child, what is the meaning of this? I do not intend to hurt you; listen to me.’
- <sup>6</sup> “He struggled violently; ‘Let me go,’ he cried; ‘monster! ugly wretch! you wish to eat me, and tear me to pieces—You are an ogre—Let me go, or I will tell my papa.’

**apply:** approach  
for help

**succour:**  
assistance

**redress:** righting of  
wrongs

**sportiveness:**  
playfulness

**imbibed:** drunk



- 7 “Boy, you will never see your father again; you must come with me.’
- 8 “Hideous monster! let me go. My papa is a Syndic—he is M. Frankenstein—he would punish you. You dare not keep me.’
- 9 “Frankenstein! you belong then to my enemy—to him towards whom I have sworn eternal revenge; you shall be my first victim.’
- 10 “The child still struggled, and loaded me with **epithets** which carried despair to my heart: I grasped his throat to silence him, and in a moment he lay dead at my feet.
- 11 “I gazed on my victim, and my heart swelled with **exultation** and hellish triumph: clapping my hands, I exclaimed, ‘I, too, can create **desolation**; my enemy is not invulnerable; this death will carry despair to him, and a thousand other miseries shall torment and destroy him.’
- 12 “As I fixed my eyes on the child, I saw something glittering on his breast. I took it; it was a portrait of a most lovely woman. In spite of my **malignity**, it softened and attracted me. For a few moments I gazed with delight on her dark eyes, fringed by deep lashes, and her lovely lips; but presently my rage returned: I remembered that I was for ever deprived of the delights that such beautiful creatures could bestow; and that she whose resemblance I contemplated would, in regarding me, have changed that air of divine **benignity** to one expressive of disgust and affright.
- 13 “Can you wonder that such thoughts **transported** me with rage? I only wonder that at that moment, instead of venting my sensations in exclamations and agony, I did not rush among mankind, and perish in the attempt to destroy them.
- 14 “While I was overcome by these feelings, I left the spot where I had committed the murder, and seeking a more secluded hiding-place, when I perceived a woman passing near me. She was young, not indeed so beautiful as her whose portrait I held, but of an agreeable aspect, and blooming in the loveliness of youth and health. Here, I thought, is one of those whose smiles are bestowed on all but me; she shall not escape: thanks to the lessons of Felix, and the **sanguinary** laws of man, I have learned how to work mischief. I approached her unperceived, and placed the portrait securely in one of the folds of her dress.”

**epithets:** abusive words

**exultation:** great joy

**desolation:** destruction and ruin

**malignant:** ill will

**benignity:** kindness

**transported:** carried away

**sanguinary:** bloodthirsty

•

**occupations:** lines of work

**pity:** tenderness and mercy

**ogre:** monster

**rage:** wild anger

••

**leisure:** free time

**contemplation:** deep thought

**exhibited:** displayed

**reserved:** saved

**consumption:** eating

**inflicted:** dealt

**enabled:** made able

**ardently:** passionately

**articles of dress:** pieces of clothing

**elements:** basic parts

**ecstasy:** a state of overwhelming passion

**infinity:** endless number

**dejection:** sadness

**affecting:** emotionally moving

**obscure:** unclear

**speculation:** wonder

**lefty:** noble

**sentiments:** feelings

**divine:** god-like

**inclined:** leaned

**precisely:** exactly

**sympathized with:** felt emotion for

**lament:** mourn and weep over

**surpassed:** went beyond

**extents:** stretches

**boundless:** endless

**species:** kind

**virtue:** good human qualities

**abhorrence:** hatred

**volumes:** books

**prosperous:** successful

**converse:** speak

**emblem:** symbol

**bliss:** happiness

**gall:** outraged feeling

**envy:** ill will toward others on account of their good fortune

**neglected:** ignored

**preceded:** went before

**mingled:** mixed in

**recollect:** remember

**accursed:** cursed

**alluring:** attractive

**resemblance:** similarity

**whither:** to where

**fly:** escape

**despised:** hatred

**passions:** strong feelings

**scorn:** disrespect

**vainly:** uselessly

**meditate:** think deeply

**stupendous:** amazing

**recess:** secret place

**unprejudiced:** without pre-existing opinions

**desolate:** lonely

**shrill:** high-pitched

**eternal:** endless

**torment:** torture

**fringed:** edged

•• (continued)

**presently:** now

**contemplated:** studied

**affright:** fear

**venting:** expressing

**sensations:** feelings

**secluded:** removed and private

**mischief:** harm

**unperceived:** unnoticed

...

**venerable:** old and deeply respected

**pangs:** sharp pains

**poignantly:** sharply

**sensibly:** intensely

**abstained:** took no part

**articulate:** made of clear and separate parts

**countenances:** facial expressions

**portmanteau:** suitcase

**hovel:** small simple shelter

**canvassed:** discussed

**pretension:** behavior that is not genuine in the hopes of being impressive

**applied:** connected

**annihilation:** destruction

**despondency:** gloomy and hopeless feelings

**sphere:** world

**assemblages:** groups

**massacring:** killing

**omnipotent:** all-powerful

**minutely:** in great detail

**minutest:** most detailed

**odious:** deserving hatred

**indelible:** impossible to forget

**apply:** approach for help

**succour:** assistance

**redress:** righting of wrongs

**sportiveness:** playfulness

**imbibed:** drunk

**epithets:** abusive words

**exultation:** great joy

**desolation:** destruction and ruin

**malignancy:** ill will

**benignity:** kindness

**transported:** carried away

**sanguinary:** bloodthirsty



Use the Vocab App to play mini games related to the words in this lesson.

## Lesson 1—Meet Victor Frankenstein

Have you heard the word “Frankenstein” before?



Go to page 8 in your Writing Journal to write what you think of when you hear this word.



### *Gris Grimly's Frankenstein*

- *Frankenstein* is one of the first horror books ever written.
- It was written by Mary Shelley in 1818.
- There have been more than 50 films featuring Frankenstein's creature.
- You will read a graphic novel version of *Frankenstein*, created by Gris Grimly.
- Grimly used much of Shelley's language and added his illustrations to tell the rest of the story.

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A **graphic novel** is a book that uses pictures and words to tell a story, like a comic book.

Open the graphic novel to read the epigraph at the beginning of the book and to look at the illustration. What does this make you think the story is going to be about?

**Note:** The word “thee” is an old-fashioned, formal way of saying “you.”

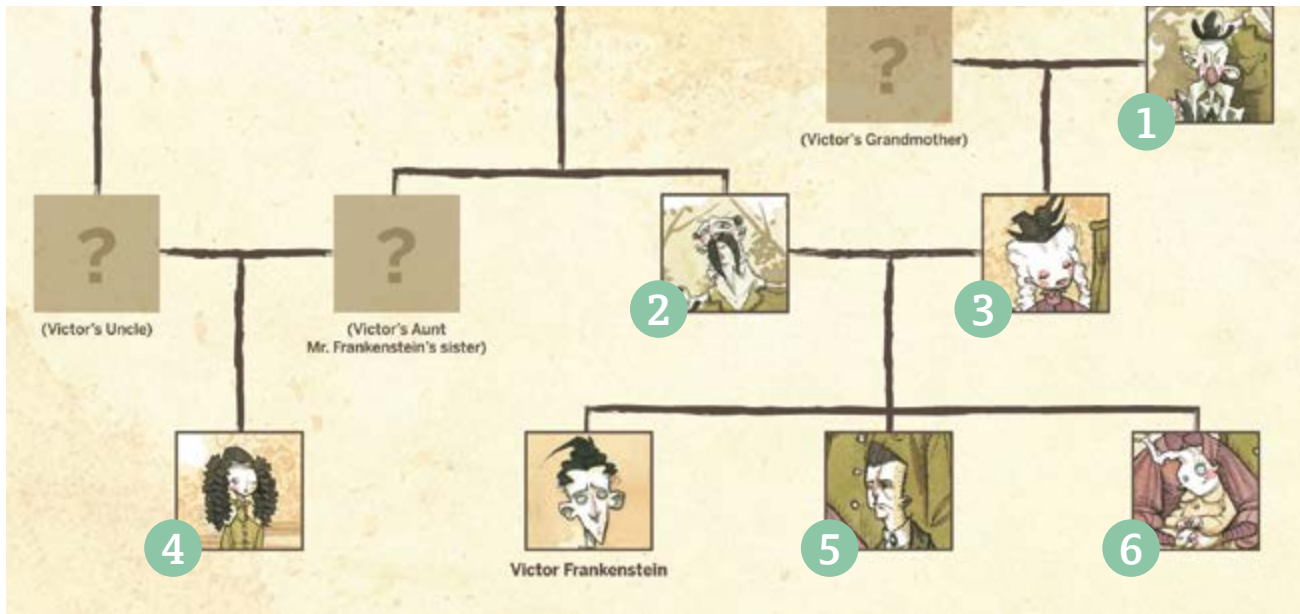


**Go to page 8 in your Writing Journal and answer the question. Refer to details from the text and from the illustration to answer the question.**

1. Begin on page 14 of the graphic novel.
2. Go to Volume I, Chapter 1. Skim through pages 14–17, stopping to more closely consider the pages and questions listed below.
3. Look at page 14:
  - What does “I am by birth a Genevese” mean?
  - Who is depicted in the illustration at the bottom of the page?
4. Look at page 15:
  - Who is the man standing next to Victor’s father?
  - What became of Beaufort?
5. Look at pages 14–17:
  - Who is the woman on page 16?
  - Why is she drawn like that?
  - Identify Victor Frankenstein in the group of people on page 17.

## Lesson 1—Meet Victor Frankenstein (continued)

### 6. Identify the Family Members



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On page 9 of your Writing Journal, write the characters' names next to their corresponding number.



## Lesson 2—Victor's Scientific Passions

Read Chapter 1 and discuss: What does Victor Frankenstein hope to discover and why?

Go to Volume I, Chapter 2.

Skim through pages 25–32, stopping to more closely consider the pages and questions listed below.

1. Look at page 25:
  - Who do you think is lying in bed?
  - What do you think is happening to her?
2. Look at pages 26 and 27:
  - How does Victor feel after his mom dies?
  - How might this impact Victor's project to keep people from dying?
3. Look at page 28:
  - What change is taking place in Victor's life?
4. Look at pages 29 and 30:
  - How does the college professor react to Victor's dream of creating and preserving life?
  - Who else dismissed Victor's dreams?
5. Look at pages 31 and 32:
  - Does Victor continue his dream or give up on it?

## Lesson 2—Victor's Scientific Passions (continued)

Turn to Volume I, Chapter 3, on page 33.

You will explore quotes from the text with a Gallery Paraphrase.

### Gallery Paraphrase:

- You will be assigned a group to work with.
- Your group will rotate to four different stations with a posted quote.
- Write on the paper provided at each station a paraphrase for what you think each quote means.

Here are the quotes:

“Whence, I often asked myself, did the principle of life proceed?” (page 34).

“To examine the causes of life, we must first have recourse to death” (page 34).

“I became acquainted with the science of anatomy: but this was not sufficient; I must also observe the natural decay and corruption of the human body” (page 34).

“After days and nights of incredible labour and fatigue... I became myself capable of bestowing animation upon lifeless matter” (page 35).



Read page 36 along with the audio and answer questions 1 and 2 on page 10 of your Writing Journal. Be prepared to discuss your responses in a class discussion.

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Then read pages 37–40 along with the audio and answer question 3 on page 10 of your Writing Journal with a partner. Share your responses in the class discussion.

---

Do you think Victor Frankenstein is more interested in life or death?

---



Turn to page 11 in your Writing Journal and answer the related question.

---

## Lesson 3—How Victor Views His Creation

Read Volume I, Chapter 4, pages 41–49.

How does Victor feel when his creation first comes to life?



Go to page 12 in your Writing Journal to answer this question.

Victor doesn't give his creation a name.

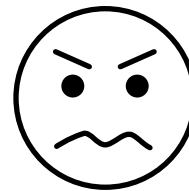
1. Highlight all the words Victor uses to refer to his creation instead of using a name.
2. Share with your partner what you think Victor's language shows about how he feels about his creation.
3. Take a look at the definitions of “wretch.” Study the two meanings closely.

### Wretch:

someone who should be viewed  
with **sympathy** (*pity*).



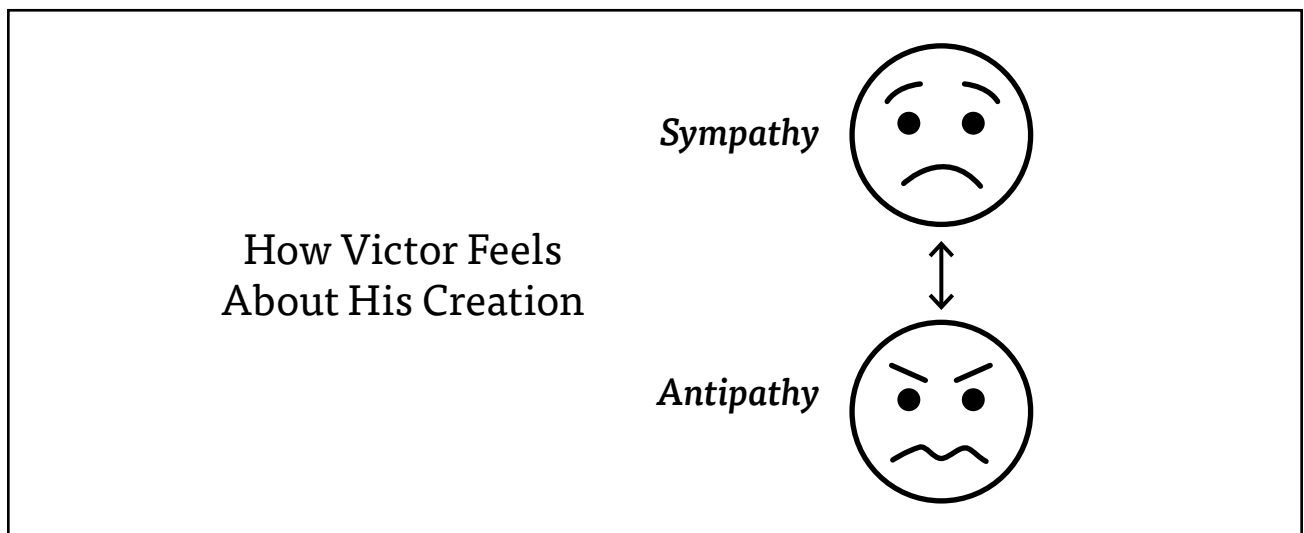
someone who should be  
viewed with **antipathy** (*hatred*).



4. When Victor calls his creation a “wretch,” which of these definitions do you think he means? Share with your partner your ideas.

How much sympathy does Victor Frankenstein feel for the creature at this moment in the book? Does he view the creature as unfortunate and deserving of sympathy or as evil and deserving of hatred?

1. Find a quote that you can use to explain how Victor feels about the creature. Highlight the quote as directed by your teacher.
2. Think about what Victor's language shows about how he feels about his creation.



3. How much sympathy or antipathy does Victor seem to be feeling when he says this? Share your answer in the class discussion.

Choose from the following:

- Very sympathetic
  - A little sympathetic
  - Sympathetic and antipathetic
  - A little antipathetic
  - Very antipathetic
4. How much sympathy do you feel for the creature at this moment in the book? Do you view the creature as unfortunate and you feel sympathy, or as evil and you feel hatred? Share your ideas in the class discussion.
  5. Find a quote that you can use to explain how you feel about the creature. Highlight the quote.

## Lesson 3—How Victor Views His Creation (continued)

Go to Volume I, Chapter 5. Skim through pages 51–54. As you skim these pages, ask yourself the questions below.

1. Look at pages 51 and 52:
  - Who is Justine Moritz?
  - What is her connection to Elizabeth?
2. Look at pages 53 and 54:
  - How does Victor feel as he leaves his laboratory and travels with his friend Henry?

1. Go to Volume I, Chapter 6, page 55, in the graphic novel and read pages 55–57 along with the audio.
2. Turn to your partner and summarize what you read.
3. Go to Volume I, Chapter 6, page 58, in the graphic novel and read pages 58–60 along with the audio.

How much sympathy does Victor Frankenstein feel for the creature at this moment in the book?

1. Find a quote that you can use to explain how Victor feels about the creature and highlight it.
2. Share with your partner how Victor feels about the creature in this moment.

Choose from the following:

- Very sympathetic
- A little sympathetic
- Sympathetic and antipathetic
- A little antipathetic
- Very antipathetic

3. How much sympathy do you feel for the creature at this moment in the book?
4. Find a quote that you can use to explain how you feel about the creature and highlight it.
5. Share with your partner how you feel about the creature in this moment.

Choose from the following:

- Very sympathetic
- A little sympathetic
- Sympathetic and antipathetic
- A little antipathetic
- Very antipathetic



On page 12 of your Writing Journal, summarize the creature's interactions with other characters.

Read pages 61 and 62 in the graphic novel.



Go to page 13 in your Writing Journal and answer questions 1 and 2.

## Lesson 5—The Creature Speaks

Victor and his creature have met twice, but they've never spoken. If they were to meet again and have a conversation, what do you think they would say?



Go to page 14 in your Writing Journal to answer the question.

Go to Volume II, Chapter 1. Skim through pages 72–78, stopping to more closely consider the pages and questions listed below.

1. Look at pages 72 and 73:
  - What do you notice about Victor in these pages?
  - What feelings do you think Grimly is trying to convey through his illustrations?
  - What has happened so far in the book? How does Victor feel about what has happened?
2. Look at page 74:
  - What does Victor plan to do if he sees his creature again?
3. Look at pages 75–78:
  - What does the Frankenstein family decide to do to cheer themselves up?

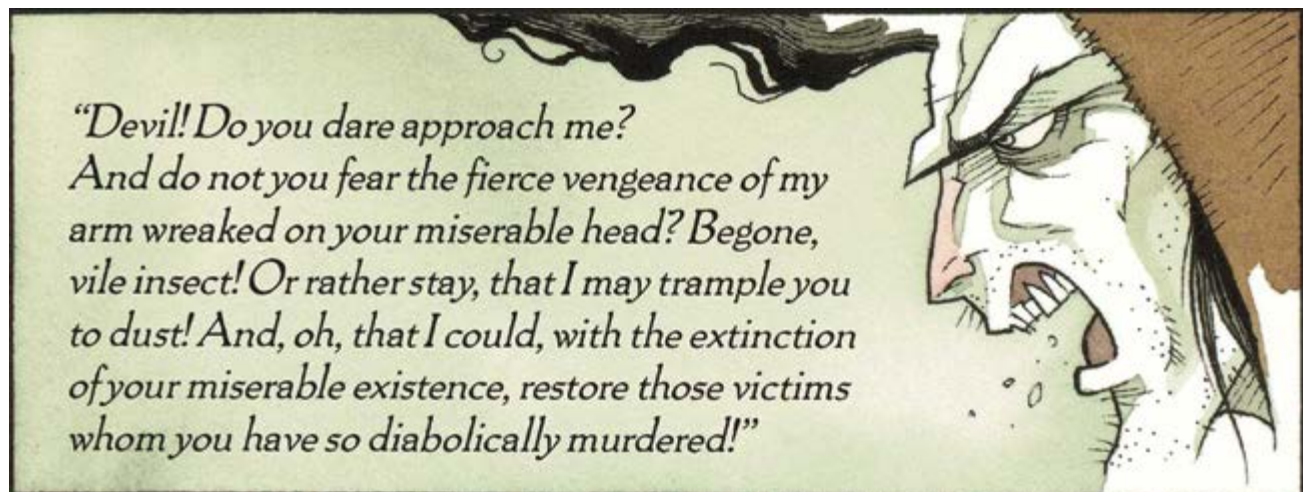


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Read Volume II, Chapter 2, pages 79–85, along with the audio.

1. Compare the original text to the paraphrased version.



“You horrible creature! How dare you come here! Leave—or stay so I can kill you! I just wish your death would bring back the people you killed!”

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2. Analyze what the text above reveals about Victor.



Go to page 14 in your Writing Journal to answer questions 1 and 2 with a partner.

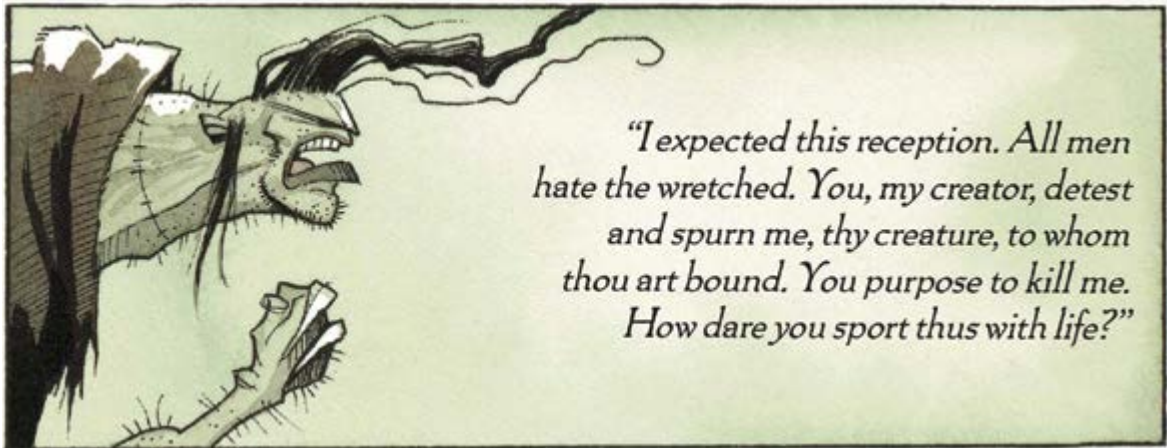
## Lesson 5—The Creature Speaks (continued)

Your teacher will assign you a Practice Set to work with.

### Practice Set 1:

Work with your partner to paraphrase the original text into more everyday language, without changing the meaning of the original text. Write your paraphrase for each image on pages 15–16 of your Writing Journal.

1



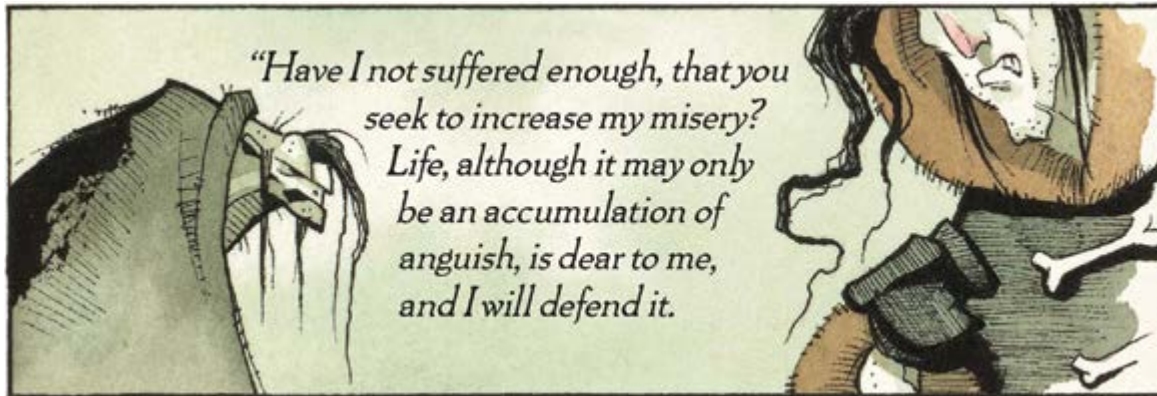
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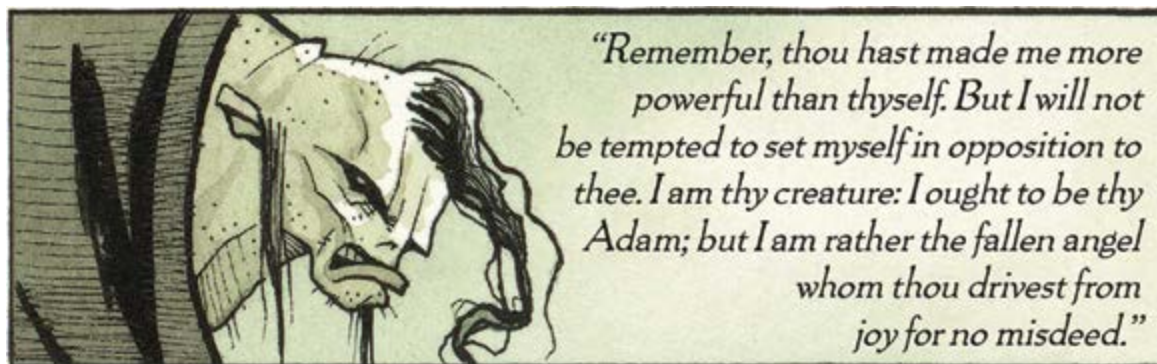
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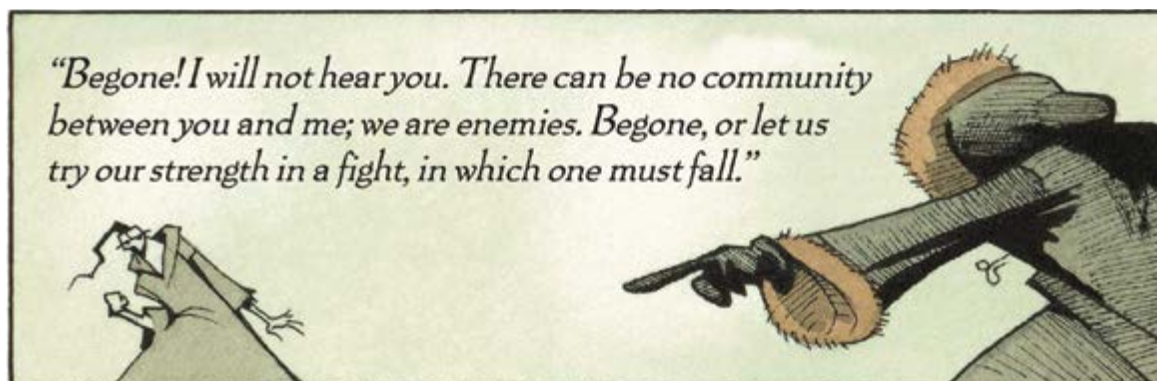
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5



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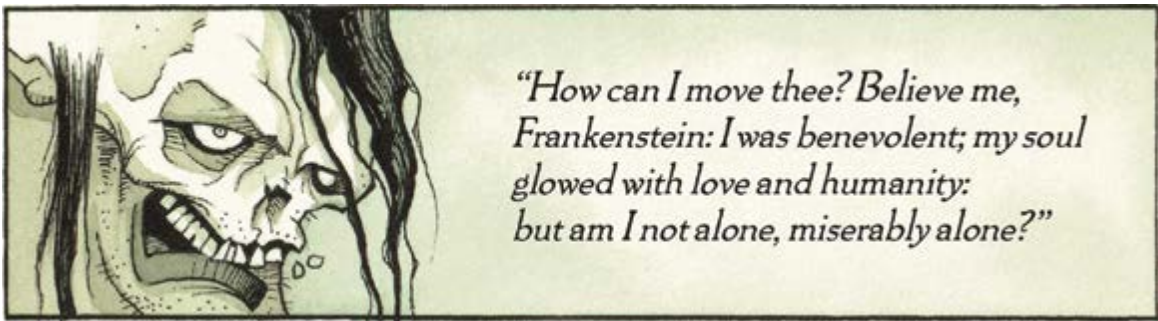


## Lesson 5—The Creature Speaks (continued)

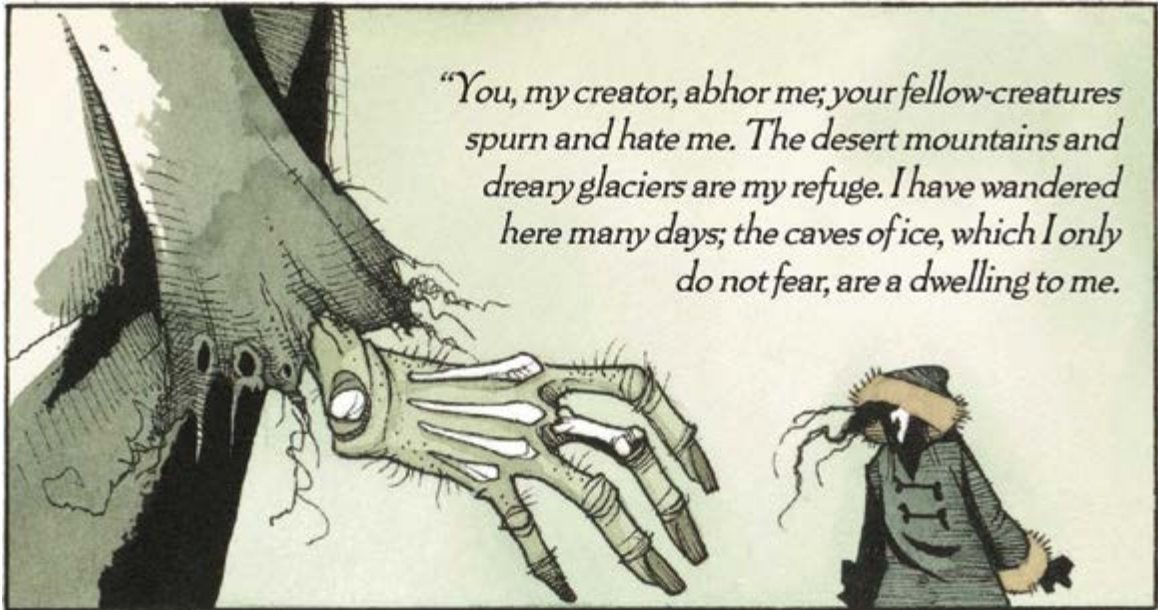
### Practice Set 2:

Work with your partner to paraphrase the original text into more everyday language, without changing the meaning of the original text. Write your paraphrase for each image on pages 15–16 of your Writing Journal.

1



2



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3



*"If the multitude of mankind knew of my existence, they would do as you do, and arm themselves for my destruction. Shall I not then hate them who abhor me? Listen to my tale. The guilty are allowed, by human laws, bloody as they may be, to speak in their own defence before they are condemned. Listen to me, Frankenstein. You accuse me of murder; and yet you would, with a satisfied conscience, destroy your own creature. I ask you not to spare me: listen to me; and then, if you can, and if you will, destroy the work of your hands."*

4

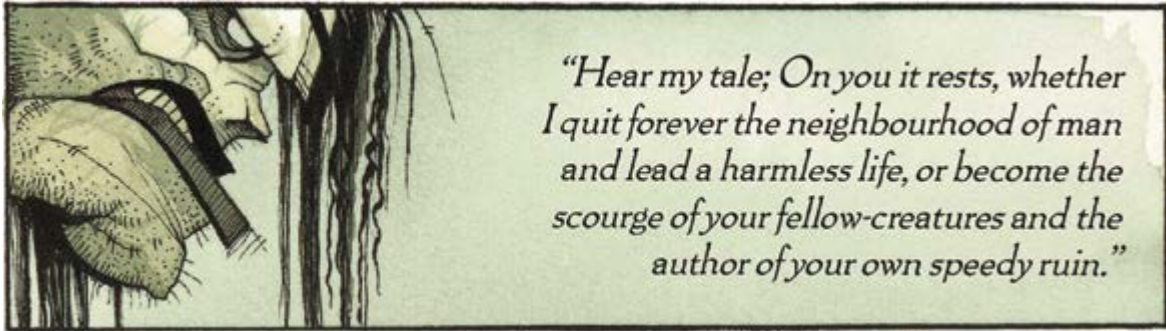


*"Cursed be the day, abhorred devil, in which you first saw light! Cursed be the hands that formed you! You have made me wretched beyond expression. Begone! relieve me from the sight of your detested form."*

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## Lesson 5—The Creature Speaks (continued)

5



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1. If your teacher asks you to read your work aloud, look back to the paraphrases you wrote with your partner in Practice Set 1 or Practice Set 2.
2. Listen to the student paraphrases, then prepare to discuss the following questions with the class.
  - What paraphrases did you think were the most accurate?
  - What did the reader(s) do well?
  - What would you like to improve in your own reading?



Go to page 17 in your Writing Journal to answer questions 1 and 2.

Chapter 2 of Volume II ends with Victor Frankenstein saying, "For the first time I felt what the duties of a creator towards his creature were" (85).



On page 18 of the Writing Journal write about what you think Victor means when he says this.

## Lesson 6—Comparing Creators

1. Review *Gris Grimly's Frankenstein*, Volume II, Chapter 2 on pages 79–85.



**Complete Activities 1–3 on pages 19–20 in your Writing Journal.**

Genesis, the first book of the Bible, contains a narrative about a creator, God, and “the man,” also known as Adam.

2. Read the passage from Genesis on page 270.



**Answer questions 4 and 5 on page 20 in your Writing Journal related to the creator and the role man plays in Genesis.**

3. Select one sentence from the Genesis excerpt that best represents God’s attitude towards the man that he created in Genesis.
4. Select one sentence that best represents Victor’s attitude towards his creature from *Frankenstein*.



**Go to page 21 in your Writing Journal and complete Activities 6–8 to record these sentences.**

## Lesson 6—Comparing Creators (continued)

### Excerpt from Genesis 2, Revised Standard Version:

- 7 Then the LORD God formed man of dust from the ground, and breathed into his nostrils the breath of life; and man became a living being.
- 8 And the LORD God planted a garden in Eden, in the east; and there he put the man whom he had formed.
- 9 And out of the ground the LORD God made to grow every tree that is pleasant to the sight and good for food, the tree of life also in the midst of the garden, and the tree of the knowledge of good and evil. [...]
- 15 The LORD God took the man and put him in the garden of Eden to till it and keep it.
- 16 And the LORD God commanded the man, saying, “You may freely eat of every tree of the garden;
- 17 but of the tree of the knowledge of good and evil you shall not eat, for in the day that you eat of it you shall die.”
- 18 Then the LORD God said, “It is not good that the man should be alone; I will make him a helper fit for him.”
- 19 So out of the ground the LORD God formed every beast of the field and every bird of the air, and brought them to the man to see what he would call them; and whatever the man called every living creature, that was its name.
- 20 The man gave names to all cattle, and to the birds of the air, and to every beast of the field; but for the man there was not found a helper fit for him.
- 21 So the LORD God caused a deep sleep to fall upon the man, and while he slept took one of his ribs and closed up its place with flesh;
- 22 and the rib which the LORD God had taken from the man he made into a woman and brought her to the man.
- 23 Then the man said, “This at last is bone of my bones and flesh of my flesh; she shall be called Woman, because she was taken out of Man.”



1. Review the excerpt from Genesis 2 and *Gris Grimly's Frankenstein*, Volume II, Chapter 2 on pages 79–85.
2. In Mary Shelley's story, the creature says to Victor, "Remember that I am thy creature; I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed" (Chapter 10, paragraph 19).

How would you paraphrase the creature's statement?



**Go to page 22 in your Writing Journal and complete Activities 1 and 2 to paraphrase this statement and explain the creature's wishes.**

3. Create the dialogue that you think the creature wishes he could have had with his creator, Victor.



**Go to page 23 in your Writing Journal and create this dialogue in Activity 3.**

1. Listen carefully as your classmates present their dialogues. As you listen, ask yourself the following questions and make notes on your responses:
  - What does it sound like the creature wants from Victor?
  - Where do you see that want represented in the *Frankenstein* text?
  - What are some things you think the creature wants that were left out of the dialogue?
  - How are those wants represented in the *Frankenstein* text?



**Record your notes on the speeches on page 24 in your Writing Journal.**

2. Share your feedback on your classmates' speeches in the class discussion. Remember that the purpose of the feedback is to give a boost to the presenters, to share observations, and above all, to celebrate the ideas they have presented!

## Lesson 7—The Creature's Tale, Part 1

Go to Volume II, Chapter 3, page 86, in the graphic novel.

1. Look back at pages 84 and 85 and compare them to pages 86 and 87.
2. In what ways do pages 86 and 87 look different from the pages we've read so far?

1. Go to Volume II, Chapter 3, in the graphic novel.
2. Beginning on page 86, close read each image through page 94.
3. When it is your turn in the discussion, describe in detail what you notice in the illustration assigned to you.
4. Go to Volume II, Chapter 4, page 95, in the graphic novel.
5. Beginning on page 95, close read each image through page 100.
6. When it is your turn in the discussion, describe in detail what you notice in the illustration assigned to you.

**Write narrative captions from the creature's point of view.**

Look at the following example that your teacher will review with you.



I awoke with a shock and stumbled through your chambers until I made my way outside. The air felt strange on my skin and the sun burned my eyes. Alone and scared, I made my way down to the street.

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## Lesson 7—The Creature's Tale, Part 1 (continued)

1. Your teacher will assign your group to work with one of the following sets of pages.  
You will be assigned to write a caption for one of the pages in your group.
  - A. Write a caption narrating your assigned page from the creature's point of view on page 25 of your Writing Journal.
  - B. Use first person narration, which means you will write "I saw something" or "I did something" instead of "He saw something" or "He did something."
  - C. To fully convey the creature's point of view, describe how he feels about everything he sees and does.
2. If your teacher asks you to read your work aloud, go back to the captions you wrote with your partner.
3. Listen to the student captions, then discuss the following questions with the class.
  - What captions did you think were the most accurate?
  - What did the reader(s) do well?
  - What would you like to improve in your own reading?

Set A: Volume II, Chapter 3, Page 87



Set A  
1



Set A  
2

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Set B: Volume II, Chapter 3, Page 88

Set B  
1



Set B  
2



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Set C: Volume II, Chapter 3, Page 89



Set C  
1



Set C  
2



Set D: Volume II, Chapter 3, Page 90

Set D  
1



Set D  
2



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Set E: Volume II, Chapter 3, Page 91



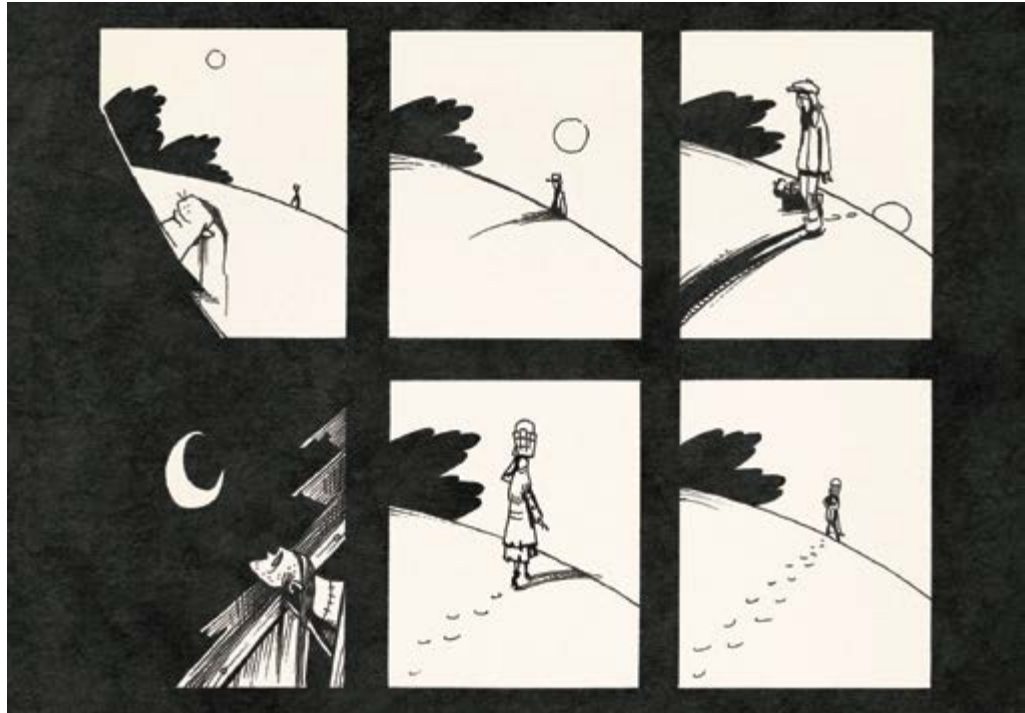
Set E  
1



Set E  
2

Set F: Volume II, Chapter 3, Page 92

Set F  
1

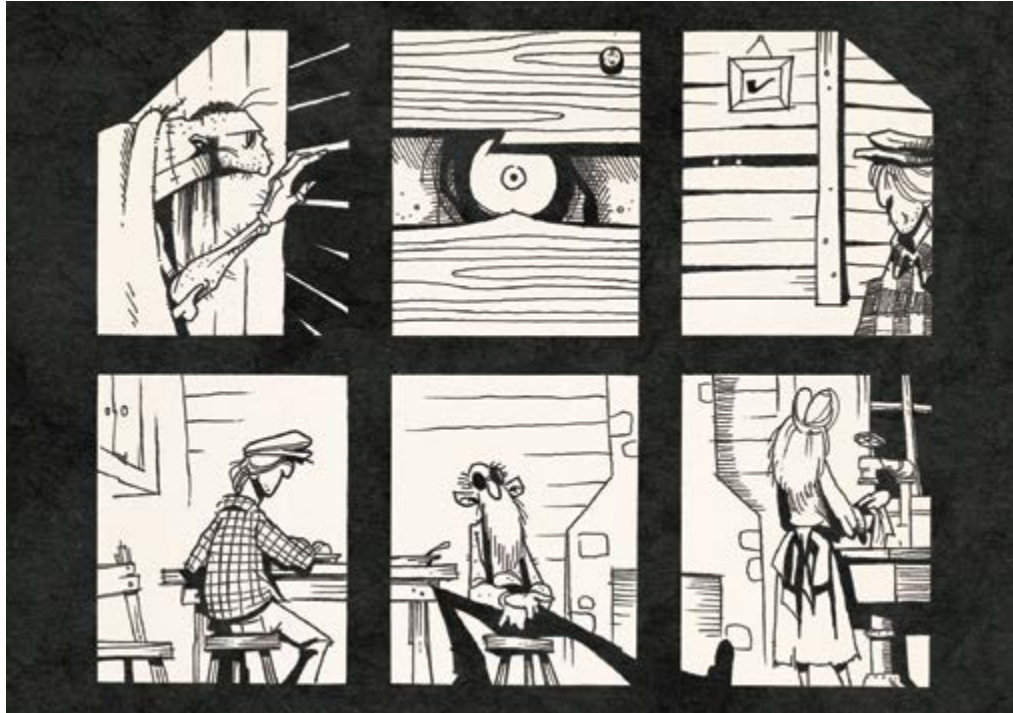


Set F  
2





Set G: Volume II, Chapter 3, Page 93



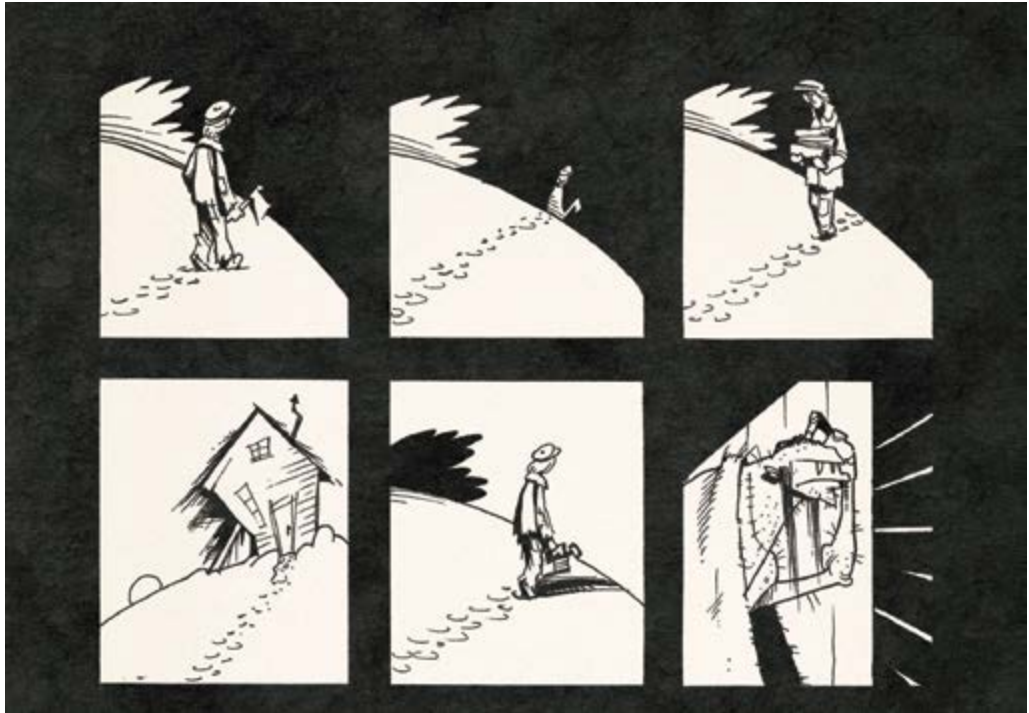
Set G  
1



Set G  
2

Set H: Volume II, Chapter 3, Page 94

Set H  
1



Set H  
2



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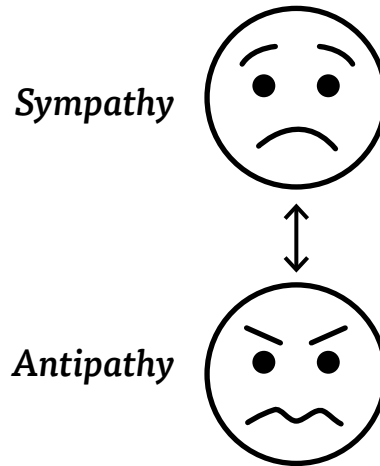
## Lesson 8—The Creature's Tale, Part 2

Go to Volume II, Chapter 5. Skim through pages 101–108, stopping to closely consider the pages and questions listed below.

1. Look at pages 101–104:
  - When it is your turn in the discussion, read the text and describe in detail what you notice in the illustration assigned to you.
2. Look at pages 105–107:
  - What do you notice about the conversation between the creature and the old man?
3. Look at page 108:
  - What happens in this illustration?
  - Why does Felix attack the creature?

## Lesson 8—The Creature's Tale, Part 2 (continued)

### How You Feel About Victor's Creation



1. Tell your partner how much sympathy you feel for the creature after reading Volume II, Chapter 5.  
Choose from the following:
  - Very sympathetic
  - A little sympathetic
  - Sympathetic and antipathetic
  - A little antipathetic
  - Very antipathetic
2. Discuss with your partner a specific moment in Volume II, Chapter 5, and why it makes you feel sympathy or antipathy toward the creature.



On page 26 of your Writing Journal describe this moment using evidence from the chapter.

Go to Volume II, Chapter 6, pages 109–114, in the graphic novel.

1. Tell your partner how much sympathy you feel for the creature after reading Volume II, Chapter 6.

Choose from the following:

- Very sympathetic
  - A little sympathetic
  - Sympathetic and antipathetic
  - A little antipathetic
  - Very antipathetic
2. Discuss with your partner a specific moment in Volume II, Chapter 6, and why it makes you feel sympathy or antipathy toward the creature.



On page 27 of your Writing Journal describe this moment using evidence from the chapter.

Discuss the moment you wrote about in the class discussion.



Go to page 28 in your Writing Journal and complete Activities 2 and 3 to further explain the creature's interactions and the level of sympathy he receives from others.

Did your feelings about the creature change from Chapter 5 to Chapter 6?



Go to page 29 in your Writing Journal and write about whether your feelings have changed toward the creature.

## Lesson 9—The Creature's Request

Go to Volume II, Chapter 6, page 114, in the graphic novel.

1. Read the text at the bottom of page 114.
2. What does the creature ask Victor Frankenstein to do?

Go to Volume II, Chapter 7, page 115 in the graphic novel. Follow along in the text with the audio.



Now, you will debate whether Frankenstein should create a partner, or mate, for the creature. You can refer to Volume II, Chapter 7, as well as any earlier passages in the book.

Your teacher will assign you a team and one of these sides to debate:



A – Yes.

**He should create a mate for the creature.**



B – No.

**He should not create a mate for the creature.**

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1. As a team, brainstorm two or three reasons supporting **your** side. Record your ideas on page 30 of your Writing Journal.
2. As a team, brainstorm two or three reasons supporting the **other** side. Record your ideas on page 30 of your Writing Journal.
3. Decide who will deliver the following arguments on your team:
  - Opening argument (one person)
  - Rebuttals (one or two people)
  - Closing statement (one person)
4. Decide what will be the main idea of each team member's argument. Record these main ideas on page 31 of your Writing Journal.

## Lesson 9—The Creature's Request (continued)

5. Develop the argument you have been assigned to below and write your developed argument on page 31 of your Writing Journal.
- If you are assigned to the **opening argument**, develop one reason to support your side. Explain your argument clearly and include evidence from the book.
  - If you are assigned to the **rebuttals**, think of one or two points you anticipate the other team making, and develop counterarguments to argue against their points. Explain each counterargument clearly, and include evidence from the book.
  - If you are assigned to the **closing statement**, develop one reason to support your side. Explain your argument clearly and include evidence from the book.



Record your information and answers on pages 30–31 of your Writing Journal.

Your class will engage in formal debates.

If your team has not been selected to compete, listen carefully to the debate, taking notes on particularly strong or weak points. Evaluate the evidence the teams provide to support their claims.

To evaluate a piece of evidence, you can ask the following questions:

- Is the evidence directly connected to the issue?
- Is the evidence fact or an opinion?
- Is the evidence accurate?
- Does the evidence represent the whole issue, or just part of it?
- Is the source of the evidence reliable?



Answer questions 6 and 7 on page 32 of the Writing Journal.

## Lesson 11—A Broken Promise

Discuss the following questions with a partner:

1. Why does Victor need to travel to England?
2. Who is Victor going to travel with?
3. What event will take place once the travelers return?

Skim pages 130–133 and discuss these pages in the class discussion.

Read Volume III, Chapter 2, pages 134 and 135, along with the audio.



**Complete the question on page 32 of your Writing Journal.**

---

1. Read Volume III, Chapter 3, pages 136–139, along with the audio.
2. Review pages 136–139 and highlight reasons Victor gives for why he makes this decision.



**Answer the question on page 33 of your Writing Journal.**

---

## Lesson 11—A Broken Promise (continued)

Why does Victor destroy the mate he was creating right after seeing the creature's face in the window?



Go to page 34 in your Writing Journal to explain your answer to this question.

---

## Lesson 12—More “murderous machinations”

Turn to pages 139–142 in the graphic novel and follow your teacher’s directions.

1. Review the creature’s reaction to Victor’s decision to destroy his mate.
2. What vow does the creature make?

Review pages 140–147.

Remember that the creature is eight feet tall and incredibly strong. If he wanted to, he could easily have attacked Victor Frankenstein during this scene.



On page 35 of your Writing Journal answer questions 1 and 2.

---

## Lesson 12—More “murderous machinations” (continued)

Turn to pages 143–155 in the graphic novel and follow your teacher’s directions.

1. Skim pages 143–149 for three minutes to get a sense of the plot before discussing as a class.
  - What does Victor do with the remains of the female creature?
  - What do the townspeople tell Victor when his boat lands in their town?
  - How do the townspeople react to Victor’s arrival in their town?



Turn to page 36 in your Writing Journal and answer the question.

---

2. Follow along as your teacher reads pages 150–155 aloud. Discuss with the class the following:
  - What does Victor mean by his “murderous machinations”?
  - What does Victor mean when he says he was “doomed to live”?
  - What does the prisoner mean when he says that Victor has “a bad conscience”?

1. Consider how you feel about the creature at this point in the book.



**Answer question 1 on page 37 of your Writing Journal.**

2. How does the evidence make you feel about Victor Frankenstein?

Share your response in the class discussion.

Choose from the following:

- Very sympathetic
- A little sympathetic
- Sympathetic and antipathetic
- A little antipathetic
- Very antipathetic



**Go to page 37 in your Writing Journal and answer question 2.**



## Lesson 13—A Tale of Two Wretches

Turn to pages 162–168 in the graphic novel.

1. Read and discuss Volume III, Chapter 4, pages 165–168.
  - What does Victor mean on page 165 when he says “the whole truth rushed into my mind”?
2. Read and discuss pages 166–168.
  - What becomes of Victor after his father’s death?

### Dramatic Irony

Dramatic irony is when the audience knows or understands more than the characters do. Therefore, the words and actions mean something different to the audience than to the characters.

3. With a partner, review the following passage and share responses.

On page 142, the creature tells Victor:

“I go; but I shall be with you on your wedding-night,” and Victor thinks, “In that hour I should die, and at once satisfy and extinguish his malice.”

- Whom does Victor think the creature planned to kill?
- Whom does the audience suspect the creature really planned to kill?
- This is an example of **dramatic irony**.

Do you agree with Victor that “no creature had ever been so miserable as [he] was”?



Go to page 38 of the Writing Journal and explain your answer.

Turn to Volume III, Chapter 7, pages 169–173, in the graphic novel.

1. What promise does Victor make on page 170?
2. Who calls whom a “wretch” on page 171? How does this compare to when this term has previously been used?



Compare the images of Victor on page 173 with the images of the creature on page 88. Share with your partner what is similar about Victor and the creature in these moments.

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Work with your partner to complete the chart on page 39 of your Writing Journal.

Think about your answers to the questions in the chart. Brainstorm ideas about a theme that is developing in these moments in the text.



Answer questions 1 and 2 on page 40 of your Writing Journal.

## Lesson 13—A Tale of Two Wretches (continued)

What is a central idea about life or human nature that you think Mary Shelley is trying to communicate in *Frankenstein*?



On page 41 in your Writing Journal write a statement of a theme in *Frankenstein* and explain how this theme develops over the course of the text.

## Lesson 14—A Final Farewell

Review Volume III, Chapter 7, page 188.



Answer questions 1–4 on pages 42–43 of your Writing Journal.

Turn to Volume III, Chapter 7, pages 189–193, in the graphic novel.

1. Practice reading these passages aloud with a partner, one person performing Walton's voice and one person performing the creature's voice.
2. What does the creature plan to do with Victor's body?

## Lesson 14—A Final Farewell (continued)

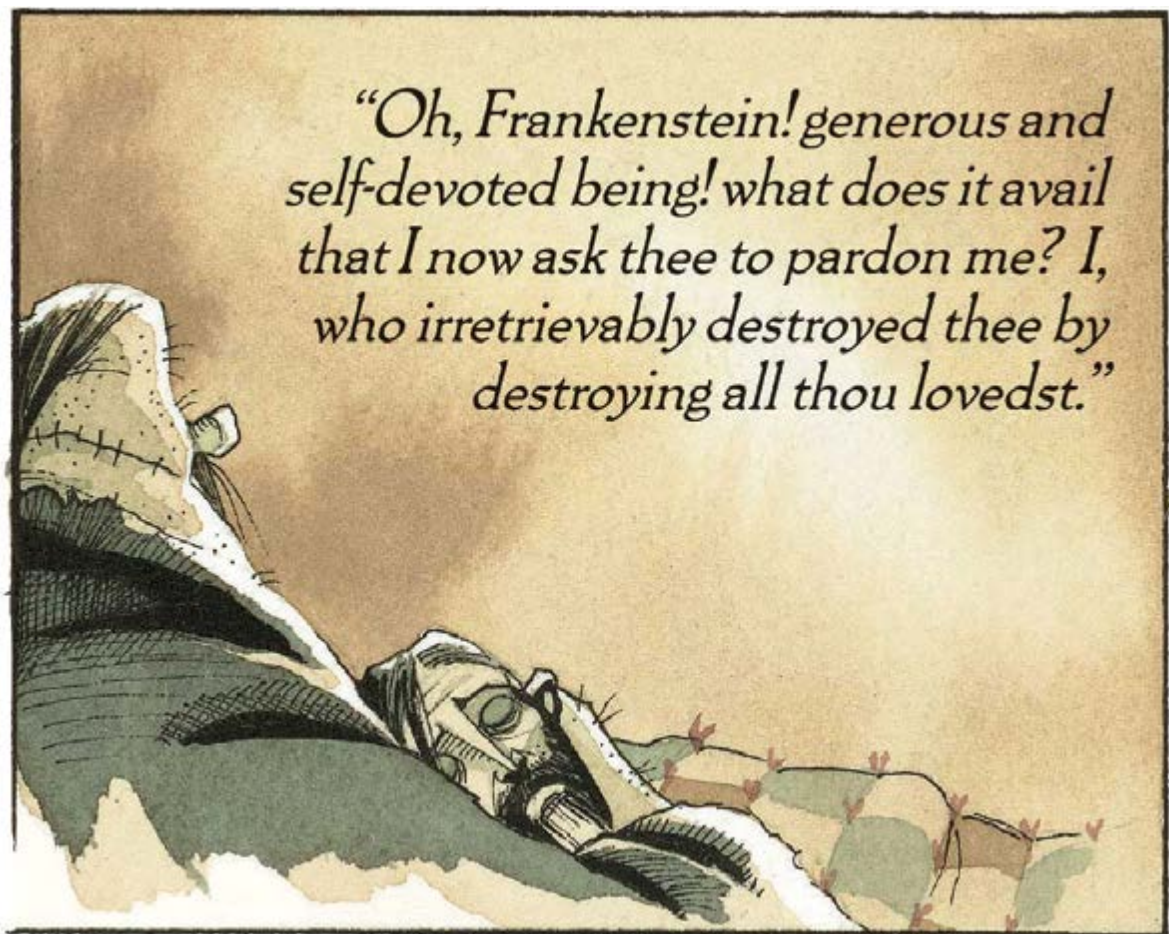
Work with your group to paraphrase the original text into more everyday language, without changing the meaning of the original text.

Your teacher will assign you a passage to paraphrase.



Write your paraphrase on page 44 of your Writing Journal.

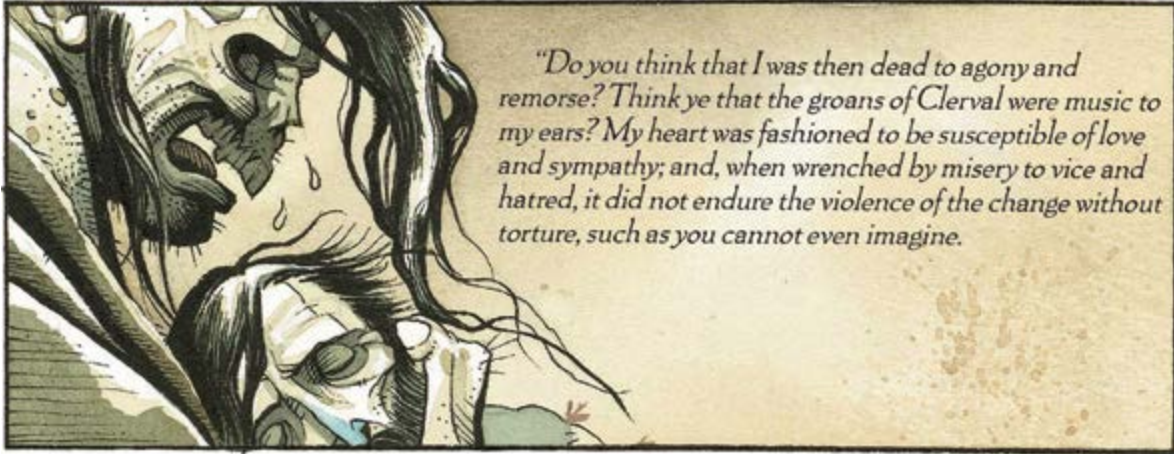
1



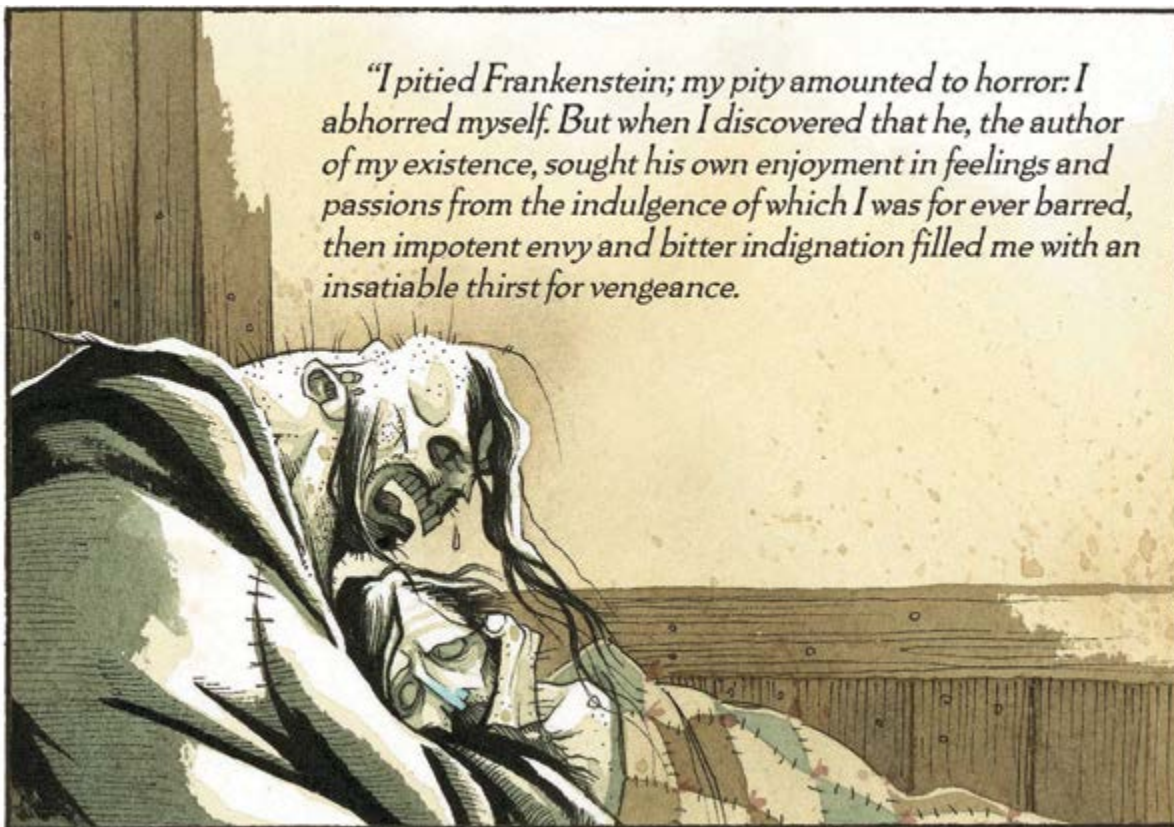
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2



3



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## Lesson 14—A Final Farewell (continued)

4

*"Once I falsely hoped to meet with beings, who, pardoning my outward form, would love me for the excellent qualities which I was capable of bringing forth. But now vice has degraded me beneath the meanest animal. The fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am quite alone."*



5

*"It is true that I am a wretch. I have murdered the lovely and the helpless; I have strangled the innocent as they slept, and grasped to death his throat who never injured me or any other living thing. I have devoted my creator to misery; I have pursued him even to that irremediable ruin. Here he lies, white and cold in death. I look on the hands which executed the deed; I think on the heart in which the imagination of it was conceived. Fear not that I shall be the instrument of future mischief. My work is nearly complete."*



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Consider what the creature has learned from his experiences among men.



On page 45 of your Writing Journal write about what the creature has learned from his experiences.

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## Lesson 15—Sympathy Debate

Do you think Shelley wants you to feel sympathetic toward Frankenstein?



On page 46 of your Writing Journal answer questions 1 and 2.

---

Today you will prepare arguments for a debate about who better deserves our sympathy: Victor Frankenstein or his creature.

Your teacher will assign you a team and one of these sides to debate:



A

**Victor deserves more sympathy.**



B

**The creature deserves more sympathy.**

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## Lesson 15—Sympathy Debate (continued)

1. As a team, brainstorm two or three reasons supporting **your** side. Record your ideas on page 47 of your Writing Journal.
2. As a team, brainstorm two or three reasons supporting the **other** side. Record your ideas on page 47 of your Writing Journal.
3. Decide who will deliver the following arguments on your team:
  - Opening argument (one person)
  - Rebuttals (one or two people)
  - Closing statement (one person)
4. Decide what will be the main idea of each team member's argument. Record these main ideas on page 48 of your Writing Journal.
5. Develop the argument you have been assigned to below and write your developed argument on page 48 of your Writing Journal.
  - If you are assigned to the **opening argument**, develop one reason to support your side. Explain your argument clearly and include evidence from the book.
  - If you are assigned to the **rebuttals**, think of one or two points you anticipate the other team making, and develop counterarguments to argue against their points. Explain each counterargument clearly and include evidence from the book.
  - If you are assigned to the **closing statement**, develop one reason to support your side. Explain your argument clearly and include evidence from the book.



Record your information and answers on pages 47–48 of your Writing Journal.

Your class will engage in formal debates.

If your team has not been selected to compete, listen carefully to the debate, taking notes on particularly strong or weak points.

When the debate is over, think about which argument you found most persuasive and why.

## Lesson 17—The Modern Prometheus

1. Follow along in the text with the audio for paragraphs 1–18 of “Prometheus” on pages 306–308.



Answer questions 1–4 on page 49 in your Writing Journal.

---

2. Review “Prometheus”, paragraphs 11–18 on pages 307–308.



Answer questions 5 and 6 on page 50 in your Writing Journal.

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# Prometheus

Excerpt from *Heroes, Gods and Monsters of the Greek Myths*

by Bernard Evslin

- <sup>1</sup> PROMETHEUS WAS A YOUNG Titan, no great admirer of Zeus. Although he knew the great lord of the sky hated explicit questions, he did not hesitate to **beard** him when there was something he wanted to know.
- <sup>2</sup> One morning he came to Zeus, and said, "O Thunderer, I do not understand your design. You have caused the race of man to appear on earth, but you keep him in ignorance and darkness."
- <sup>3</sup> "Perhaps you had better leave the race of man to me," said Zeus. "What you call ignorance is innocence. What you call darkness is the shadow of my decree. Man is happy now. And he is so framed that he will remain happy unless someone persuades him that he is unhappy. Let us not speak of this again."
- <sup>4</sup> But Prometheus said, "Look at him. Look below. He crouches in caves. He is at the mercy of beast and weather. He eats his meat raw. If you mean something by this, enlighten me with your wisdom. Tell me why you refuse to give man the gift of fire."
- <sup>5</sup> Zeus answered, "Do you not know, Prometheus, that every gift brings a penalty? This is the way the Fates weave destiny—by which gods also must abide. Man does not have fire, true, nor the crafts which fire teaches. On the other hand, he does not know disease, warfare, old age, or that inward pest called worry. He is happy, I say, happy without fire. And so he shall remain."
- <sup>6</sup> "Happy as beasts are happy," said Prometheus. "Of what use to make a separate race called man and endow him with little fur, some wit, and a curious charm of unpredictability? If he must live like this, why separate him from the beasts at all?"
- <sup>7</sup> "He has another quality," said Zeus, "the capacity for worship. An **aptitude** for admiring our power, being puzzled by our riddles and amazed by our **caprice**. That is why he was made."

**beard:** challenge

**aptitude:** skill

**caprice:** tendency  
to have suddenly  
changing moods



- 8 “Would not fire, and the graces he can put on with fire, make him more interesting?”
- 9 “More interesting, perhaps, but infinitely more dangerous. For there is this in man too: a **vaunting** pride that needs little sustenance to make it swell to giant size. Improve his lot, and he will forget that which makes him pleasing—his sense of worship, his humility. He will grow big and poisoned with pride and fancy himself a god, and before we know it, we shall see him storming Olympus. Enough, Prometheus! I have been patient with you, but do not try me too far. Go now and trouble me no more with your **speculations**.”
- 10 Prometheus was not satisfied. All that night he lay awake making plans. Then he left his couch at dawn, and standing tiptoe on Olympus, stretched his arm to the eastern horizon where the first faint flames of the sun were flickering. In his hand he held a reed filled with a dry fiber; he thrust it into the sunrise until a spark smoldered. Then he put the reed in his **tunic** and came down from the mountain.
- 11 At first men were frightened by the gift. It was so hot, so quick; it bit sharply when you touched it, and for pure spite, made the shadows dance. They thanked Prometheus and asked him to take it away. But he took the haunch of a newly killed deer and held it over the fire. And when the meat began to sear and sputter, filling the cave with its rich smells, the people felt themselves melting with hunger and flung themselves on the meat and devoured it greedily, burning their tongues.
- 12 “This that I have brought you is called ‘fire,’” Prometheus said. “It is an ill-natured spirit, a little brother of the sun, but if you handle it carefully, it can change your whole life. It is very greedy; you must feed it twigs, but only until it becomes a proper size. Then you must stop, or it will eat everything in sight—and you too. If it escapes, use this magic: water. It fears the water spirit, and if you touch it with water, it will fly away until you need it again.”

**vaunting:** strutting

**speculations:**  
questioning  
thoughts

**tunic:** long, loose-  
fitting shirt

- <sup>13</sup> He left the fire burning in the first cave, with children staring at it wide-eyed, and then went to every cave in the land.
- <sup>14</sup> Then one day Zeus looked down from the mountain and was amazed. Everything had changed. Man had come out of his cave. Zeus saw woodmen's huts, farm houses, villages, walled towns, even a castle or two. He saw men cooking their food, carrying torches to light their way at night. He saw forges blazing, men beating out ploughs, keels, swords, spears. They were making ships and raising white wings of sails and daring to use the fury of the winds for their journeys. They were wearing helmets, riding out in chariots to do battle, like the gods themselves.
- <sup>15</sup> Zeus was full of rage. He seized his largest thunderbolt. "So they want fire," he said to himself. "I'll give them fire—more than they can use. I'll turn their miserable little ball of earth into a cinder." But then another thought came to him, and he lowered his arm. "No," he said to himself, "I shall have vengeance—and entertainment too. Let them destroy themselves with their new skills. This will make a long twisted game, interesting to watch. I'll attend to them later. My first business is with Prometheus."
- <sup>16</sup> He called his giant guards and had them seize Prometheus, drag him off to the Caucasus, and there bind him to a mountain peak with great chains specially forged by Hephaestus—chains which even a Titan in agony could not break. And when the friend of man was bound to the mountain, Zeus sent two vultures to hover about him forever, tearing at his belly and eating his liver.
- <sup>17</sup> Men knew a terrible thing was happening on the mountain, but they did not know what. But the wind shrieked like a giant in torment and sometimes like fierce birds.
- <sup>18</sup> Many centuries he lay there—until another hero was born brave enough to defy the gods. He climbed to the peak in the Caucasus and struck the shackles from Prometheus and killed the vultures. His name was Heracles.

"Prometheus" from *Heroes, Gods and Monsters of the Greek Myths* by Bernard Evslin.  
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•

**design:** plan**destiny:** events that must happen

••

**abide:** obey**agony:** extreme pain**beast:** wild animal**bind:** tie**capacity:** ability**chariots:** wagons**cinder:** ash**crouches:** kneels or squats**curious:** strange**decree:** command**defy:** oppose**devoured:** hungrily ate**endow:** provide**enlighten:** teach**fierce:** wild and harsh**flickering:** shining unsteadily**forges:** ovens, fireplaces, or furnaces for heating metal**framed:** formed**fury:** wild force**graces:** elegant ways**haunch:** rump**horizon:** line where the earth and the sky meet**hover:** hang in the air**humility:** lack of self-importance**infinitely:** endlessly**keels:** long pieces used in the building of boats**penalty:** cost**pest:** annoyance**ploughs:** plows**reed:** long thin hollow plant**satisfied:** pleased**sear:** burn**seized:** grabbed**shackles:** chains**shrieked:** cried out**smoldered:** burned or smoked without flame**spite:** ill-will**sputter:** sizzle**sustenance:** fuel**swell:** become larger**torment:** great suffering**weave:** twist together**wit:** intelligence

•••

**beard:** challenge**aptitude:** skill**caprice:** tendency to have suddenly changing moods**vaunting:** strutting**speculations:** questioning thoughts**tunic:** long, loose-fitting shirt

Use the Vocab App to play mini games related to the words in this lesson.

## Lesson 17—The Modern Prometheus (continued)

1. Why do you think Prometheus wants to give fire to human beings?



Explain your answer to this question in Activity 1 on page 51 in your Writing Journal.

2. Review *Frankenstein*, Volume I, Chapter 1, paragraphs 1–10 on pages 20–23.
3. Why do you think Victor sets out to learn the secrets of life and death?



Explain your answer to this question in Activity 2 on page 51 in your Writing Journal.

4. Review *Frankenstein*, Vol II, Chapter 6 on page 114.



Answer questions 3 and 4 on page 51 in your Writing Journal.

Why do you think Mary Shelley subtitles her story “The Modern Prometheus”?



Explain your answer on page 52 of your Writing Journal.

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## Overview

What is technology? How much has it changed in the last 200 years? Is it helpful or harmful to mankind? In the Poetical Science sub-unit, you'll explore answers to these questions and more through the work of William Wordsworth, Lord Byron, Ada Lovelace, and Richard Brautigan.

## Suggested Reading

Mary Shelley wrote *Frankenstein* at the beginning of the Industrial Revolution and her novel reflects some of the fears people had about the new scientific advances that were changing their lives. *Frankenstein* shows us that science without limits can be a very dangerous thing. *I, Robot* (1950) by Isaac Asimov portrays a world in which robots programmed to protect human lives end up taking away human freedom.



Excerpts from  
“Ada, Countess  
of Lovelace”

(from *The Innovators*)

# Excerpt #1: Introducing Ada

- <sup>1</sup> In May 1833, when she was seventeen, Ada Byron was among the young women presented at the British royal court. Family members had worried about how she would **acquit herself**, given her highstrung and independent nature, but she ended up behaving, her mother reported, “tolerably well.” Among those Ada met that evening were the Duke of Wellington, whose straightforward manner she admired, and the seventy-nine-year-old French ambassador Talleyrand, who struck her as “an old monkey.”
- <sup>2</sup> The only legitimate child of the poet Lord Byron, Ada had inherited her father’s romantic spirit, a trait that her mother tried to **temper** by having her tutored in mathematics. The combination produced in Ada a love for what she took to calling “poetical science,” which linked her rebellious imagination to her enchantment with numbers. For many, including her father, the **rarefied** sensibilities of the Romantic era clashed with the techno-excitement of the Industrial Revolution. But Ada was comfortable at the intersection of both eras.
- 

**acquit herself:** act  
**temper:** tone down  
**rarefied:** elevated



# Excerpt #2:

## Ada's Parents

- <sup>1</sup> Ada inherited her poetic and **insubordinate temperament** from her father, but he was not the source of her love for machinery. He was, in fact, a **Luddite**. In his maiden speech in the House of Lords, given in February 1812 when he was twenty-four, Byron defended the followers of Ned Ludd, who were rampaging against mechanical weaving machines. With sarcastic scorn Byron mocked the mill owners of Nottingham, who were pushing a bill that would make destroying automated looms a crime punishable by death. "These machines were to them an advantage, inasmuch as they **superseded** the necessity of employing a number of workmen, who were left in consequence to starve," Byron declared. "The rejected workmen, in the blindness of their ignorance, instead of rejoicing at these improvements in arts so beneficial to mankind, conceived themselves to be sacrificed to improvements in mechanism."
- <sup>2</sup> Two weeks later, Byron published the first two **cantos** of his epic poem *Childe Harold's Pilgrimage*, a romanticized account of his wanderings through Portugal, Malta, and Greece, and, as he later remarked, "awoke one morning and found myself famous." Beautiful, seductive, troubled, brooding, and sexually adventurous, he was living the life of a Byronic hero while creating the **archetype** in his poetry.
- <sup>3</sup> Annabella [Ada's mother] had been tutored in mathematics, which amused Lord Byron, and during their courtship he had joked about his own disdain for the **exactitude** of numbers. "I know that two and two make four—and should be glad to prove it too if I could," he wrote, "though I must say if by any sort of process I could convert two and two into five it would give me much greater pleasure." Early on, he affectionately dubbed her the "Princess of Parallelograms." But when the marriage began to sour, he refined that mathematical image: "We are two parallel lines prolonged to infinity side by side but never to meet." Later, in the first canto of his epic poem *Don Juan*, he would mock her: "Her favourite science was the mathematical. . . . She was a walking calculation."

**insubordinate:**  
challenging to  
authority

**temperament:**  
personality

**Luddite:** person  
who opposes  
advanced  
technology,  
especially an  
original follower of  
Ludd

**superseded:** made  
unnecessary

**cantos:** poem  
sections

**archetype:** original  
model

**exactitude:** exact  
nature



4 The marriage was not saved by the birth of their daughter on December 10, 1815. She was named Augusta Ada Byron, her first name that of Byron's too-beloved half sister. When Lady Byron became convinced of her husband's **perfidy**, she thereafter called her daughter by her middle name. Five weeks later she packed her belongings into a carriage and fled to her parents' country home with the infant Ada.

5 Ada never saw her father again. Lord Byron left the country that April after Lady Byron, in letters so calculating that she earned his **sobriquet** of "Mathematical Medea," threatened to expose his alleged affairs as a way to secure a separation agreement that gave her custody of their child.

6 The opening of canto 3 of *Childe Harold*, written a few weeks later, invokes Ada as his muse:

7 *Is thy face like thy mother's, my fair child!*

8 *Ada! sole daughter of my house and of my heart?*

9 *When last I saw thy young blue eyes they smiled,*

10 *And then we parted.*

11 Byron wrote these lines in a villa by Lake Geneva, where he was staying with the poet Percy Bysshe Shelley and Shelley's future wife, Mary. It rained relentlessly. Trapped inside for days, Byron suggested they write horror stories. He produced a fragment of a tale about a vampire, one of the first literary efforts on that subject, but Mary's story was the one that became a classic: *Frankenstein, or The Modern Prometheus*. Playing on the ancient Greek myth of the hero who crafted a living man out of clay and snatched fire from the gods for human use, *Frankenstein* was the story of a scientist who galvanized a man-made assemblage into a thinking human. It was a cautionary tale about technology and science. It also raised the question that would become associated with Ada: Can man-made machines ever truly think?

12 The third canto of *Childe Harold* ends with Byron's prediction that Annabella would try to keep Ada from knowing about her father, and so it happened. There was a portrait of Lord Byron at their house, but Lady Byron kept it securely veiled, and Ada never saw it until she was twenty.

13 Lord Byron, by contrast, kept a picture of Ada on his desk wherever he wandered, and his letters often requested news or portraits of her. When she was seven, he wrote to Augusta, "I wish you would obtain from Lady B

**perfidy:**  
untrustworthiness

**sobriquet:**  
nickname

some accounts of Ada's disposition. . . . Is the girl imaginative? . . . Is she passionate? I hope that the Gods have made her anything save *poetical*—it is enough to have one such fool in the family." Lady Byron reported that Ada had an imagination that was "chiefly exercised in connection with her mechanical ingenuity."

- <sup>14</sup> Around that time, Byron, who had been wandering through Italy, writing and having an assortment of affairs, grew bored and decided to enlist in the Greek struggle for independence from the Ottoman Empire. He sailed for Missolonghi, where he took command of part of the rebel army and prepared to attack a Turkish fortress. But before he could engage in battle, he caught a violent cold that was made worse by his doctor's decision to treat him by bloodletting. On April 19, 1824, he died. According to his **valet**, among his final words were "Oh, my poor dear child!—my dear Ada! My God, could I have seen her! Give her my blessing."
- 



**valet:** personal servant

# Excerpt #3:

## The Beauty of Mathematics

- <sup>1</sup> Lady Byron wanted to make sure that Ada did not turn out like her father, and part of her strategy was to have the girl rigorously study math, as if it were an antidote to poetic imagination. When Ada, at age five, showed a preference for geography, Lady Byron ordered that the subject be replaced by additional arithmetic lessons, and her governess soon proudly reported, “She adds up sums of five or six rows of figures with accuracy.” Despite these efforts, Ada developed some of her father’s **propensities**. She had an affair as a young teenager with one of her tutors, and when they were caught and the tutor banished, she tried to run away from home to be with him. In addition, she had mood swings that took her from feelings of **grandiosity** to despair, and she suffered various **maladies** both physical and psychological.
- <sup>2</sup> Ada accepted her mother’s conviction that an immersion in math could help tame her Byronic tendencies. After her dangerous **liaison** with her tutor, and inspired by Babbage’s Difference Engine, she decided on her own, at eighteen, to begin a new series of lessons. “I must cease to think of living for pleasure or self-gratification,” she wrote her new tutor. “I find that nothing but very close and intense application to subjects of a scientific nature now seems to keep my imagination from running wild. . . . It appears to me that the first thing is to go through a course of Mathematics.” He agreed with the prescription: “You are right in supposing that your chief resource and safeguard at the present is in a course of severe intellectual study. For this purpose there is no subject to be compared to Mathematics.” He prescribed Euclidean geometry, followed by a dose of trigonometry and algebra. That should cure anyone, they both thought, from having too many artistic or romantic passions.
- <sup>3</sup> Her interest in technology was stoked when her mother took her on a trip through the British industrial midlands to see the new factories and machinery. Ada was particularly impressed with an automated weaving loom that used punch cards to direct the creation of the desired fabric patterns, and she drew a sketch of how it worked. Her father’s famous

**propensities:**  
leanings

**grandiosity:**  
greatness

**maladies:**  
sicknesses

**liaison:** romantic  
relationship

speech in the House of Lords had defended the Luddites who had smashed such looms because of their fear of what technology might inflict on humanity. But Ada **waxed** poetical about them and saw the connection with what would someday be called computers. “This Machinery reminds me of Babbage and his gem of all mechanism,” she wrote.

- 4 Ada’s ability to appreciate the beauty of mathematics is a gift that **eludes** many people, including some who think of themselves as intellectual. She realized that math was a lovely language, one that describes the harmonies of the universe and can be poetic at times. Despite her mother’s efforts, she remained her father’s daughter, with a poetic sensibility that allowed her to view an equation as a brushstroke that painted an aspect of nature’s physical splendor, just as she could visualize the “wine-dark sea” or a woman who “walks in beauty, like the night.” But math’s appeal went even deeper; it was spiritual. Math “constitutes the language through which alone we can adequately express the great facts of the natural world,” she said, and it allows us to portray the “changes of mutual relationship” that unfold in creation. It is “the instrument through which the weak mind of man can most effectually read his Creator’s works.”



**waxed:** became  
**eludes:** escapes

- 5 This ability to apply imagination to science characterized the Industrial Revolution as well as the computer revolution, for which Ada was to become a patron saint. She was able, as she told Babbage, to understand the connection between poetry and analysis in ways that **transcended** her father's talents. "I do not believe that my father was (or ever could have been) such a Poet as I shall be an Analyst; for with me the two go together **indissolubly**," she wrote.
- 6 Her reengagement with math, she told her mother, spurred her creativity and led to an "immense development of *imagination*, so much so that I feel no doubt if I continue my studies I shall in due time be a Poet." The whole concept of imagination, especially as it was applied to technology, intrigued her. "What is imagination?" she asked in an 1841 essay. "It is the Combining faculty. It brings together things, facts, ideas, conceptions in new, original, endless, ever-varying combinations. . . . It is that which penetrates into the unseen worlds around us, the worlds of Science."
- 7 By then Ada believed she possessed special, even supernatural abilities, what she called "an intuitive perception of hidden things." Her exalted view of her talents led her to pursue **aspirations** that were unusual for an aristocratic woman and mother in the early Victorian age. "I believe myself to possess a most singular combination of qualities exactly fitted to make me **pre-eminently** a discoverer of the hidden realities of nature," she explained in a letter to her mother in 1841. "I can throw rays from every quarter of the universe into one vast focus."
- 

**transcended:** went beyond

**indissolubly:**  
in a way that is impossible to break up

**aspirations:** hopes of achievement

**pre-eminently:**  
above all





# Excerpt #4:

## Babbage and His Difference Engine

- <sup>1</sup> So it was not surprising that her debut at court, despite the glamour of the occasion, made less impression on her than her attendance a few weeks later at another **majestic** event of the London season, at which she met Charles Babbage, a forty-one-year-old widowed science and math **eminence** who had established himself as a luminary on London's social circuit. "Ada was more pleased with a party she was at on Wednesday than with any of the **assemblages** in the **grand monde**," her mother reported to a friend. "She met there a few scientific people—amongst them Babbage, with whom she was delighted."
- <sup>2</sup> Babbage's **galvanizing** weekly **salons**, which included up to three hundred guests, brought together lords in swallow-tail coats and ladies in brocade gowns with writers, industrialists, poets, actors, statesmen, explorers, botanists, and other "scientists," a word that Babbage's friends had recently coined. By bringing scientific scholars into this **exalted** realm, said one noted geologist, Babbage "successfully asserted the rank in society due to science."
- <sup>3</sup> The evenings featured dancing, readings, games, and lectures accompanied by an assortment of seafood, meat, fowl, exotic drinks, and iced desserts. The ladies staged *tableaux vivants*, in which they dressed in costume to re-create famous paintings. Astronomers set up telescopes, researchers displayed their electrical and magnetic **contrivances**, and Babbage allowed guests to play with his mechanical dolls. The centerpiece of the evenings—and one of Babbage's many motives for hosting them—was his demonstration of a model portion of his Difference Engine, a mammoth mechanical calculating contraption that he was building in a fireproof structure **adjacent** to his home. Babbage would display the model with great drama, cranking its arm as it calculated a sequence of numbers and, just as the audience began to get bored, showed how the pattern could suddenly change based on instructions that had been coded

**majestic:** grand and noble

**eminence:** important person

**assemblages:** gatherings

**grand monde:** high society

**galvanizing:** exciting

**salons:** gatherings of important and fashionable people hosted by a notable member of society

**exalted:** elevated

**contrivances:** inventions

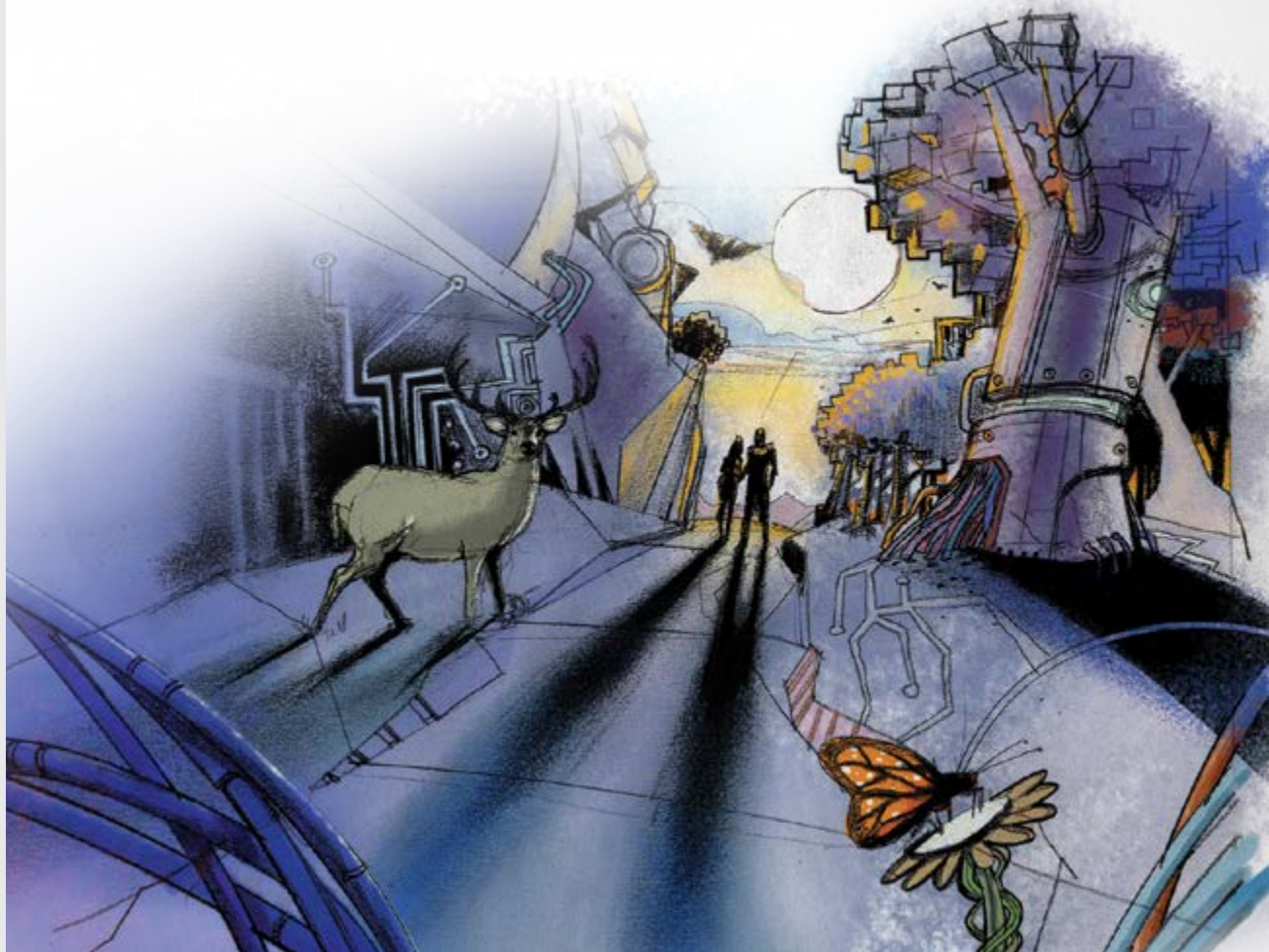
**adjacent to:** next to

into the machine. Those who were especially intrigued would be invited through the yard to the former stables, where the complete machine was being constructed.

- 4 Babbage's Difference Engine, which could solve **polynomial equations**, impressed people in different ways. The Duke of Wellington commented that it could be useful in analyzing the **variables** a general might face before going into battle. Ada's mother, Lady Byron, marveled that it was a "thinking machine." As for Ada, who would later famously note that machines could never truly think, a friend who went with them to the demonstration reported, "Miss Byron, young as she was, understood its working, and saw the *great beauty* of the invention."
- 

**polynomial equations:** type of mathematical expression that uses letters to represent changing values

**variables:** changeable factors or conditions





# Excerpt #5:

## The Analytical Engine

- <sup>1</sup> Babbage's new idea, which he conceived in 1834, was a general-purpose computer that could carry out a variety of different operations based on programming instructions given to it. It could perform one task, then be made to switch and perform another. It could even tell itself to switch tasks—or alter its “pattern of action,” as Babbage explained—based on its own **interim** calculations. Babbage named this **proposed** machine the Analytical Engine. He was one hundred years ahead of his time.
- 

# Excerpt #6:

## Notes by the Translator

- <sup>1</sup> In his quest to find support for his Analytical Engine, Babbage had accepted an invitation to address the Congress of Italian Scientists in Turin. Taking notes was a young military engineer, Captain Luigi Menabrea, who would later serve as prime minister of Italy. With Babbage's help, Menabrea published a detailed description of the machine, in French, in October 1842.
- <sup>2</sup> One of Ada's friends suggested that she produce a translation of Menabrea's piece for *Scientific Memoirs*, a periodical devoted to scientific papers. This was her opportunity to serve Babbage and show her talents. When she finished, she informed Babbage, who was pleased but also somewhat surprised. “I asked why she had not herself written an original paper on a subject with which she was so intimately acquainted,” Babbage said. She replied that the thought had not occurred to her. Back then, women generally did not publish scientific papers.
- <sup>3</sup> Babbage suggested that she add some notes to Menabrea's memoir, a project that she embraced with enthusiasm. She began working on a section she called “Notes by the Translator” that ended up totaling 19,136 words, more than twice the length of Menabrea's original article. Signed “A.A.L.,” for Augusta Ada Lovelace, her “Notes” became more famous than the article and were destined to make her an iconic figure in the history of computing.

**interim:** done in  
the meantime

**proposed:**  
suggested

# Excerpt #7:

## The Punch Card Innovation

- <sup>1</sup> The Analytical Engine was the product of what Ada Lovelace, in her essay on imagination, had called “the Combining Faculty.” Babbage had combined innovations that had cropped up in other fields, a trick of many great inventors. He had originally used a metal drum that was studded with spikes to control how the shafts would turn. But then he studied, as Ada had, the automated loom invented in 1801 by a Frenchman named Joseph-Marie Jacquard, which transformed the silk-weaving industry. Looms create a pattern by using hooks to lift selected warp threads, and then a rod pushes a woof thread underneath. Jacquard invented a method of using cards with holes punched in them to control this process. The holes determined which hooks and rods would be activated for each pass of the weave, thus automating the creation of intricate patterns. Each time the shuttle was thrown to create a new pass of the thread, a new punch card would come into play.
- <sup>2</sup> On June 30, 1836, Babbage made an entry into what he called his “Scribbling Books” that would represent a milestone in the prehistory of computers: “Suggested Jacquard’s loom as a substitute for the drums.” Using punch cards rather than steel drums meant that an unlimited number of instructions could be input. In addition, the sequence of tasks could be modified, thus making it easier to devise a general-purpose machine that was **versatile** and reprogrammable.
- <sup>3</sup> Babbage bought a portrait of Jacquard and began to display it at his salons. It showed the inventor sitting in an armchair, a loom in the background, holding a pair of **calipers** over rectangular punch cards. Babbage amused his guests by asking them to guess what it was. Most thought it a superb engraving. He would then reveal that it was actually a finely woven silk tapestry, with twenty-four thousand rows of threads, each controlled by a different punch card. When Prince Albert, the husband of Queen Victoria, came to one of Babbage’s salons, he asked Babbage why he found the tapestry so interesting. Babbage replied, “It will greatly assist in explaining the nature of my calculating machine, the Analytical Engine.”

**versatile:** able to do multiple things

**calipers:** tool used for measuring

# Excerpt #8: Ada's Insight

- <sup>1</sup> In her “Notes,” Ada explored four concepts that would have historical resonance a century later when the computer was finally born. The first was that of a general-purpose machine, one that could not only perform a preset task but could be programmed and reprogrammed to do a limitless and changeable **array** of tasks. In other words, she envisioned the modern computer. This concept was at the core of her “Note A,” which emphasized the distinction between Babbage’s original Difference Engine and his proposed new Analytical Engine. “The *Analytical* Engine, on the contrary, is not merely adapted for tabulating the results of one particular function and of no other, but for developing and **tabulating** any function whatever.”
- <sup>2</sup> This was done, she wrote, by “the introduction into it of the principle which Jacquard devised for regulating, by means of punched cards, the most complicated patterns in the fabrication of **brocaded** stuffs.” Even more than Babbage, Ada realized the significance of this. It meant that the machine could be like the type of computer we now take for granted: one that does not merely do a specific arithmetic task but can be a general-purpose machine.
- <sup>3</sup> Ada’s second noteworthy concept sprang from this description of a general-purpose machine. Its operations, she realized, did not need to be limited to math and numbers. Drawing on De Morgan’s extension of algebra into a formal logic, she noted that a machine such as the Analytical Engine could store, **manipulate**, process, and act upon anything that could be expressed in symbols: words and logic and music and anything else we might use symbols to convey.

---

**array:** assortment  
**tabulating:** making  
a table of  
**brocaded:**  
decoratively woven  
**manipulate:** handle

# Excerpt #9:

## The Digital Future

- <sup>1</sup> To explain this idea, she carefully defined what a computer operation was: “It may be desirable to explain that by the word ‘operation,’ we mean any process which alters the mutual relation of two or more things, be this relation of what kind it may.” A computer operation, she noted, could alter the relationship not just between numbers but between any symbols that were logically related. “It might act upon other things besides number, were objects found whose mutual fundamental relations could be expressed by those of the abstract science of operations.” The Analytical Engine could, in theory, even perform operations on musical notations: “Supposing, for instance, that the fundamental relations of pitched sounds in the science of harmony and of musical composition were **susceptible** of such expression and adaptations, the engine might compose elaborate and scientific pieces of music of any degree of complexity.” It was the ultimate Ada-like “poetical science” concept: an elaborate and scientific piece of music composed by a machine! Her father would have shuddered.
- <sup>2</sup> This insight would become the core concept of the digital age: any piece of content, data, or information—music, text, pictures, numbers, symbols, sounds, video—could be expressed in digital form and manipulated by machines. Even Babbage failed to see this fully; he focused on numbers. But Ada realized that the digits on the cogs could represent things other than mathematical quantities. Thus did she make the conceptual leap from machines that were mere calculators to ones that we now call computers. Doron Swade, a computer historian who specializes in studying Babbage’s engines, has declared this one of Ada’s historic legacies. “If we are looking and sifting history for that transition, then that transition was made explicitly by Ada in that 1843 paper,” he said.
- <sup>3</sup> The reality is that Ada’s contribution was both profound and inspirational. More than Babbage or any other person of her era, she was able to glimpse a future in which machines would become partners of the human imagination, together weaving tapestries as beautiful as

susceptible:  
capable



those from Jacquard's loom. Her appreciation for poetical science led her to celebrate a proposed calculating machine that was dismissed by the scientific establishment of her day, and she perceived how the processing power of such a device could be used on any form of information. Thus did Ada, Countess of Lovelace, help sow the seeds for a digital age that would blossom a hundred years later.

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## Excerpt #10: Lady Lovelace's Objection

- <sup>1</sup> There was one other significant concept that she introduced in her "Notes," which **harked back to** the Frankenstein story produced by Mary Shelley after that weekend with Lord Byron. It raised what is still the most fascinating **metaphysical** topic involving computers, that of artificial intelligence: Can machines think?
- <sup>2</sup> Ada believed not. A machine such as Babbage's could perform operations as instructed, she asserted, but it could not come up with ideas or intentions of its own. "The Analytical Engine has no **pretensions** whatever to *originate* anything," she wrote in her "Notes." "It can do whatever we know how to order it to perform. It can follow analysis; but it has no power of anticipating any analytical relations or truths." A century later this assertion would be dubbed "Lady Lovelace's Objection" by the computer pioneer Alan Turing.

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**harked back to:**  
called to mind

**metaphysical:**  
based on ideas

**pretensions:**  
claims of greatness  
or importance

•

**resource:** source of help

**ultimate:** most extreme example of

**glimpse:** see a brief view

**tapestries:** fabrics designed with woven patterns or pictures

**perceived:** understood

**sow:** plant

••

**tolerably:** reasonably

**legitimate child:** child born to legally married parents

**rebellious:** likely to challenge authority

**clashed:** seriously disagreed

**intersection:** crossing point

**eras:** time periods

**maiden:** first

**rampaging:** violently and wildly acting

**sarcastic:** mocking

**looms:** machines used to weave fabric

**conceived:** imagined

**seductive:** charmingly attractive

**brooding:** moody

**disdain:** dislike and disgust

**convert:** change

**affectionately:** lovingly

**dubbed:** named

**refined:** further developed and made clearer

**prolonged:** lengthened

**infinity:** endlessness

**expose:** reveal

**alleged:** claimed

**custody:** keeping and care

**invokes:** calls on

**villa:** large country house

**fragment:** piece

**veiled:** covered

**requested:** asked for

**disposition:** personality

**exercised:** practiced

**ingenuity:** inventiveness

**bloodletting:** draining blood from the body as a medical treatment

**strategy:** plan of action

**rigorously:** with close attention and high standards

**antidote:** cure

**preference:** greater liking

**governess:** private teacher

**conviction:** convinced belief

**tendencies:** leanings

**application:** careful attention

**prescription:** recommendation

**safeguard:** protection

**inflict on humanity:** cause humanity to suffer

**harmonies:** beautiful orderly patterns

**sensibility:** sensitivity

**splendor:** rich beauty

**visualize:** see in the mind

**appeal:** attractiveness

**adequately:** well enough

**mutual:** shared

**patron saint:** guide and protector

**analysis:** a field of mathematics that studies patterns and groupings of numbers

**spurred:** encouraged

**faculty:** mental function

**conceptions:** ideas

**penetrates:** passes through

**supernatural:** magical

**intuitive:** instinctive

**perception:** understanding

**debut:** first appearance

**glamour:** magical exciting quality

**luminary:** shining intellectual leader

**social:** related to fashionable wealthy people

**circuit:** set of popular places or events visited regularly

**industrialists:** businesspeople involved in manufacturing

**statesmen:** respected politicians

**botanists:** scientists who study plants

**realm:** world

**asserted:** insisted on

**rank:** high position

**fowl:** birds that people eat

•• (continued)

**exotic:** foreign and unfamiliar

**motives:** reasons for acting

**mammoth:** gigantic

**contraption:** device

**sequence:** series

**intrigued:** interested

**quest:** search

**memoirs:** books of remembered accounts

**periodical:** newspaper or magazine

**intimately:** closely

**destined:** chosen, as if by a plan for the future

**iconic:** important and influential

**innovations:** new ideas or ways of doing things

**shafts:** rods

**automating:** making automatic

**intricate:** complicated and detailed

**milestone:** major achievement

**substitute:** replacement

**unlimited:** endless

**input:** entered

**engraving:** carving

**concepts:** ideas

**resonance:** lasting influence

**preset:** fixed

**devised:** invented

**regulating:** managing

**convey:** communicate

**alters:** changes

**fundamental:** basic

**abstract:** not concerned with material objects

**notations:** system of symbols

**compose:** put together

**elaborate:** complicated

**complexity:** complicatedness

**conceptual:** mental

**legacies:** gifts passed on to the future

**sifting:** closely studying

**explicitly:** directly and obviously

**profound:** requiring deep thought

**intentions:** wishes

**anticipating:** expecting

**pioneer:** explorer of new areas

...

**acquit herself:** act

**temper:** tone down

**rarefied:** elevated

**insubordinate:** challenging to authority

**temperament:** personality

**Luddite:** person who opposes advanced technology, especially an original follower of Ludd

**superseded:** made unnecessary

**cantos:** poem sections

**exactitude:** exact nature

**perfidy:** untrustworthiness

**sobriquet:** nickname

**valet:** personal servant

**majestic:** grand and noble

**eminence:** important person

**assemblages:** gatherings

**grand monde:** high society

**galvanizing:** exciting

**salons:** gatherings of important and fashionable people hosted by a notable member of society

**exalted:** elevated

**contrivances:** inventions

**adjacent to:** next to

**polynomial equations:** type of mathematical expression

that uses letters to represent changing values

**variables:** changeable factors or conditions

**interim:** done in the meantime

**proposed:** suggested

**versatile:** able to do multiple things

**calipers:** tool used for measuring

**harked back to:** called to mind

**metaphysical:** based on ideas

**pretensions:** claims of greatness or importance



Use the Vocab App to play mini games related to the words in this lesson.



# “The Tables Turned”

by William Wordsworth

- 1 Up! up! my Friend, and quit your books;  
2 Or surely you'll grow double:  
3 Up! up! my Friend, and clear your looks;  
4 Why all this toil and trouble?  
5 The sun, above the mountain's head,  
6 A freshening lustre mellow  
7 Through all the long green fields has spread,  
8 His first sweet evening yellow.  
9 Books! 'tis a dull and endless **strife**:  
10 Come, hear the woodland **linnet**,  
11 How sweet his music! on my life,  
12 There's more of wisdom in it.  
13 And hark! how **blithe** the **throstle** sings!  
14 He, too, is no mean preacher:  
15 Come forth into the light of things,  
16 Let Nature be your teacher.  
17 She has a world of ready wealth,  
18 Our minds and hearts to bless—  
19 **Spontaneous** wisdom breathed by health,  
20 Truth breathed by cheerfulness.  
21 One **impulse** from a **vernal** wood  
22 May teach you more of man,  
23 Of moral evil and of good,  
24 Than all the sages can.  
25 Sweet is the lore which Nature brings;  
26 Our meddling intellect  
27 Mis-shapes the beauteous forms of things:—  
28 We murder to dissect.  
29 Enough of Science and of Art;  
30 Close up those barren leaves;  
31 Come forth, and bring with you a heart  
32 That watches and receives.

**strife**: struggle

**linnet**: small  
songbird with a  
long tail

**blithe**: cheerfully

**throstle**: song  
thrush, a famously  
musical songbird

**spontaneous**:  
produced freely  
and naturally

**impulse**: sudden  
stirring

**vernal**: springtime



••

**toil:** tiring work**lustre:** shine**mellow:** soft and ripe**mean:** poor quality**moral:** related to human behavior**sages:** wise people**lore:** learning**meddling:** interfering**intellect:** intelligence**dissect:** cut apart to examine**barren:** dry and lifeless

•••

**strife:** struggle**linnet:** small songbird with a long tail**blithe:** cheerfully**throstle:** song thrush, a famously musical songbird**spontaneous:** produced freely and naturally**impulse:** sudden stirring**vernal:** springtime

Use the Vocab App to play mini games related to the words in this lesson.

# Excerpts from “Debate on the Frame-Work Bill, in the House of Lords, February 27, 1812”

<sup>1</sup> My Lords,

<sup>2</sup> The subject now submitted to your Lordships, for the first time, though new to the House, is, by no means, new to the country. I believe it had occupied the serious thoughts of all descriptions of persons long before its introduction to the notice of that Legislature whose interference alone could be of real service. As a person in some degree connected with the suffering county, though a stranger, not only to this House in general, but to almost every individual whose attention I presume to solicit, I must claim some portion of your Lordships’ indulgence, whilst I offer a few observations on a question in which I confess myself deeply interested.

<sup>3</sup> To enter into any detail of these riots would be **superfluous**; the House is already aware that every outrage short of actual bloodshed has been perpetrated, and that the **proprietors** of the frames **obnoxious** to the rioters, and all persons supposed to be connected with them, have been liable to insult and violence. During the short time I recently passed in Notts, not twelve hours elapsed without some fresh act of violence; and, on the day I left the county, I was informed that forty frames had been broken the preceding evening as usual, without resistance and without detection.

<sup>4</sup> Such was then the state of that county, and such I have reason to believe it to be at this moment. But whilst these outrages must be admitted to exist to an alarming extent, it cannot be denied that they have arisen from circumstances of the most unparalleled distress. The perseverance of these miserable men in their proceedings, tends to prove that nothing but absolute want could have driven a large and once honest and industrious body of the people into the commission of **excesses** so hazardous to themselves, their families, and the community

**superfluous:** extra and unnecessary

**proprietors:** owners

**obnoxious:** extremely disagreeable

**unparalleled:** unmatched

**excesses:** extreme acts

- 5 Considerable injury has been done to the proprietors of the improved frames. These machines were to them an advantage, inasmuch as they **superseded** the necessity of employing a number of workmen, who were left in consequence to starve. By the adoption of one species of frame in particular, one man performed the work of many, and the superfluous labourers were thrown out of employment. Yet it is to be observed, that the work thus executed was inferior in quality, not marketable at home, and merely hurried over with a view to exportation. It was called, in the **cant** of the trade, by the name of Spider-work. The rejected workmen, in the blindness of their ignorance, instead of rejoicing at these improvements in arts so beneficial to mankind, conceived themselves to be sacrificed to improvements in mechanism. In the foolishness of their hearts, they imagined that the maintenance and well doing of the industrious poor, were objects of greater consequence than the enrichment of a few individuals by any improvement in the implements of trade which threw the workmen out of employment, and **rendered** the labourer unworthy of his hire.
- 

**superseded:** made unnecessary

**cant:** special language

**rendered:** made

••

**submitted:** presented

**presume:** dare

**solicit:** ask

**portion:** part

**indulgence:** generous treatment

**whilst:** while

**confess:** admit

**perpetrated:** carried out

**liable to:** likely to experience

**elapsed:** passed

**preceding:** previous

**detection:** being discovered

**outrages:** shocking and violent acts

**alarming:** disturbing

**extent:** degree

**perseverance:** action of continuing in the face of difficulty

**proceedings:** actions

**want:** need or hardship

**industrious:** hard-working

**commission:** carrying out

**hazardous:** dangerous

**in consequence:** as a result

**executed:** carried out

**inferior:** poorer

**exportation:** shipment and sale to other countries

**rejoicing:** celebrating

**beneficial:** helpful

**enrichment of:** process of making rich

**implements:** tools

...

**superfluous:** extra and unnecessary

**proprietors:** owners

**obnoxious:** extremely disagreeable

**unparalleled:** unmatched

**excesses:** extreme acts

**superseded:** made unnecessary

**cant:** special language

**rendered:** made



Use the Vocab App to play mini games related to the words in this lesson.



# All Watched Over by Machines of Loving Grace

by Richard Brautigan

1 I like to think (and  
2 the sooner the better!)  
3 of a cybernetic meadow  
4 where mammals and computers  
5 live together in mutually  
6 programming harmony  
7 like pure water  
8 touching clear sky.

9 I like to think  
10 (right now, please!)  
11 of a cybernetic forest  
12 filled with pines and electronics  
13 where deer stroll peacefully  
14 past computers  
15 as if they were flowers  
16 with spinning blossoms.

17 I like to think  
18 (it has to be!)  
19 of a cybernetic ecology  
20 where we are free of our labors  
21 and joined back to nature,  
22 returned to our mammal  
23 brothers and sisters,  
24 and all watched over  
25 by machines of loving grace.

**cybernetic:**  
involving the  
combining of  
living things and  
electronic or  
mechanical parts

Brautigan, Richard: From All Watched Over by Machines of Loving Grace by Richard Brautigan.  
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Brautigan; all rights reserved.





•

**stroll:** walk in a relaxed way**labors:** hard work

••

**mutually:** jointly**harmony:** orderly and pleasing agreement**ecology:** relationships between living things and their environment

•••

**cybernetic:** involving the combining of living things and electronic or mechanical parts

Use the Vocab App to play mini games related to the words in this lesson.

## Lesson 1—“The Tables Turned”

1. Read the poem “The Tables Turned” by William Wordsworth, written in 1798.
2. What stood out to you in your first reading of this poem? Tell your partner about the details you noticed.
3. Highlight words that are repeated in the poem. Share with your partner why you think these words are repeated.

Review stanza 1 (lines 1–4).



Go to page 76 of your Writing Journal and answer questions 1 and 2. Share your responses in the class discussion.

Review stanzas 2 and 3 (lines 5–12).



Go to page 76 of your Writing Journal and answer questions 3 and 4. Share your responses in the class discussion.

Review stanzas 4–6 (lines 13–24) and stanzas 7 and 8 (lines 25–32).



Go to page 77 in your Writing Journal and answer questions 5–8. Share your responses in the class discussion.

1. Turn to Volume I, Chapter 3, pages 38 and 39, in the graphic novel, and follow along with the audio.
2. Which parts of this passage remind you of the poem?
3. Discuss your answer with your partner.
4. Follow along with the audio in Volume III, Chapter 1, pages 127 and 128, of the graphic novel.
5. Which parts of this passage remind you of the poem?
6. Discuss your answer with your partner.

Use the following to answer the Writing Prompt:

- The poem "The Tables Turned"
- Pages 38 and 39 in the graphic novel
- Pages 127 and 128 in the graphic novel

Can you imagine what the speaker in "The Tables Turned" might say to Victor Frankenstein?



**In your Writing Journal explain your answer to the question on page 78.**

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## Lesson 2—Byron and Looms

### Lord Byron's Debate

1. Read paragraph 1 of Byron's speech on page 332.

Who is Byron's audience?



On page 79 of the Writing Journal, use textual evidence to answer question 1.

2. Read paragraph 3 of Byron's speech on page 332. Byron is referring to events that had happened in England.

What seems to have happened? Who are the two parties involved in the conflict Byron is describing?



On page 79 of the Writing Journal use textual evidence to answer questions 2 and 3.

3. Read paragraph 4 of Byron's speech on page 332.

Does it seem like Byron sympathizes more with one side of the conflict than the other?



On page 79 of the Writing Journal, use textual evidence to answer question 4.

### Background to Lord Byron's Debate on the Frame-Work Bill

The Industrial Revolution was a time of great technological innovation. Some of these innovations drastically changed the way people lived and worked. Many people worked in factories like textile mills, where they made fabrics by weaving together threads using machines called looms.

Byron made this speech after a series of events involving textile mills. A new form of loom had just been invented, which used wooden frames to weave textiles faster than before. This technological innovation meant that fewer people were needed to do the work, and so many of the workers lost their jobs. Some of the unemployed mill workers protested by rioting and breaking the frames that operated the new looms.

In response to these riots, the mill owners went to the House of Lords—a body of government in England—and asked them to pass a law that would make breaking frames into a felony, a crime punishable by death.

This speech, which Lord Byron delivered to the House of Lords in 1812, is the first time Lord Byron ever formally addressed the government. He spoke on behalf of the rioting mill workers because he thought that it would be unjust to sentence them to death for destroying the machinery that had cost them their jobs.

4. Read “Background to Lord Byron's Debate on the Frame-Work Bill” above. This is a summary of events behind Byron's speech.
5. When you finish reading, go back and review your answers to the previous questions.
  - Did you manage to determine some of this background from your close read of Byron's speech?
  - Share your thoughts on this question in the class discussion.

## Lesson 2—Byron and Looms (continued)

**Definition:**

Verbal irony is when a speaker says one thing but means something else.

1. Think about a time when you heard someone speak sarcastically.



On page 80 of your Writing Journal complete Activities 1 and 2 to write about sarcasm.

2. Follow along as your teacher reads paragraph 5 from the debate excerpts on page 333.
3. Highlight the parts in the excerpt where Byron uses verbal irony (sarcasm).

Use paragraphs 1–5 in “Debate on the Frame-Work Bill” on pages 332–333 to answer the Writing Prompt.

Based on Byron’s observations about the impact of the new looms on mill workers and mill owners, would you expect Byron to argue that technological innovations (like the new looms) are good or bad for humanity?



On page 81 of your Writing Journal write a claim with evidence.

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## Lesson 3—Poetical Science

Share with your partner the answers to the following questions.

1. Who in your family are you similar to? In what ways are you similar?
2. Who in your family are you different from? In what ways are you different?
3. How much of your personality and interests do you think come from your family? Explain.



Study the portrait for a minute.

What kind of life do you imagine she lived? How would you guess she spent her time and why?



Answer these questions on page 82 of your Writing Journal.

## Lesson 3—Poetical Science (continued)

1. Follow along with the audio in reading paragraphs 1 and 2 from “Excerpt 1: Introducing Ada” on page 314.
2. In paragraph 1, highlight in green any words or phrases that give you a clue about Lovelace’s personality.
3. In paragraph 2, highlight in yellow any words or phrases that show the side of Lovelace that likely came from her father.
4. In paragraph 2, highlight in blue any words or phrases that show the side of Lovelace that likely came from her mother.
5. Follow along with the audio in reading paragraphs 1–14 from “Excerpt 2: Ada’s Parents” on pages 315–317.



On page 83 in your Writing Journal answer questions 1 and 2.

6. Follow along with the audio in reading paragraphs 1–7 from “Excerpt 3: The Beauty of Mathematics” on pages 318–320.



On page 83 in your Writing Journal answer questions 3 and 4.

## Lesson 4—Lovelace's Insights

### Babbage's Inventions

1. Follow along with the audio in reading paragraphs 1–4 from “Excerpt 4: Babbage and His Difference Engine” on pages 321–322.
2. Who was Charles Babbage? Highlight any parts that answer this question in yellow.
3. What was the Difference Engine? Highlight any parts that answer this question in green.
4. Look at the photograph of Babbage's machine. Contrast Babbage's Difference Engine with today's calculators.



SSPL/Science Museum/Getty Images



Answer questions 1 and 2 about Babbage's machine on page 84 of your Writing Journal.

5. Follow along with the audio in reading paragraph 1 from “Excerpt 5: The Analytical Engine” on page 323.



Answer question 3 on page 84 of your Writing Journal.

## Lesson 4—Lovelace's Insights (continued)

### The Punch Card Innovation

1. Follow along with the audio in reading paragraphs 1–3 from “Excerpt 6: Notes by the Translator” on page 323.



Answer questions 1–3 on page 85 of your Writing Journal.

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2. Look at the images on the next page.
3. Review both images. The image on the left is a piece of fabric that was woven by the machine on the right.
4. How do you think this machine could create an image like this? Discuss your thoughts in the class discussion.
5. Follow along with the audio in reading paragraphs 1–3 from “Excerpt 7: The Punch Card Innovation” on pages 324–324.

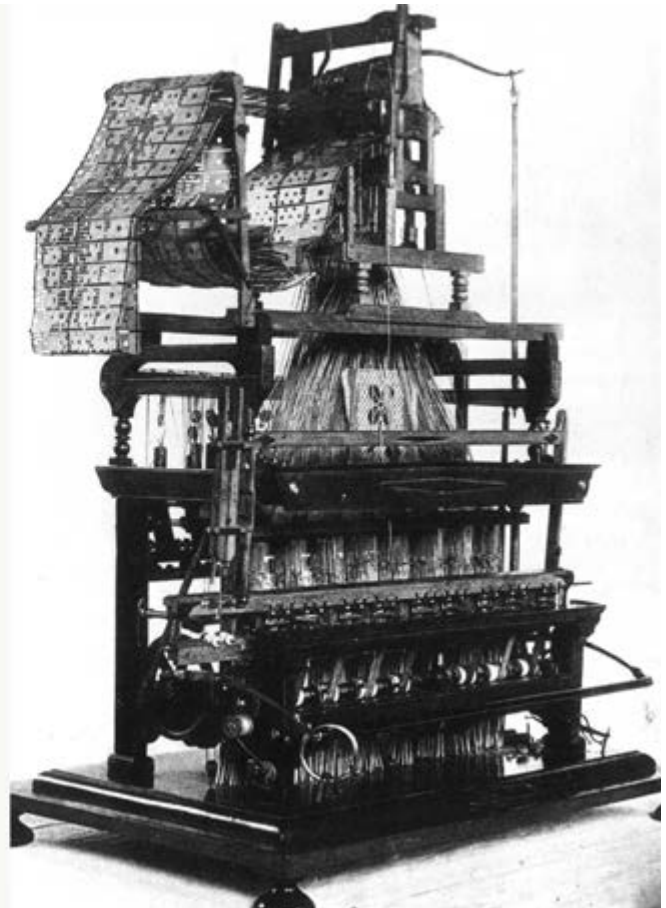


Answer questions 4 and 5 on page 85 of your Writing Journal.

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Henry Guttman/Springer/Getty Images



## Lesson 4—Lovelace's Insights (continued)

### Ada's Collaboration with Babbage

1. Follow along with the audio in reading paragraphs 1–3 from “Excerpt 8: Ada's Insight” on page 325.



**Answer question 1 on page 86 of your Writing Journal.**

2. Follow along with the audio in reading paragraphs 1–3 from “Excerpt 9: The Digital Future” on pages 326–326.



**Answer questions 2 and 3 on page 86 of your Writing Journal.**

3. Follow along with the audio in reading paragraphs 1 and 2 from “Excerpt 10: Lady Lovelace's Objection” on page 327.



**Answer questions 4 and 5 on page 86 of your Writing Journal.**

## Lesson 5—Man and Machines

Turn to page 336 to read the poem “All Watched Over by Machines of Loving Grace.”

1. As you listen to the audio, review this poem by Richard Brautigan.
2. What stood out to you in your first reading of this poem? Tell your partner about the details you noticed.
3. Share with your partner which words or phrases are repeated in each stanza. What do these words suggest about the theme of the poem?



## Lesson 5—Man and Machines (continued)

Turn to the poem “All Watched Over by Machines of Loving Grace” on page 336.

1. This poem contains three stanzas. Share with your partner what you notice that the three stanzas have in common.
2. Highlight in green any language that has to do with nature.
3. Highlight in red any language that has to do with technology.
4. Highlight in yellow any language that has to do with feelings.



Go to page 87 in your Writing Journal and write a description of the world Brautigan imagines.

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1. Review Brautigan's poem "All Watched Over By Machines of Loving Grace" on page 336. In his poem, Brautigan imagines a world where humans "are free of labors" and "joined back to nature" while being "watched over by machines of loving grace."
2. What would Lovelace, Byron, or Wordsworth say about the world Brautigan imagines? Use textual evidence from Brautigan's poem and from two other passages in your answer.

Select two other passages:

- To consider what Lovelace might think about the world Brautigan imagines, use evidence from "Excerpt 1: Introducing Ada" on page 314.
- To consider what Byron might think about the world Brautigan imagines, use evidence from "Excerpts From the Debate on the Frame-Work Bill" on page 332.
- To consider what Wordsworth might think about the world Brautigan imagines, use evidence from the poem "The Tables Turned" on page 330.



Go to page 88 in your Writing Journal to answer this Writing Prompt.

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# Shakespeare's Romeo & Juliet

Art thou ready to read some Shakespeare? Fear not—it's a lot more fun than you've been told. After finishing this unit you will not only understand Shakespeare's language, you'll have memorized some of his most famous lines.

The lessons in this unit focus on five passages from one of his best-known and most often performed plays, *Romeo and Juliet*, to help you understand the most important parts of the play deeply, rather than read all of it superficially. You'll watch performances of all the lines you read, and you'll also have chances to perform them yourself. A hint about performing Shakespeare: Go big! Shakespeare wrote plays to be performed in loud, crowded theaters in front of loud, rowdy audiences, so don't be shy.

Maybe the best thing about Shakespeare's language is the room it leaves you to interpret it. Even after you have a solid understanding of what his characters are saying, you will find yourself thinking of more and more ideas about how they say it, the hidden jokes and puns they make, and the ways their lines fit into the themes of the play as a whole.

So cast thy fear aside, read all about the doomed lovebirds, Romeo and Juliet, and see if you don't think so yourself.



## Romeo & Juliet

SUB-UNIT 1 • 16 LESSONS



## Write an Essay

SUB-UNIT 2 • 5 LESSONS

## Overview

Pick a language, pick a culture, pick a form (stage or screen): almost no matter which you choose you'll find that someone has made a version of *Romeo and Juliet* in it. Although it was first performed in England, in 1662, Shakespeare's story of young lovers defying their families to be together has resonated around the world in all the years since. The play has passionate teenagers, disapproving parents, murderous sword fights, and a sneaky priest. It has the longest comparison you'll ever read of kissing to prayers, and dares to ask the eternal question: what makes roses smell so good? By the time you finish studying the five famous passages from the play on which this unit focuses, you'll see why *Romeo and Juliet* has never gone out of style.

## Suggested Reading

### Connections: *Romeo and Juliet* by William Shakespeare

After you read Shakespeare, you can probably read anything. He's often considered the greatest writer in the English language—and the greatest playwright in the world—and, as if that wasn't enough, when you read Shakespeare, you're reading our language as it was spoken five hundred years ago. It's like being an archeologist of words!



# Excerpts from *Romeo and Juliet*

*William Shakespeare*

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# Romeo and Juliet

by William Shakespeare

## The Prologue

- <sup>1</sup> Two households, both alike in dignity,  
<sup>2</sup> In fair Verona, where we lay our scene,  
<sup>3</sup> From ancient grudge break to new **mutiny**,  
<sup>4</sup> Where civil blood makes civil hands unclean.  
<sup>5</sup> From forth the fatal **loins** of these two foes  
<sup>6</sup> A pair of star-cross'd lovers take their life;  
<sup>7</sup> Whose **misadventur'd piteous** overthrows  
<sup>8</sup> Doth with their death bury their parents' strife.  
<sup>9</sup> The fearful passage of their death-mark'd love,  
<sup>10</sup> And the continuance of their parents' rage,  
<sup>11</sup> Which, but their children's end, **nought** could remove,  
<sup>12</sup> Is now the two hours' traffic of our stage;  
<sup>13</sup> The which if you with patient ears attend,  
<sup>14</sup> What here shall miss, our toil shall strive to mend.

**mutiny:** violent  
fighting

**loins:** reproductive  
organs

**misadventur'd:**  
unfortunate

**piteous:** pitiful

**nought:** nothing



## Act 1, Scene 5, lines 90–103

ROMEO *To Juliet.*

- 90 If I **profane** with my unworthiest hand  
91 This holy shrine, the gentle sin is this,  
92 My lips, two blushing pilgrims, ready stand  
93 To smooth that rough touch with a tender kiss.

JULIET

- 94 Good pilgrim, you do wrong your hand too much,  
95 Which mannerly devotion shows in this:  
96 For saints have hands that pilgrims' hands do touch,  
97 And palm to palm is holy **palmer**s' kiss.

ROMEO

- 98 Have not saints lips, and holy **palmer**s too?

JULIET

- 99 Ay, pilgrim, lips that they must use in pray'r.

ROMEO

- 100 O, then, dear saint, let lips do what hands do,  
101 They pray—grant thou, lest faith turn to despair.

JULIET

- 102 Saints do not move, though grant for prayers' sake.

ROMEO

- 103 Then move not while my prayer's effect I take.

**profane:** treat with disrespect

**palmer**s: traveling worshippers



## Act 2, Scene 2, lines 2–61

ROMEO

- <sup>2</sup> But soft, what light through yonder window breaks?
- <sup>3</sup> It is the east, and Juliet is the sun.
- <sup>4</sup> Arise, fair sun, and kill the envious moon,
- <sup>5</sup> Who is already sick and pale with grief
- <sup>6</sup> That thou, her maid, art far more fair than she.
- <sup>7</sup> Be not her maid, since she is envious;
- <sup>8</sup> Her **vestal livery** is but sick and green,
- <sup>9</sup> And none but fools do wear it; cast it off.
- <sup>10</sup> It is my lady, O, it is my love!
- <sup>11</sup> O that she knew she were!
- <sup>12</sup> She speaks, yet she says nothing; what of that?
- <sup>13</sup> Her eye **discourses**, I will answer it.
- <sup>14</sup> I am too bold, 'tis not to me she speaks.
- <sup>15</sup> Two of the fairest stars in all the heaven,
- <sup>16</sup> Having some business, do **entreat** her eyes
- <sup>17</sup> To twinkle in their spheres till they return.
- <sup>18</sup> What if her eyes were there, they in her head?
- <sup>19</sup> The brightness of her cheek would shame those stars,
- <sup>20</sup> As daylight doth a lamp; her eyes in heaven
- <sup>21</sup> Would through the airy region stream so bright
- <sup>22</sup> That birds would sing and think it were not night.
- <sup>23</sup> See how she leans her cheek upon her hand!

**vestal:** worn by a goddess's servant

**livery:** uniform

**discourses:** talks

**entreat:** beg



24 O that I were a glove upon that hand,

25 That I might touch that cheek!

JULIET

26 Ay me!

ROMEO

27 She speaks!

28 O, speak again, bright angel, for thou art

29 As glorious to this night, being o'er my head,

30 As is a winged messenger of heaven

31 Unto the white-upturned wond'ring eyes

32 Of mortals that fall back to gaze on him,

33 When he **bestrides** the lazy puffing clouds,

34 And sails upon the bosom of the air.



**bestrides:** stands  
across

JULIET

35 O Romeo, Romeo, wherefore art thou Romeo?

36 Deny thy father and refuse thy name;

37 Or, if thou wilt not, be but sworn my love,

38 And I'll no longer be a Capulet.

ROMEO *Aside.*

39 Shall I hear more, or shall I speak at this?

JULIET

40 'Tis but thy name that is my enemy;

41 Thou art thyself, though not a Montague.

42 What's Montague? It is nor hand nor foot,

43 Nor arm nor face, nor any other part

44 Belonging to a man. O, be some other name!

45 What's in a name? That which we call a rose

46 By any other word would smell as sweet;

47 So Romeo would, were he not Romeo call'd,

48 Retain that dear perfection which he owes

49 Without that title. Romeo, **doff** thy name,

50 And for thy name, which is no part of thee,

51 Take all myself.

ROMEO

52 I take thee at thy word.

53 Call me but love, and I'll be new **baptiz'd**.

54 Henceforth I never will be Romeo.

**doff:** take off  
**baptiz'd:** named



JULIET

55 What man art thou that thus **bescreen'd** in night

56 So stumblest on my counsel?

ROMEO

57 By a name

58 I know not how to tell thee who I am.

59 My name, dear saint, is hateful to myself,

60 Because it is an enemy to thee;

61 Had I it written, I would tear the word.



**bescreen'd**: hidden

## Act 3, Scene 1, lines 30–97

TYBALT

30 Romeo, the love I bear thee can afford

31 No better term than this: thou art a villain.

ROMEO

32 Tybalt, the reason that I have to love thee

33 Doth much excuse the **appertaining** rage

34 To such a greeting. Villain am I none;

35 Therefore farewell, I see thou knowest me not.

TYBALT

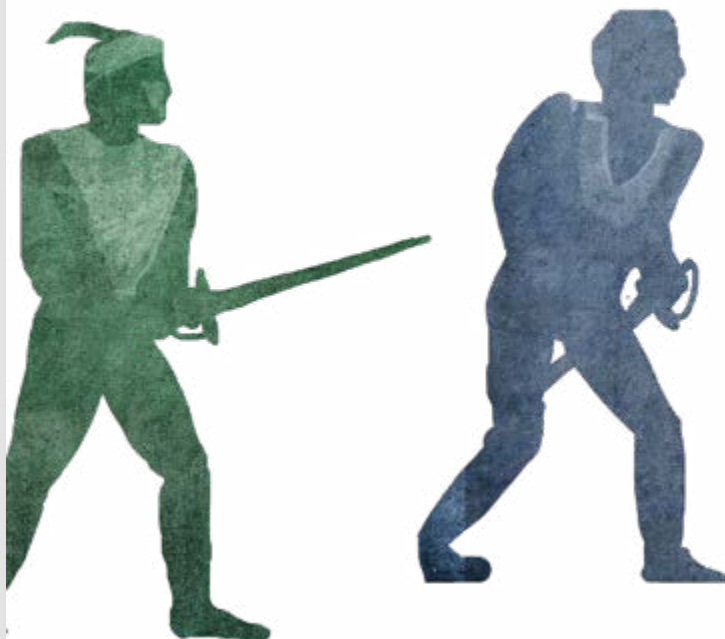
36 Boy, this shall not excuse the injuries

37 That thou hast done me, therefore turn and draw.

ROMEO

38 I do protest, I never injured thee,

39 But love thee better than thou canst devise,



**appertaining:**  
appropriate



40 Till thou shalt know the reason of my love,  
41 And so, good Capulet—which name I **tender**  
42 As dearly as mine own—be satisfied.

MERCUTIO

43 O calm, dishonorable, **vile** submission!  
44 **Alla stoccata** carries it away.

*Draws.*

45 Tybalt, you rat-catcher, will you walk?

TYBALT

46 What wouldst thou have with me?

MERCUTIO

47 Good King of Cats, nothing but one of your nine lives; that I mean to make bold withal, and as you shall **use** me hereafter, **dry-beat** the rest of the eight. Will you pluck your sword out of his **pilcher** by the **ears**? Make haste, lest mine be about your ears **ere** it be out.



**tender:** offer  
**vile:** nasty and foul  
**alla stoccata:** this sword thrust  
**use:** abuse  
**dry-beat:** badly beat  
**pilcher:** covering  
**ears:** sword guard  
**ere:** before

TYBALT

48 I am for you.

ROMEO

49 Gentle Mercutio, put thy rapier up.

MERCUTIO

50 Come, sir, your **passado**.

*They fight.*

ROMEO

51 Draw, Benvolio, beat down their weapons.

52 Gentlemen, for shame, **forbear** this outrage!

53 Tybalt, Mercutio, the Prince expressly hath

54 Forbid this **bandying** in Verona streets.

*Romeo steps between them.*

55 Hold, Tybalt! Good Mercutio!

**rapier:** sword

**passado:** stabbing  
move

**forbear:** hold back

**bandying:** fighting  
back and forth



*Tybalt under Romeo's arm thrusts Mercutio in. Away Tybalt with his followers.*

MERCUTIO

56

I am hurt.

57 A plague a' both houses! I am **sped**.

58 Is he gone and hath nothing?

BENVOLIO

59

What, art thou hurt?

MERCUTIO

60 Ay, ay, a scratch, a scratch, marry, 'tis enough.

61 Where is my page? Go, villain, fetch a surgeon.

*Exit Page.*

ROMEO

62 Courage, man, the hurt cannot be much.



**sped:** killed



MERCUTIO

<sup>63</sup> No, 'tis not so deep as a well, nor so wide as a church-door, but 'tis enough,  
'twill serve. Ask for me tomorrow, and you shall find me a grave man. I am  
**pepper'd**, I **warrant**, for this world. A plague a' both your houses! '**Zounds**,  
a dog, a rat, a mouse, a cat, to scratch a man to death! A **braggart**, a **rogue**,  
a villain, that fights by the book of arithmetic! Why the dev'l came you  
between us? I was hurt under your arm.

ROMEO

<sup>64</sup> I thought all for the best.

MERCUTIO

<sup>65</sup> Help me into some house, Benvolio,  
<sup>66</sup> Or I shall faint. A plague a' both your houses!  
<sup>67</sup> They have made worms' meat of me. I have it,  
<sup>68</sup> And soundly too. Your houses!

*Exeunt Mercutio and Benvolio.*

ROMEO

<sup>69</sup> This gentleman, the Prince's near ally,  
<sup>70</sup> My very friend, hath got his mortal hurt  
<sup>71</sup> In my behalf; my reputation stain'd  
<sup>72</sup> With Tybalt's **slander**—Tybalt, that an hour  
<sup>73</sup> Hath been my cousin! O sweet Juliet,  
<sup>74</sup> Thy beauty hath made me **effeminate**,  
<sup>75</sup> And in my temper soft'ned valor's steel!

**pepper'd**: ruined  
**warrant**: guarantee  
**zounds**: God's  
wounds  
**braggart**: bragging  
person  
**rogue**: dishonest  
person  
**slander**: damaging  
lies  
**effeminate**: girlish



*Enter Benvolio.*

BENVOLIO

76 O Romeo, Romeo, brave Mercutio is dead!

77 That **gallant** spirit hath **aspir'd** the clouds,

78 Which too untimely here did scorn the earth.

ROMEO

79 This day's black fate on more days doth depend,

80 This but begins the woe others must end.



**gallant:** brave  
**aspir'd:** floated up  
through

*Enter Tybalt.*

BENVOLIO

<sup>81</sup> Here comes the furious Tybalt back again.

ROMEO

<sup>82</sup> He gone in triumph, and Mercutio slain!

<sup>83</sup> Away to heaven, respective **lenity**,

<sup>84</sup> And fire-ey'd fury be my **conduct** now!

<sup>85</sup> Now, Tybalt, take the "villain" back again

<sup>86</sup> That late thou gavest me, for Mercutio's soul

<sup>87</sup> Is but a little way above our heads,

<sup>88</sup> Staying for thine to keep him company.

<sup>89</sup> Either thou or I, or both, must go with him.

TYBALT

<sup>90</sup> Thou wretched boy, that didst **consort** him here,

<sup>91</sup> Shalt with him hence.

**lenity:** kindness

**conduct:** guide

**consort:** spend  
time with



ROMEO

92

This shall determine that.

*They fight; Tybalt falls.*

BENVOLIO

93

Romeo, away, be gone!

94

The citizens are up, and Tybalt slain.

95

Stand not amazed, the Prince will doom thee death

96

If thou art taken. Hence, be gone, away!

ROMEO

97

O, I am fortune's fool!



## Act 5, Scene 3, lines 102–122

ROMEO

102 ...Ah, dear Juliet,

103 Why art thou yet so fair? Shall I believe

104 That **unsubstantial** Death is **amorous**,

105 And that the lean **abhorred** monster keeps

106 Thee here in dark to be his **paramour**?

107 For fear of that, I still will stay with thee,

108 And never from this palace of dim night

109 Depart again. Here, here will I remain

110 With worms that are thy chambermaids; O, here

111 Will I set up my everlasting rest,

112 And shake the **yoke** of **inauspicious** stars

113 From this world-wearied flesh. Eyes, look your last!

114 Arms, take your last embrace! And, lips, O you

115 The doors of breath, **seal** with a righteous kiss

116 A dateless bargain to engrossing death!

117 Come, bitter conduct, come, **unsavory** guide!

118 Thou desperate **pilot**, now at once run on

119 The dashing rocks thy sea-sick weary bark!

120 Here's to my love!

*Drinks.*

121 O true **apothecary**!

122 Thy drugs are quick. Thus with a kiss I die.

*Dies. ...*

**unsubstantial:**  
without a physical  
body

**amorous:** in love

**abhorred:** hated

**paramour:** lover

**yoke:** harness

**inauspicious:**  
unlucky

**unsavory:**  
disagreeable

**pilot:** driver

**apothecary:**  
medicine maker





## Act 5, Scene 3, lines 169–175, 177–179

JULIET

<sup>169</sup> What's here? A cup clos'd in my true love's hand?

<sup>170</sup> Poison, I see, hath been his timeless end.

<sup>171</sup> O **churl**, drunk all, and left no friendly drop

<sup>172</sup> To help me after? I will kiss thy lips,

<sup>173</sup> **Haply** some poison yet doth hang on them,

<sup>174</sup> To make me die with a **restorative**.

<sup>175</sup> Thy lips are warm. ...

JULIET

<sup>177</sup> ...Then I'll be brief. O happy dagger,

*Taking Romeo's dagger.*

<sup>178</sup> This is thy sheath;

*Stabs herself.*

<sup>179</sup> there rust, and let me die.

*Falls on Romeo's body and dies. ...*

**churl**: impolite  
mean person

**haply**: perhaps

**restorative**:  
medicine

## Act 5, Scene 3, lines 300–320

ESCALUS

300 Where be these enemies? Capulet! Montague!

301 See what a **scourge** is laid upon your hate,

302 That heaven finds means to kill your joys with love.

303 And I for winking at your **discords** too

304 Have lost a **brace** of **kinsmen**. All are punish'd.

CAPULET

305 O brother Montague, give me thy hand.

306 This is my daughter's **jointure**, for no more

307 Can I demand.

MONTAGUE

308 But I can give thee more,

309 For I will raise her statue in pure gold,

310 That whiles Verona by that name is known,

311 There shall no figure at such rate be set

312 As that of true and faithful Juliet.

CAPULET

313 As rich shall Romeo's by his lady's lie,

314 Poor sacrifices of our **enmity**!

ESCALUS

315 A glooming peace this morning with it brings.

316 The sun, for sorrow, will not show his head.

317 Go hence to have more talk of these sad things;

318 Some shall be pardon'd, and some punished:

319 For never was a story of more woe

320 Than this of Juliet and her Romeo.

**scourge:** curse  
**discords:** fighting  
**brace:** pair  
**kinsmen:** family members  
**jointure:** inheritance  
**enmity:** ill-will



•

**fair:** beautiful**ancient:** very old**sin:** wrong**maid:** female servant**lean:** thin**dim:** dark**depart:** leave**seal:** lock

••

**civil:** citizen's**civil:** polite**doth:** does**fearful:** frightening**continuance:** continuation**rage:** great anger**but:** if not for**traffic:** business**attend:** pay attention**toil:** hard work**strive:** try hard**mend:** fix**unworthiest:** undeserving**shrine:** religious place**pilgrims:** traveling worshippers**wrong:** insult**mannerly:** polite**devotion:** dedication**ay:** yes**thou:** you**lest:** in case**despair:** hopelessness**for prayers' sake:** because of prayers**soft:** quiet**yonder:** that distant**pale:** white**art:** are**cast:** throw**'tis:** it is**spheres:** controlled areas**stream:** shine**that:** I wish**o'er:** over**unto:** to**mortals:** humans**lazy puffing:** slow-moving**bosom:** chest**wherefore:** why**deny:** reject**thy:** your**wilt:** will**nor:** neither**retain:** keep**thee:** you**henceforth:** from this point on**stumblest:** enters in**counsel:** private thoughts**bear:** have for**afford:** be worth**villain:** wrongdoer**therefore:** for this reason**knowest:** recognize**injuries:** insults**hast:** has**draw:** raise your weapon**protest:** strongly disagree**canst:** can**devise:** imagine**shalt:** shall



(continued) ••

**dearly:** lovingly

**dishonorable:** shameful

**submission:** surrender

**hereafter:** from this point on

**pluck:** pull out

**make haste:** hurry

**be:** be at

**outrage:** shameful act

**expressly:** clearly and directly

**forbid:** banned

**hold:** stop

**hath:** has

**marry:** by the virgin Mary

**page:** boy servant

**'twill:** it will

**serve:** be enough

**grave:** serious

**plague:** curse

**houses:** families

**soundly:** completely

**near:** close

**temper:** mood

**valor's:** bravery's

**untimely:** early

**scorn:** hate

**woe:** sadness

**furious:** wildly angry

**triumph:** success

**slain:** killed

**respective:** respectful

**fury:** wild anger

**late:** recently

**staying:** waiting

**thine:** yours

**wretched:** miserable

**hence:** soon

**amazed:** shocked

**doom:** sentence

**fortune's:** fate's

**chambermaids:** lady's maids

**everlasting:** unending

**shake:** throw off

**world-wearied:** extremely tired

**flesh:** body

**embrace:** hug

**righteous:** good and decent

**dateless:** neverending

**bargain:** deal

**engrossing:** complete

**bitter:** unpleasant

**desperate:** hopeless

**run:** crash

**dashing:** fast-moving

**weary:** tired

**bark:** ship

**timeless:** permanent

**yet:** still

**brief:** quick

**dagger:** knife

**sheath:** covering

**winking:** closing an eye

**figure:** person

**rate:** price

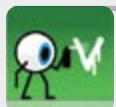
**set:** valued

**sacrifices:** offerings

**glooming:** dark

**pardon'd:** forgiven

...

**mutiny:** violent fighting**loins:** reproductive organs**misadventur'd:** unfortunate**piteous:** pitiful**nought:** nothing**profane:** treat with disrespect**palmers:** traveling worshippers**vestal:** worn by a goddess's servant**livery:** uniform**discourses:** talks**entreat:** beg**bestrides:** stands across**doff:** take off**baptiz'd:** named**bescreen'd:** hidden**appertaining:** appropriate**tender:** offer**vile:** nasty and foul**alla stoccata:** this sword thrust**use:** abuse**dry-beat:** badly beat**pilcher:** covering**ears:** sword guard**ere:** before**rapier:** sword**passado:** stabbing move**forbear:** hold back**bandying:** fighting back and forth**sped:** killed**pepper'd:** ruined**warrant:** guarantee**zounds:** God's wounds**braggart:** bragging person**rogue:** dishonest person**slander:** damaging lies**effeminate:** girlish**gallant:** brave**aspir'd:** floated up through**lenity:** kindness**conduct:** guide**consort:** spend time with**unsubstantial:** without a physical body**amorous:** in love**abhorred:** hated**paramour:** lover**yoke:** harness**inauspicious:** unlucky**unsavory:** disagreeable**pilot:** driver**apothecary:** medicine maker**churl:** impolite mean person**haply:** perhaps**restorative:** medicine**scourge:** curse**discords:** fighting**brace:** pair**kinsmen:** family members**jointure:** inheritance**enmity:** ill-will

Use the Vocab App to play mini games related to the words in this lesson.

## Lesson 1—Overview: Two Households

Turn to The Prologue on page 358.

Your teacher will read The Prologue aloud as you follow along on page 358.

Your teacher will read The Prologue aloud again this time with pauses. Repeat each phrase after your teacher pauses.

Read the viewing guidelines.

Follow them as you watch a performance of The Prologue.

### Viewing Guidelines

Viewing requires that you actively listen and notice what is happening on the screen. If you are talking, you may not hear what the actors are saying. If you turn to talk with someone else, you may miss seeing what is on the screen.

#### Ask yourself:

1. What is each actor saying?
2. What is each actor feeling and how does the actor show it?
3. Listen for the intonation and emphasis that shows the feelings behind the words.
4. Notice the gestures and movements that convey the feelings behind the words.
5. Notice any props or features of the set.

Watch the performance of The Prologue.

1 Two households, both alike in dignity,  
2 In fair Verona, where we lay our scene,  
3 From ancient grudge break to new mutiny,  
4 Where civil blood makes civil hands unclean.  
5 From forth the fatal loins of these two foes  
6 A pair of star-cross'd lovers take their life;  
7 Whose misadventur'd piteous overthrows  
8 Doth with their death bury their parents' strife.  
9 The fearful passage of their death-mark'd love,  
10 And the continuance of their parents' rage,  
11 Which, but their children's end, nought could remove,  
12 Is now the two hours' traffic of our stage;  
13 The which if you with patient ears attend,  
14 What here shall miss, our toil shall strive to mend.



1. Look at lines 1–14 of The Prologue on page 358.
2. Highlight words and phrases that offer clues about the setting, characters, and plot of the play.
3. Share what you highlighted in the class discussion.



On page 8 of your Writing Journal, write a summary of the plot of the play from this first reading of The Prologue.

## Lesson 1—Overview: Two Households (continued)

You will practice memorization strategies to learn line 1 of The Prologue.

1. Read the line on the card, noting the syllables in bold.
2. With a partner, practice saying the lines on the following two cards as a call-and-response.
  - One of you recites the line on the card, saying the syllables in bold loudly and stomping your foot as you say them.
  - The other responds by repeating the line in the same way.

Two **house**holds,  
**both** alike in **dignity**,

The Prologue | 1

In **fair** Verona,  
**where** we **lay** our **scene**,

The Prologue | 2

3. You may recite the line from memory if you are ready to do so.

1. Use the memorization cards on pages 382–385 to memorize The Prologue.
2. Follow the memorization practice steps to help you memorize The Prologue.

### Memorization Practice Steps

1. Read the line aloud. Say the line again three more times.
2. Use the rhythm of the lines to help you memorize:
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
3. Say it aloud to someone else.
4. Repeat steps 1–3 with the next line.
5. Recite the two lines aloud without looking at the cards.

1

Two **house**holds,  
**both** alike in **dignity**,

The Prologue | 1

2

In **fair** Verona,  
**where** we **lay** our **scene**,

The Prologue | 2

3

From **ancient** **grudge**  
break **to** new **mutiny**,

The Prologue | 3

4

Where **civil** **blood**  
makes **civil** **hands** **unclean**.

The Prologue | 4

5

From **forth** the **fatal** loins  
of **these** two **foes**

The Prologue | 5

6

A **pair** of **star**-cross'd **lovers**  
**take** their **life**;

The Prologue | 6

7

Whose **misadventur**'d  
**piteous** over**throws**

The Prologue | 7

8

Doth **with** their **death**  
**bury** their **parents'** **strife**.

The Prologue | 8



9

The **fearful passage**  
**of their death-mark'd love,**

The Prologue | 9

10

And **the continuance**  
**of their parents' rage,**

The Prologue | 10

11

Which, **but** their **children's end,**  
nought **could remove,**

The Prologue | 11

12

Is **now** the **two** hours' **traffic**  
**of our stage;**

The Prologue | 12



13

The **which**  
if **you** with **patient ears attend,**

The Prologue | 13

14

What **here** shall **miss,**  
our **toil** shall **strive to mend.**

The Prologue | 14

## Lesson 2—Fill-in-the-Bard

Recite the first two lines of The Prologue from memory in unison with the rest of the class.

Raise your hand if you would like to volunteer to present the lines you memorized from The Prologue.

1. Follow along as your teacher fills in synonyms for the missing words in the first three lines of The Prologue.



Two households, both alike in .  
*dignity*

In fair Verona where we  our .  
*lay* *scene*

From ancient  break to new mutiny.  
*grudge*

2. Use the next section of The Prologue, lines 4–8 to complete the Fill-in-the-Bard below. Work with a partner to complete the following:
- Think of synonyms for Shakespeare's words.
  - Record the synonyms you choose on page 9 of your Writing Journal.
  - Reread the lines with the synonyms in place of Shakespeare's words.
  - Consider whether the line makes sense. If it doesn't, try out other synonyms to see if they make more sense.
  - When you're done, read through the whole verse and discuss what you think Shakespeare is saying.



Where civil blood makes civil hands unclean.

From forth the  loins of these two   
*fatal* *foes*

A pair of  lovers take their life;  
*star-cross'd*

Whose misadventur'd piteous   
*overthrows*

Doth with their death  their parents' .  
*bury* *strife*



Go to page 9 in your Writing Journal to record the synonyms you chose to fill in the blanks.

## Lesson 2—Fill-in-the-Bard (continued)

Choose one of the highlighted pairs of lines below. Translate those lines precisely into your own words, then use details and words from the passage to explain what the line means and what it suggests will happen in the play.

### The Prologue

Two households, both alike in dignity,  
In fair Verona, where we lay our scene,

From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.

From forth the fatal loins of these two foes  
A pair of star-cross'd lovers take their life;

Whose misadventur'd piteous overthrows  
Doth with their death bury their parents' strife.

The fearful passage of their death-mark'd love,  
And the continuance of their parents' rage,  
Which, but their children's end, nought could remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,  
What here shall miss, our toil shall strive to mend.



Go to page 10 in your Writing Journal to describe the lines that you selected.

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

2. Follow the memorization practice steps with the next two lines of The Prologue.
3. Use the memorization cards on pages 382–385 if you need to review the lines.

### Memorization Practice Steps

1. Read the line aloud. Say the line again three times.
2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
3. Record yourself saying the line or say it aloud to someone else.
4. Repeat steps 1–3 with the next line.
5. Recite the two lines aloud without looking at the cards.
6. Recite all the lines you have memorized without looking at the cards.

## Lesson 3—“My lips, two blushing pilgrims, ready stand”

1. Look at memorization cards 1–5 on pages 382 and 383 and read the lines on the cards. Note the syllables in bold.
2. With a partner, practice saying the lines as a call-and-response.
  - One of you recites the line on the card, saying the syllables in bold loudly and stomping your foot as you say them.
  - The other responds by repeating the line in the same way.
3. You may recite the lines from memory if you are ready to do so.





The Montagues and Capulets are fighting in the streets.



The Prince of Verona commands them to stop, once and for all.



"My lips, two blushing pilgrims, ready stand"



That night, the Capulets are having a party.



Romeo sneaks in.



Tybalt, a Capulet and Juliet's cousin, notices that Romeo is there. He is angry about it, but is ordered to stay calm.



Romeo and Juliet first talk to one another.

## Lesson 3—"My lips, two blushing pilgrims, ready stand" (continued)

1. Turn to Act 1, Scene 5, lines 90–103, on page 359.
2. Follow along as your teacher reads it aloud.

### Directions

1. Read the list of actions.
2. Review the lines from the scene between Romeo and Juliet.
3. Match the correct action to the line it happens with.
4. **Note:** Each action will only be used once.

### Actions:

- Romeo takes Juliet's hand.
- Romeo kisses Juliet's hand.
- Romeo and Juliet put their palms together.
- Romeo and Juliet kiss.

### Lines:

ROMEO [To Juliet]

1. If I profane with my unworthiest hand \_\_\_\_\_
2. This holy shrine, the gentle sin is this, \_\_\_\_\_
3. My lips, two blushing pilgrims, ready stand \_\_\_\_\_
4. To smooth that rough touch with a tender kiss. \_\_\_\_\_

JULIET

5. Good pilgrim, you do wrong your hand too much, \_\_\_\_\_
6. Which mannerly devotion shows in this: \_\_\_\_\_
7. For saints have hands that pilgrims' hands do touch, \_\_\_\_\_
8. And palm to palm is holy palmers' kiss. \_\_\_\_\_

ROMEO

9. Have not saints lips, and holy palmers too? \_\_\_\_\_

JULIET

10. Ay, pilgrim, lips that they must use in pray'r. \_\_\_\_\_

ROMEO

11. O, then, dear saint, let lips do what hands do! \_\_\_\_\_

12. They pray; grant thou, lest faith turn to despair. \_\_\_\_\_

JULIET

13. Saints do not move, though grant for prayers' sake. \_\_\_\_\_

ROMEO

14. Then move not while my prayer's effect I take. \_\_\_\_\_



Go to pages 11 and 12 in your Writing Journal and record your answers.

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## Lesson 3—"My lips, two blushing pilgrims, ready stand" (continued)

Watch the professional performance.


**ROMEO** *To Juliet*  
If I profane with my unwortheiest hand  
This holy shrine, the gentle sin is this,  
My lips, two blushing pilgrims, ready stand  
95 To smooth that rough touch with a tender kiss.

**JULIET**  
Good pilgrim, you do wrong your hand too much.  
Which mannerly devotion shows in this:  
For saints have hands that pilgrims' hands do to  
And palm to palm is holy palmers' kiss.

**ROMEO**  
100 Have not saints lips, and holy palmers too?

**JULIET**  
Ay, pilgrim, lips that they must use in pray'r.

**ROMEO**  
O, then, dear saint, let lips do what hands do,



Choose one thing an actor did that helped you understand a line better.



Write your response on page 13 in your Writing Journal.

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

2. Follow the memorization practice steps with the next two lines of The Prologue.
3. Use the memorization cards on pages 382–385 if you need to review the lines.

### Memorization Practice Steps

1. Read the line aloud. Say the line again three times.
2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
3. Record yourself saying the line or say it aloud to someone else.
4. Repeat steps 1–3 with the next line.
5. Recite the two lines aloud without looking at the cards.
6. Recite all the lines you have memorized without looking at the cards.

## Lesson 4—Palmers, Pilgrims, Holy Shrines

1. Look at memorization cards 1–5 on pages 382–383 and read the lines on the cards. Note the syllables in bold.
2. With a partner, practice saying the lines as a call-and-response.
  - One of you recites the line on the card, saying the syllables in bold loudly and stomping your foot as you say them.
  - The other responds by repeating the line in the same way.
3. You may recite the lines from memory if you are ready to do so.







© Michael Nicholson/Corbis (Holy Land)



Ammar Awad/Reuters/Corbis (Palmer)

## Lesson 4—Palmers, Pilgrims, Holy Shrines (continued)

Turn to Act 1, Scene 5, on page 359.

1. Read lines 90–93 with a partner.



Go to page 14 in your Writing Journal and answer questions 1–3.

---

2. Now read the rest of the excerpt (lines 94–98) with a partner.



Complete questions 4–7 on pages 15 and 16 of your Writing Journal.

---

Below is the same text you just read.

Work with a partner to complete the following:

1. Reread the line with your synonyms in place of Shakespeare's words. Synonyms are words that have the same or similar meanings.
2. You can record the synonyms you chose on page 16 of the Writing Journal.
3. Consider whether the line makes sense. If it doesn't, try out other synonyms to see if they make more sense.
4. When you're done, read through the whole verse and discuss what you think Shakespeare is saying.



ROMEO  
O then, dear saint,  lips do what hands do,  
*let*

They pray—  thou, lest faith turn to despair.  
*grant*

JULIET  
Saints do not,  though grant for prayers' sake.  
*move*

ROMEO  
Then move not while my prayer's  I take.  
*effect*



Go to page 16 in your Writing Journal to record your answers.

## Lesson 4—Palmers, Pilgrims, Holy Shrines (continued)

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

2. Follow the memorization practice steps with the next two lines of The Prologue.
3. Use the memorization cards on pages 382–385 if you need to review the lines.

### Memorization Practice Steps

1. Read the line aloud. Say the line again three times.
2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
3. Record yourself saying the line or say it aloud to someone else.
4. Repeat steps 1–3 with the next line.
5. Recite the two lines aloud without looking at the cards.
6. Recite all the lines you have memorized without looking at the cards.

## Lesson 5—What Has 14 Lines and Rhymes?

1. Work with a partner to practice memorizing The Prologue. Look at The Prologue memorization cards from Lesson 1 on pages 382–385.
  2. When your teacher is ready, raise your hand to recite the lines you memorized.
- 
1. Follow along as your teacher reads Act 1, Scene 5, lines 90–103, on page 359.
  2. Highlight each set of words that rhyme with a different color.
  3. Follow along as your teacher finds and labels the rhyme scheme of Romeo's lines and Juliet's lines.

## Lesson 5—What Has 14 Lines and Rhymes? (continued)

Sonnet: 14-line poem with an ABAB CDCD EF rhyme scheme.

1. Look at lines 90–103 of Act 1, Scene 5, on page 359.
2. Find and highlight four things with different colors:
  - One place where a line spoken by Romeo rhymes with another of his own lines.
  - One place where a line spoken by Juliet rhymes with another of her own lines.
  - *Two* places where a line spoken by Romeo rhymes with a line spoken by Juliet.
3. Share your responses to the following questions in the class discussion.
  - In what parts of the sonnet does Romeo rhyme with himself?
  - In what parts of the sonnet does Juliet rhyme with herself?
  - Where do they begin to rhyme with each other?
  - What are they doing when their lines rhyme with each other's?
  - Why do you think Shakespeare has Romeo and Juliet begin rhyming with themselves and end up rhyming with each other?

1. Review lines 90–103 of Act 1, Scene 5, on page 359.
2. Consider how Romeo and Juliet's language show that they are a good match.



On page 17 of the Writing Journal, describe how their language shows they make a good match.

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## Lesson 5—What Has 14 Lines and Rhymes? (continued)

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

2. Follow the memorization practice steps with the next two lines of The Prologue.
3. Use the memorization cards on pages 382–385 if you need to review the lines.

### Memorization Practice Steps

1. Read the line aloud. Say the line again three times.
2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
3. Record yourself saying the line or say it aloud to someone else.
4. Repeat steps 1–3 with the next line.
5. Recite the two lines aloud without looking at the cards.
6. Recite all the lines you have memorized without looking at the cards.

## Lesson 7—The Sun, The Moon, The Stars

1. Work with a partner to practice memorizing lines 1–10 of The Prologue.
2. When your teacher is ready, raise your hand to recite the lines you memorized.



After the party, Romeo sneaks into Juliet's backyard.

## Lesson 7—The Sun, The Moon, The Stars (continued)

1. Turn to Act 2, Scene 2, lines 2–34, on pages 360 and 361 of the Student Edition.
2. Romeo has just spied Juliet at her window. Follow along as your teacher reads aloud.

Look at Act 2, Scene 2, lines 2–6, on page 360.

Discuss the following questions with a partner:

1. In line 3, why does Romeo call his vision of Juliet on the balcony “the east”?
2. Why might Romeo address Juliet as “fair sun” in line 4?
3. Of whom is the moon envious in line 4?
4. Why is the moon “sick and pale with grief” in line 5?
5. What idea about Juliet does Romeo’s metaphor suggest in line 6?

1. Turn to Act 2, Scene 2, lines 2–6, on page 360.
2. Highlight Juliet's qualities Romeo emphasizes when he compares her to the sun.
3. Using those qualities, create your own metaphor about Juliet.



Go to page 18 in your Writing Journal to write your metaphor.

---

## Lesson 7—The Sun, The Moon, The Stars (continued)

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

2. Follow the memorization practice steps with the next two lines of The Prologue.
3. Use the memorization cards on pages 382–385 if you need to review the lines.

### Memorization Practice Steps

1. Read the line aloud. Say the line again three times.
2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
3. Record yourself saying the line or say it aloud to someone else.
4. Repeat steps 1–3 with the next line.
5. Recite the two lines aloud without looking at the cards.
6. Recite all the lines you have memorized without looking at the cards.

## Lesson 8—"What's in a name?"

1. Work with a partner to practice memorizing lines 1–12 of The Prologue.
2. When your teacher is ready, raise your hand to recite the lines you memorized.

### ROMEO

But soft, what light through yonder window breaks?  
It is the east, and Juliet is the sun.  
Arise, fair sun, and kill the envious moon,  
5 Who is already sick and pale with grief  
That thou her maid art far more fair than she.  
Be not her maid, since she is envious;  
Her vestal livery is but sick and green,  
And none but fools do wear it; cast it off.  
10 It is my lady, O, it is my love!  
O that she knew she were!  
She speaks, yet she says nothing: what of that?  
Her eye discourses, I will answer it.  
I am too bold, 'tis not to me she speaks.  
15 Two of the fairest stars in all the heaven,  
Having some business, do entreat her eyes  
To twinkle in their spheres till they return.  
What if her eyes were there, they in her head?  
The brightness of her cheek would shame those stars,  
20 As daylight doth a lamp: her eyes in heaven



## Lesson 8—"What's in a name?" (continued)

1. Turn to Act 2, Scene 2, lines 35–61, on pages 362 and 363.
2. Put into your own words: "Deny thy father and refuse thy name" (36).



Complete your response on page 19 in your Writing Journal.

---

3. Put into your own words: "That which we call a rose / By any other word would smell as sweet" (45–46).



Complete your response on page 19 in your Writing Journal.

---

1. In the script your teacher provided, read the lines assigned to your group.
2. Mark which words you will emphasize and the places where you will pause.
3. Decide what movements you will make and what facial expressions you will use.
4. Practice performing the lines in unison.
5. Make sure your group is ready to perform its lines.

Turn to Act 2, Scene 2, lines 40–51.

1. Review Juliet's lines.
2. Highlight some lines or phrases in which Juliet says why she thinks Romeo can change his name without harm.
3. Rewrite the lines or phrases you highlighted in your own words.



**Write your response in Activity 3 on page 19 in your Writing Journal.**

---

4. Discuss your response with a partner.



## Lesson 8—“What’s in a name?” (continued)

1. Look at Act 2, Scene 2, lines 35–61, on pages 362 and 363.
2. Is changing Romeo’s name the solution to Romeo and Juliet’s problems?



Write your response on page 20 in your Writing Journal.

---

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

2. Follow the memorization practice steps with the next two lines of The Prologue.
3. Use the memorization cards on pages 382–385 if you need to review the lines.

### **Memorization Practice Steps**

1. Read the line aloud. Say the line again three times.
2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
3. Record yourself saying the line or say it aloud to someone else.
4. Repeat steps 1–3 with the next line.
5. Recite the two lines aloud without looking at the cards.
6. Recite all the lines you have memorized without looking at the cards.

## Lesson 10—“Thou art a villain”

1. Work with a partner to practice memorizing lines 1–14 of The Prologue. Look at the memorization cards on pages 382–385.
2. When your teacher is ready, raise your hand to recite the lines you memorized.



Romeo and Juliet are secretly married by Friar Lawrence.



After his wedding, Romeo encounters a fight brewing between his friend Mercutio and Tybalt.

## Lesson 10—“Thou art a villain” (continued)

Share your responses to the following questions in the class discussion.

1. What do you think is happening in these scenes?
2. What details do you notice about how the artist presented these scenes?
3. What do you think the artist was trying to communicate through those details?

Turn to Act 3, Scene 1, lines 30–56, on pages 364–367.

Follow along as your teacher reads this scene aloud.

Turn to Act 3, Scene 1, lines 30–56, on pages 364–367.

Today you will perform the Fight Scene with an assigned group. Your teacher will distribute scripts to your group and assign you a role.

Practice as a group to perform your scene for the class with these steps:

1. Spend a few minutes quietly reading your lines.
2. Get together with your group and agree on where you should each stand to begin the scene.
3. Your script will have highlights and notes to guide you as you read through the scene with the other actors.
4. Read slowly and clearly and when it's not your turn to speak, stay in character and remain silent.
5. Notice that stage directions are in italics.

**Hint:** In this scene, you know that Tybalt, Mercutio, Romeo, and Romeo's friend Benvolio all carry swords

## Lesson 10—"Thou art a villain" (continued)

Watch the performance and compare it to your performance of the scene.

*They fight.*

### ROMEO

Draw, Benvolio, beat down their weapons.  
Gentlemen, for shame, forbear this outrage!  
Tybalt, Mercutio, the Prince expressly hath  
Forbid this bandying in Verona streets.

*Romeo steps between them.*

85 Hold, Tybalt! Good Mercutio!

*Tybalt under Romeo's arm thrusts Mercutio in.  
Away Tybalt with his followers.*



Review Act 3, Scene 1, lines 30–56, on pages 364–367.



On pages 21–23 of your Writing Journal, answer questions 1–12 to explain lines from the Fight scene.

1. Without looking at any of the memorization cards, recite the lines of The Prologue that you have already tried to memorize.

If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.

2. Follow the memorization practice steps with the next two lines of The Prologue.
3. Use the memorization cards on pages 382–385 if you need to review the lines.

### **Memorization Practice Steps**

1. Read the line aloud. Say the line again three times.
2. Use the rhythm of the lines to help you memorize.
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
3. Record yourself saying the line or say it aloud to someone else.
4. Repeat steps 1–3 with the next line.
5. Recite the two lines aloud without looking at the cards.
6. Recite all the lines you have memorized without looking at the cards.



“A plague a’ both  
your houses!”

## Lesson 11—“A plague a’ both your houses!”

It’s time to Speak Like Shakespeare. Recite as many lines as you can of The Prologue to your partner.



Watch the performance of Mercutio's death speech.


90 Courage, man, the hurt cannot be much.

**MERCUTIO**  
No, 'tis not so deep as a well, nor so wide as a church-door,  
but 'tis enough, 'twill serve. Ask for me tomorrow, and you  
shall find me a grave man. I am pepper'd, I warrant, for this  
world. A plague a' both your houses! 'Zounds, a dog, a rat, a  
95 mouse, a cat, to scratch a man to death! A braggart, a rogue,  
a villain, that fights by the book of arithmetic! Why the dev'l  
came you between us? I was hurt under your arm.

**ROMEO**  
I thought all for the best.

**MERCUTIO**  
Help me into some house, Benvolio,  
100 Or I shall faint. A plague a' both your houses!  
They have made worms' meat of me. I have it,  
And soundly too. Your houses!

*Exeunt Mercutio and Benvolio.*



## Lesson 11—“A plague a’ both your houses!” (continued)

1. Turn to Act 3, Scene 1, lines 51–68, on pages 366–368.
2. Highlight phrases in which Mercutio suggests how badly he was hurt by Tybalt’s thrust.
3. Share what you highlighted in the class discussion.

Look at Act 3, Scene 1, lines 51–68, on pages 366–368.

1. In a different color, highlight phrases in which Mercutio suggests whom he blames for his injury.
2. Share what you highlighted in the class discussion.

Review Act 3, Scene 1, lines 30–68, on pages 364–368.

Although Tybalt, a Capulet, is the one who stabs Mercutio, Mercutio curses both the Montagues and the Capulets.

Why does he blame both the Montagues and the Capulets for his death?



Go to page 24 in your Writing Journal to write your explanation.

---

## Lesson 11—“A plague a’ both your houses!” (continued)

1. Use the memorization cards on pages 429–432 to memorize the First Encounter scene.
2. Follow the memorization practice steps to help you memorize the First Encounter scene.

### Memorization Practice Steps

1. Read the line aloud. Say the line again three more times.
2. Use the rhythm of the lines to help you memorize:
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
3. Say it aloud to someone else.
4. Repeat steps 1–3 with the next line.
5. Recite the two lines aloud without looking at the cards.

1

If I **profane**  
with **my** **unworthiest hand**

Romeo and Juliet's First Encounter Scene | 1

2

This **holy shrine**,  
the **gentle sin** is **this**,

Romeo and Juliet's First Encounter Scene | 2

3

My **lips**, two **blushing pilgrims**,  
**ready stand**

Romeo and Juliet's First Encounter Scene | 3

4

To **smooth** that **rough** touch  
**with a tender kiss.**

Romeo and Juliet's First Encounter Scene | 4

5

Good **pilgrim**,  
**you** do **wrong** your **hand** too **much**,

Romeo and Juliet's First Encounter Scene | 5

6

Which **mannerly** devotion  
**shows** in **this**:

Romeo and Juliet's First Encounter Scene | 6

7

For **saints** have **hands**  
that **pilgrims'** **hands** do **touch**,

Romeo and Juliet's First Encounter Scene | 7

8

And **palm** to **palm**  
is **holy** **palmer's** **kiss**.

Romeo and Juliet's First Encounter Scene | 8

9

Have **not** saints **lips**,  
and **holy** **palmers** **too**?

Romeo and Juliet's First Encounter Scene | 9

10

Ay, **pilgrim**,  
**lips** that **they** must **use** in **pray**'r.

Romeo and Juliet's First Encounter Scene | 10

11

o, **then**, dear **saint**,  
let **lips** do **what** hands **do**,

Romeo and Juliet's First Encounter Scene | 11

12

They **pray**—grant **thou**,  
lest **faith** turn **to** despair.

Romeo and Juliet's First Encounter Scene | 12



13

Saints **do** not **move**,  
though **grant** for **prayers' sake**.

Romeo and Juliet's First Encounter Scene | 13

14

Then **move** not  
**while** my **prayer's effect** | **take**.

Romeo and Juliet's First Encounter Scene | 14

## Lesson 12—Romeo's Transformation

1. Review the First Encounter scene on page 359.
2. Raise your hand if you would like to volunteer to present the lines you memorized from this scene.

Turn to Act 3, Scene 1, lines 69–97, on pages 368–371.

Follow along as your teacher reads this scene.

Watch the scene.

Which too untimely here did scorn the earth.


**ROMEO**  
This day's black fate on more days doth depend,  
This but begins the woe others must end.

*Enter Tybalt.*

**BENVOLIO**  
115 Here comes the furious Tybalt back again.

**ROMEO**  
He gone in triumph, and Mercutio slain!  
Away to heaven, respective lenity,  
And fire-ey'd fury be my conduct now!  
Now, Tybalt, take the "villain" back again  
120 That late thou gavest me, for Mercutio's soul  
Is but a little way above our heads,  
Staying for thine to keep him company.  
Either thou or I, or both, must go with him.

**TYBALT**

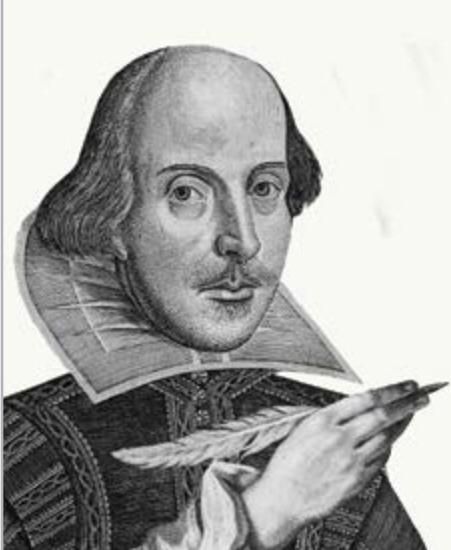


## Lesson 12—Romeo's Transformation (continued)

### Fill-in-the-Bard

Work with a partner to complete the following:

1. Think of synonyms for Shakespeare's words.
2. Record the synonyms you chose on page 25 of your Writing Journal.
3. Reread the lines with the synonyms in place of Shakespeare's words.
4. Consider whether the line makes sense. If it doesn't, try out other synonyms to see if they make more sense.
5. When you're done, read through the whole verse and discuss what you think Shakespeare is saying.



ROMEO

This gentleman, the prince's near  ally.

My very friend, hath got his  mortal hurt

; my reputation  stained

*In my behalf*

With Tybalt's slander



Go to page 25 in your Writing Journal to record the synonyms you chose to fill in the blanks.

Read the following lines below from Act 3, Scene 1, lines 82–89.

ROMEO

- 82 He gone in triumph, and Mercutio slain!
- 83 Away to heaven, respective lenity,
- 84 And fire-ey'd fury be my **conduct** now!
- 85 Now, Tybalt, take the “villain” back again
- 86 That late thou gavest me, for Mercutio's soul
- 87 Is but a little way above our heads,
- 88 Staying for thine to keep him company.
- 89 Either thou or I, or both, must go with him.

Translate Romeo's lines into your own words. Your teacher will assign you which lines you are to translate.



Go to page 25 in your Writing Journal to write your translation.

## Lesson 12—Romeo's Transformation (continued)

1. Share your response to the following question in the class discussion.

Which word best describes Romeo's attitude toward Tybalt before the fight scene?

- Angry
- Forgiving
- Satisfied
- Hurt

2. Work with your group to highlight in each excerpt on pages 437 and 438 three or four words or phrases that help you understand Romeo's state of mind at each moment.
3. Decide on two or three specific ways in which Romeo's language changes.



Go to page 26 in your Writing Journal and complete Activities 1 and 2 to describe the way Romeo's language changes.

### After Mercutio's Death

ROMEO

- 82 He gone in triumph, and Mercutio slain!
- 83 Away to heaven, respective lenity,
- 84 And fire-ey'd fury be my **conduct** now!
- 85 Now, Tybalt, take the "villain" back again
- 86 That late thou gavest me, for Mercutio's soul
- 87 Is but a little way above our heads,
- 88 Staying for thine to keep him company.
- 89 Either thou or I, or both, must go with him.

## Lesson 12—Romeo's Transformation (continued)

### Before the Fight

TYBALT

30 Romeo, the love I bear thee can afford

31 No better term than this: thou art a villain.

ROMEO

32 Tybalt, the reason that I have to love thee

33 Doth much excuse the appertaining rage

34 To such a greeting. Villain am I none;

35 Therefore farewell, I see thou knowest me not.

TYBALT

36 Boy, this shall not excuse the injuries

37 That thou hast done me, therefore turn and draw.

ROMEO

38 I do protest, I never injured thee,

39 But love thee better than thou canst devise,

40 Till thou shalt know the reason of my love,

41 And so, good Capulet—which name I tender

42 As dearly as mine own—be satisfied.

Describe how Romeo's perspective on Tybalt changed during the Fight Scene. Explain why he at first refused to fight Tybalt, but later was eager to kill him.



**Go to page 27 in your Writing Journal to explain your thoughts.**

---

Use Act 3, Scene 1, lines 30–97, on pages 364–371 to review Shakespeare's words before writing your response.



## Lesson 12—Romeo's Transformation (continued)

1. Without looking at any of the memorization cards, recite the lines of the First Encounter scene that you have already tried to memorize.
2. If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.
3. Follow the memorization practice steps with the next two lines of the First Encounter scene.
4. Use the memorization cards on pages 429–432 if you need to review the lines to continue memorizing the First Encounter scene.

### Memorization Practice Steps

1. Read the line aloud. Say the line again three more times.
2. Use the rhythm of the lines to help you memorize:
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
3. Record yourself saying the line or say it aloud to someone else.
4. Repeat steps 1–3 with the next line.
5. Recite the two lines aloud without looking at the cards.
6. Recite all the lines you have memorized without looking at the cards.

## Lesson 14—Famous Last Words

1. Review the First Encounter scene.
2. Raise your hand if you would like to volunteer to present the lines you memorized from the scene.



The Capulets demand justice, so the Prince of Verona banishes Romeo.



Juliet's nurse tells her that Romeo killed Tybalt, and that he has been banished. Juliet is grief-stricken.



Juliet goes to Friar Lawrence and asks for help running away with Romeo.



Friar Lawrence makes a plan: he will give Juliet a drug to make her look dead. Meanwhile, he will send a letter telling Romeo she is not dead.





When Juliet's parents take her to the family tomb, the Friar thinks, Romeo will meet her there and they can leave together.



However, Romeo does not get the Friar's letter.



Instead, Romeo hears that Juliet is dead.



When he arrives at the Capulet tomb, he thinks Juliet is really dead.

## Lesson 14—Famous Last Words (continued)

Your teacher will ask for two volunteers to pantomime Romeo and Juliet's death scene.

Review the Death scene:

Act 5, Scene 3:

- Lines 102–122 on page 372
  - Lines 169–175 on page 373
  - Lines 177–179 on page 373
1. Find the stage directions that describe Romeo and Juliet's actions in these lines.
  2. Share in the class discussion of the stage directions for this scene.
  3. Share your thoughts on where Juliet is when Romeo says his lines and vice versa.
  4. Be prepared to help the actors act out the scene silently.

Watch the first part of the Death scene.

**ROMEO**

...Ah, dear Juliet,  
Why art thou yet so fair? Shall I believe  
That unsubstantial Death is amorous,  
And that the lean abhorred monster keeps  
105 Thee here in dark to be his paramour?  
For fear of that, I still will stay with thee,  
And never from this palace of dim night  
Depart again. Here, here will I remain  
With worms that are thy chambermaids; O, here  
110 Will I set up my everlasting rest,  
And shake the yoke of inauspicious stars  
From this world-wearied flesh. Eyes, look your last!  
Arms, take your last embrace! And, lips, O you  
The doors of breath, seal with a righteous kiss  
115 A dateless bargain to engrossing death!  
Come, bitter conduct, come, unsavory guide!  
Thou desperate pilot, now at once run on  
The dashing rocks thy sea-sick weary bark!  
*Here's to my love!*





## Lesson 14—Famous Last Words (continued)

Turn to Act 5, Scene 3, lines 102–109, on page 372.

Follow along as your teacher reads the scene aloud.

Note that Romeo begins addressing Juliet with the words, “Ah, dear Juliet.”

1. Highlight all the names and pronouns Romeo uses to refer to Death.
2. In a different color, highlight all the names and pronouns Romeo uses to refer to Juliet.
3. Use your highlights to help the class correctly label Death and Juliet.

According to Romeo, Juliet is being kept in the dark.



On page 28 of your Writing Journal explain what Romeo means in this statement.

---

Turn to Act 5, Scene 3, lines 102–109, on page 372.

1. Highlight the line you think best explains Romeo's reason for dying.
2. Translate Romeo's line into your own words.



**Go to page 28 in your Writing Journal to record your translation.**

---

4. Review Act 5, Scene 3, lines 109–113, on page 372.
5. Highlight the line you think best explains Romeo's reason for dying.
6. Translate Romeo's line into your own words.



**Go to page 28 in your Writing Journal to record your translation.**

---

Review Act 5, Scene 3, lines 113–120, to answer questions about Romeo's death.



**Go to page 29 in your Writing Journal and answer questions 1–4 to explain Romeo's final moments.**

---

## Lesson 14—Famous Last Words (continued)

1. Review Act 5, Scene 3, lines 169–174, on page 373.
2. Why does Juliet call Romeo a “churl”? Highlight the words in the passage that explain why Juliet calls Romeo a “churl.”



Go to page 30 in your Writing Journal and answer question 1.

---

3. Is Juliet really angry with Romeo?



Go to page 30 in your Writing Journal and answer question 2.

---

Watch the second part of the Death scene.

**JULIET**

What's here? A cup clos'd in my true love's hand?  
 Poison, I see, hath been his timeless end.  
 O churl, drunk all, and left no friendly drop  
 To help me after? I will kiss thy lips,  
 165 Haply some poison yet doth hang on them,  
 To make me die with a restorative.  
 Thy lips are warm...

**JULIET**

...Then I'll be brief. O happy dagger,  
*Taking Romeo's dagger.*  
 170 This is thy sheath;  
*Stabs herself.*  
 there rust, and let me die.  
*Falls on Romeo's body and dies. ...*



## Lesson 14—Famous Last Words (continued)

1. Without looking at any of the memorization cards, recite the lines of the First Encounter scene that you have already tried to memorize.
2. If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.
3. Follow the memorization practice steps with the next two lines of the First Encounter scene.
4. Use the memorization cards on pages 429–432 if you need to review the lines to continue memorizing the First Encounter scene.

### Memorization Practice Steps

1. Read the line aloud. Say the line again three more times.
2. Use the rhythm of the lines to help you memorize:
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
3. Record yourself saying the line or say it aloud to someone else.
4. Repeat steps 1–3 with the next line.
5. Recite the two lines aloud without looking at the cards.
6. Recite all the lines you have memorized without looking at the cards.

## Lesson 15—A Lasting Peace?

1. Review the First Encounter scene.
2. Raise your hand if you would like to volunteer to present the lines you memorized from the scene.



The Montague and Capulet parents find Romeo and Juliet, both dead.

## Lesson 15—A Lasting Peace? (continued)

Watch the final scene.

*As that of true and faithful Juliet.*

**CAPULET**

305 As rich shall Romeo's by his lady's lie,  
Poor sacrifices of our enmity!

**ESCALUS**

A glooming peace this morning with it brings.  
The sun, for sorrow, will not show his head.  
Go hence to have more talk of these sad things;  
310 Some shall be pardon'd, and some punished:  
For never was a story of more woe  
Than this of Juliet and her Romeo.



Turn to Act 5, Scene 3, lines 300–320, on page 374.

Follow along as your teacher reads the scene aloud.

1. Review Act 5, Scene 3, lines 300–304.

300 Where be these enemies? Capulet! Montague!

301 See what a **scourge** is laid upon your hate,

302 That heaven finds means to kill your joys with love.

303 And I for winking at your **discords** too

304 Have lost a **brace** of **kinsmen**. All are punish'd.

(Note that Prince Escalus speaks first.)

2. Translate these lines into your own words.



Go to page 31 in your Writing Journal to write your translation.

---



## Lesson 15—A Lasting Peace? (continued)

1. Review Act 5, Scene 3, lines 300–320, on page 374.



2. Discussion question: Will the peace hold? (Yes or No)  
Share your response in the class discussion.
3. Make a list of the events that led to Romeo and Juliet's deaths.
4. Label the events on your list that could not have been changed as "bad luck." Label the events that could have been changed as "choices."
5. Share your list in the class discussion on factors and events that led to Romeo and Juliet's deaths.



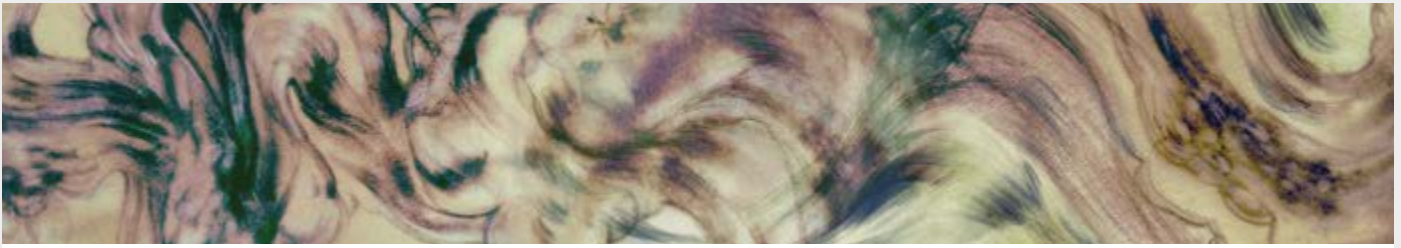
Go to pages 32 and 33 in your Writing Journal to complete Activities 1 and 2.

6. Do you still feel the same as you did when you first answered the discussion question above?  
Think about the question again. Will the peace hold?

1. Without looking at any of the memorization cards, recite the lines of the First Encounter scene that you have already tried to memorize.
2. If you need to look at one or more of the cards to refresh your memory, use the memorization practice steps again with each line that you could not recall.
3. Follow the memorization practice steps with the next two lines of the First Encounter scene.
4. Use the memorization cards on pages 429–432 if you need to review the lines to continue memorizing the First Encounter scene.

### Memorization Practice Steps

1. Read the line aloud. Say the line again three more times.
2. Use the rhythm of the lines to help you memorize:
  - Notice the five bold syllables as you read.
  - Read the line two more times, placing extra emphasis on these syllables.
  - Recite the line again while beating the rhythm on a table or marching around to the beat as you speak.
3. Record yourself saying the line or say it aloud to someone else.
4. Repeat steps 1–3 with the next line.
5. Recite the two lines aloud without looking at the cards.
6. Recite all the lines you have memorized without looking at the cards.



# Holocaust: Memory & Meaning

In 1933, Adolf Hitler and the Nazi regime began the government-sponsored oppression and murder of millions of European Jews, as well as millions more people from other victim groups. These terrible events later became known as the Holocaust. In this unit, you will learn about the Holocaust through the writing and images left by those who experienced it. You will examine how the Nazis slowly transformed Germany from a peaceful society to a country filled with hatred and violence, and learn how this poison spread to other countries throughout Europe. Finally, through your readings and reflections, you will develop your own answer to the question: Why must we remember?



## Why Remember?

SUB-UNIT 1 • 1 LESSON



## “True” Germans

SUB-UNIT 2 • 3 LESSONS



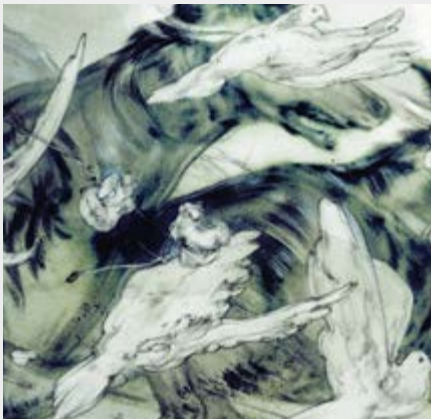
## The Olympic Games of Berlin

SUB-UNIT 3 • 4 LESSONS



## Descending Into Darkness

SUB-UNIT 4 • 5 LESSONS



## Never Forget

SUB-UNIT 5 • 1 LESSON



## Write an Essay

SUB-UNIT 5 • 5 LESSONS


## Overview

Some events are so terrible, so unjust, that we have no choice but to remember and make sure others never forget. In his poem “I Cannot Forget,” Alexander Kimel writes about his experience during the Holocaust.


### Suggested Reading

*Women Heroes of World War II: 26 Stories of Espionage, Sabotage, Resistance, and Rescue* (2011) by Kathryn J. Atwood compiles 26 inspiring accounts about women from around the world who braved extreme danger to resist the Nazis.





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# Holocaust Timeline

## 1932—Berlin Was Wonderful



The Glucksteins, a Jewish family, enjoy an outing in Berlin, 1932.

US Holocaust Memorial Museum, courtesy of Fritz Gluckstein

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## Winter 1933—The Rise of Hitler



In January of 1933, Adolf Hitler is appointed Chancellor of Germany; in August of 1934, he becomes Führer (leader) with absolute power.

United States Holocaust Museum



# Spring 1933—The Spread of Nazism



Hitler declares a national boycott of Jewish-owned businesses on April 1, 1933.



Public burnings of “un-German” books occur across Germany. Photograph taken on May 10, 1933.

Boycott: United States Holocaust Museum. Book burning: United States Holocaust Memorial Museum, courtesy of National Archives and Records Administration, College Park, MD.

# 1935—The Nuremberg Laws



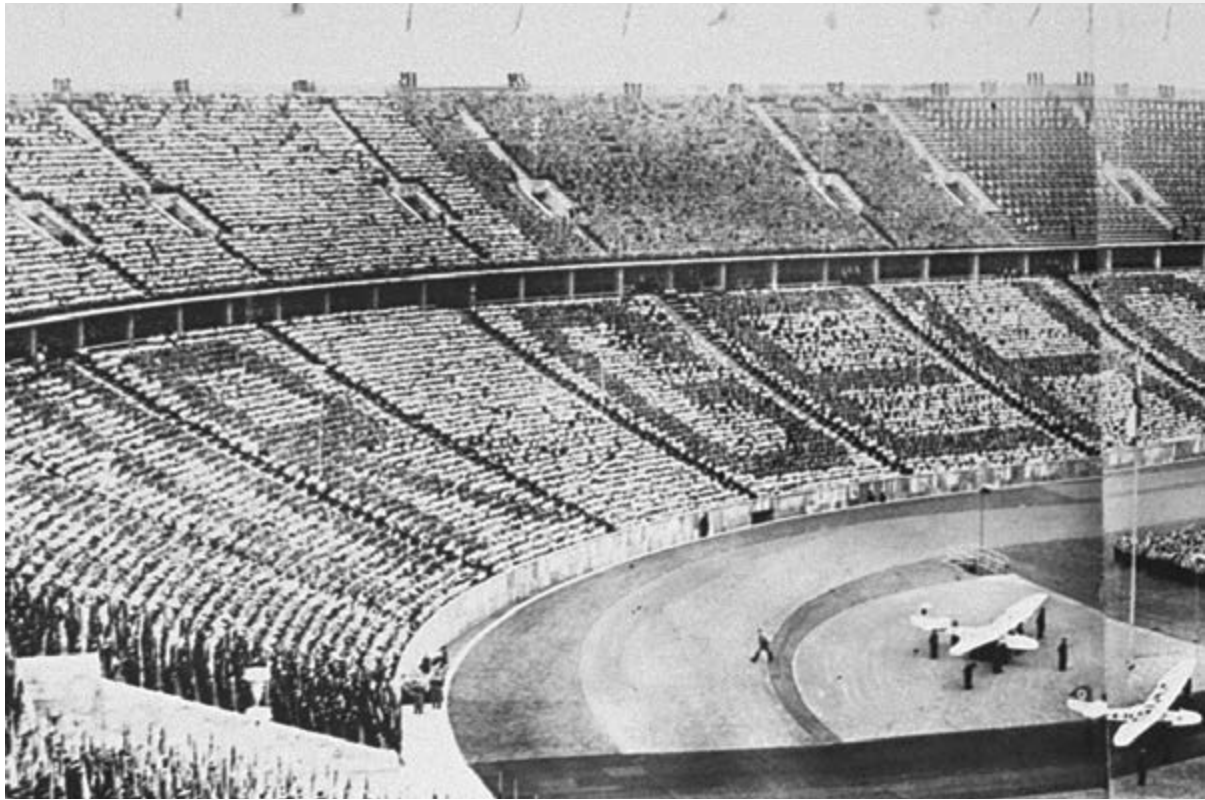
The Nuremberg Race Laws are established, stripping Jews of their citizenship on September 15, 1935. This chart provided guidelines for determining who was Jewish.

National Archives and Records Administration, College Park, MD

# 1936—The Berlin Olympic Games



Germany hosts the Olympic Games in Berlin in August, 1936.



Spectators at the 1936 Berlin Olympic games spell out their devotion to Hitler: “We belong to you.”

National Archives and Records Administration, College Park, MD





# Fall 1938—The November Pogroms



Jewish businesses and synagogues are destroyed in the November Pogroms, a government-ordered riot later known as Kristallnacht (Night of Broken Glass) on November 9 and 10, 1938.

United States Holocaust Memorial Museum, courtesy of National Archives and Records Administration, College Park

# 1939—Germany Invades Poland



Germany invades Poland, triggering the start of World War II on September 1, 1939.

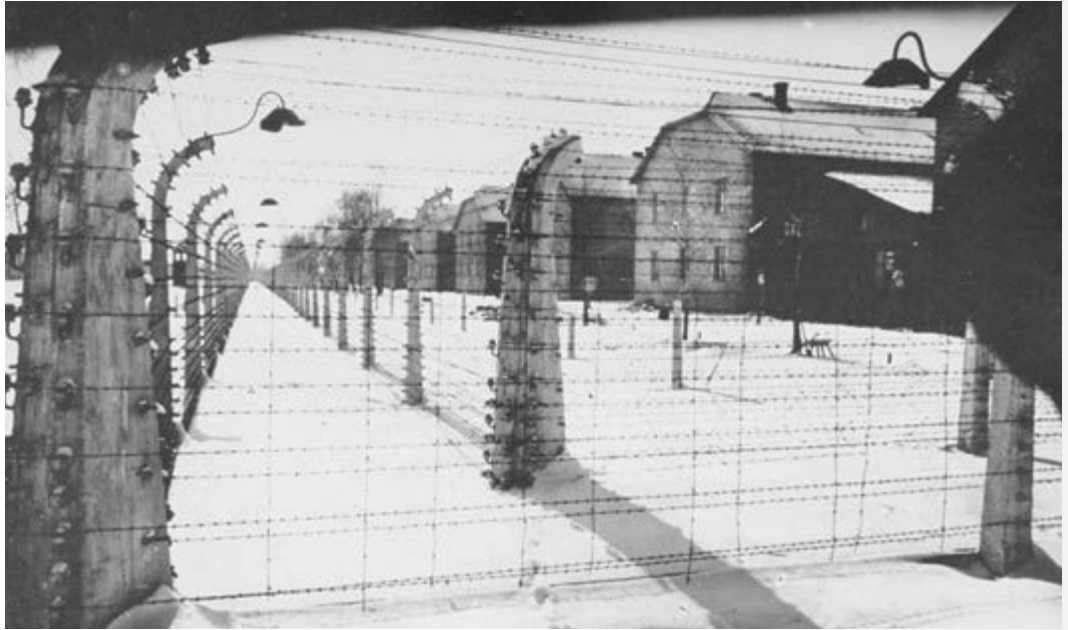


Polish Jews are forced from their homes and into ghettos beginning in 1939.

Soldiers: National Archives and Records Administration, College Park, MD. Ghetto: US Holocaust Memorial Museum, courtesy of Antoni Marianowicz.



# 1941–1944—Deportation and Death Camps



The first of six death camps eventually built by the Nazis in Poland begins operations on December 1, 1941.



The mass deportation of Jews to the death camps begins, and continues until the end of the war.

Death camp: US Holocaust Memorial Museum, courtesy of Philip Vock. Deportation: National Archives and Records Administration, College Park, MD.

# 1945—Liberation



As World War II ends, concentration camps are liberated by US, British, and Soviet forces.

National Archives and Records Administration, College Park, MD



# “I Cannot Forget”

by Alexander Kimel

- 1 Do I want to remember?
- 2 The peaceful ghetto, before the raid:
- 3 Children shaking like leaves in the wind.
- 4 Mothers searching for a piece of bread.
- 5 Shadows, on swollen legs, moving with fear.
- 6 No, I don't want to remember, but how can I forget?
- 7 Do I want to remember, the creation of hell?
- 8 The shouts of the Raiders, enjoying the hunt.
- 9 Cries of the wounded, begging for life.
- 10 Faces of mothers carved with pain.
- 11 Hiding Children, dripping with fear.
- 12 No, I don't want to remember, but how can I forget?
- 13 Do I want to remember, my fearful return?
- 14 Families vanished in the midst of the day.
- 15 The mass grave steaming with vapor of blood.
- 16 Mothers searching for children in vain.
- 17 The pain of the ghetto, cuts like a knife.
- 18 No, I don't want to remember, but how can I forget?
- 19 Do I want to remember, the wailing of the night?
- 20 The doors kicked ajar, ripped feathers floating the air.

21 The night scented with snow-melting blood.  
22 While the compassionate moon, is showing the way.  
23 For the faceless shadows, searching for **kin**.  
24 No, I don't want to remember, but I cannot forget.  
25 Do I want to remember this world upside down?  
26 Where the departed are blessed with an instant death.  
27 While the living **condemned** to a short **wretched** life,  
28 And a long tortuous journey into unnamed place,  
29 Converting Living Souls, into ashes and gas.  
30 No. I Have to Remember and Never Let You Forget.

Kimel, Alexander. *I Cannot Forget*. Web. <http://remember.org/witness/kimel2>.



**kin:** family  
members

**condemned:**  
doomed

**wretched:**  
miserable

## Lesson 1—Why Remember?

Study each of these photographs.

(A)



(B)



US Holocaust Memorial Museum, courtesy of Fritz Gluckstein (A); National Archives and Records Administration, College Park, MD (B)



Answer questions 1–3 on page 8 of your Writing Journal.

Turn to the Holocaust: Memory & Meaning Timeline on page 462. Locate Image A and Image B on the timeline.

Follow along as your teacher presents the images in the timeline. Look for connections between the images in the timeline.

## Lesson 1—Why Remember? (continued)

The poem “I Cannot Forget” was written by Holocaust survivor Alexander Kimel, who describes what he witnessed in the ghetto of Rohatyn, where he and his family lived. His voice is the first of many authentic voices of survivors that you will encounter in this unit.

Follow along as your teacher reads the poem “I Cannot Forget” on pages 472 and 473.



Complete questions 1–3 on page 9 in your Writing Journal.

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1. Review “I Cannot Forget,” lines 1–30, on pages 472 and 473.
2. Highlight in one color the question Alexander Kimel repeats in the poem.
3. Highlight in another color the answer Alexander Kimel gives to each question.
4. Compare line 30 to line 6.



**Answer question 1 on page 10 of your Writing Journal.**

5. What do you think is Kimel’s intended meaning in the final phrase, “I Have to Remember” (30)? Does it mean “I am not able to forget,” “It is important that I do not forget,” or are both meanings intended?



**Answer questions 2–5 on pages 10 and 11 of your Writing Journal.**

## Overview

The Holocaust didn’t start with violence. The Nazis set the stage for murder by first turning some ordinary Jewish citizens into “the enemy.” Read the account of Holocaust survivor and author Irene Butter, who experienced the upheaval of her happy childhood in Berlin after the Nazis came to power. Then, read the memoirs of Alfons Heck, a young Aryan boy who was swept up in Nazi propaganda.

## Suggested Reading

Want to learn about more brave individuals who sacrificed their own safety to aid the Resistance? *Things We Couldn’t Say* (1994) by Diet Eman tells the true story of a Dutch couple who saved countless Jews in Nazi-occupied Holland.





# Shores Beyond Shores

by Irene Butter

1

Berlin, Germany

Summer 1936

<sup>1</sup> My birth name is Irene Hasenberg, but you can call me Reni (pronounced “Ray-nee”). Everyone did. I was a lucky child. I grew up in a large, light-filled apartment in Berlin, the sparkling capital of Germany, with my parents, John and Gertrude Hasenburg; my brother Werner, two years older than I, and my grandparents Julius and Pauline Mayer. Our parents and grandparents spoiled Werner and me with attention and toys. My favorite was a red tricycle that I got for my fourth birthday. I pedaled it with speed through the park, and flew across sidewalks, being sure to clean its wheels and shiny handlebars when I got home.

<sup>2</sup> We celebrated Jewish holidays and our birthdays with relatives, always gathering around the dinner table to eat challah, sing our favorite Hebrew songs, and drink more hot chocolate. Our voices were not very good, but who cared? We were together. We weren’t making a record to be played on a phonograph! My experience as a young girl in Berlin was wonderful, despite the fact that Germany was changing.

<sup>3</sup> But what did I know? I was only five.

\* \* \*

<sup>4</sup> My grandparents, Opa and Omi, rented a small garden plot not far from our home. One warm morning, Opa announced it was a perfect day for planting seeds, especially for cucumbers and radishes, my two favorite crunchies. We all went. It took a lot of work to dig the ground and “prepare the soil.” We carefully put the tiny flat white seeds and the little round brown seeds into the dirt and covered them. Done with my row, I stared at the soil. I stared and waited a long, long time until the top layer dried and lightened in the sun. Nothing happened.

<sup>5</sup> “Reni, are you ready to go?” Pappi asked.

6 "Let's wait until the crunchies come up."

7 "That'll take all summer!" Werner said.

8 "Reni, it takes a long time for the seeds to grow into vegetables," Mutti explained.

9 "What?"

10 Tears skidded down my cheeks. Opa knelt next to me, his knees clacking.

11 "Reni, don't cry. These are special seeds. They grow very fast, for seeds. You need to be patient. Can you be patient?"

12 "I'm trying."

13 "That's good practice."

14 "At home, Mutti and Pappi had a surprise: we were going to the city and the zoo. I forgot about the seeds. But first, Mutti instructed, we had to clean up.

15 "I'm already clean," said Werner. "I washed when we got back."

16 It was true. Even his shoes were shiny. I looked at my dress and fingernails. There was dirt everywhere. I brushed off everything with great sweeps of my hands, even remembering to shake my hair.

17 "I'm all set to go, too!"

18 "Reni, you are not even close," Mutti said, taking my hand and marching me to the bathroom.

19 She scrubbed me hard with soap and water, even digging into and around my ears.

20 "You're breaking me," I protested.

21 Mutti then wrapped me in a big towel, turned me around, and dried me, like she was fluffing my whole body. Then it was off to the bedroom to get me dressed in something fancy. Finally, I stepped into the front hall where Pappi and Werner were waiting.

22 "Oh, Reni," Pappi said with surprise, "you are here. I saw a little girl come in earlier, but I didn't recognize her for all the dirt."

23 "It was *me*!"

- <sup>24</sup> We took the big yellow tram to the zoo, the same tram Pappi rode every day to work. Cars and trucks honked here and there, weaving in and out. You never knew where the cars and trucks would go next, but the yellow tram always followed the same track and wires. And it always came and left at the same times, so I knew when Pappi would go to work and when he would come home. The brightly colored tram was easy to spot, so I could look out the apartment window and see it from far away and get ready for Pappi to return, when I would jump into his arms. He told me the other day that he could hardly lift me anymore. I was getting that big.
- <sup>25</sup> I looked out on Berlin. It was busy like ants over a picnic basket.
- <sup>26</sup> "Mutti," I asked, "what is the black zigzag?"
- <sup>27</sup> It was everywhere: on flags as big as buildings, on trucks and cars, and on clothes.
- <sup>28</sup> She said it was nothing, so I leaned toward my brother and asked him.
- <sup>29</sup> "Really, Reni? It's a **swastika**," Werner said.
- <sup>30</sup> "What's a schweiss ... schweiss schick ... er?"
- <sup>31</sup> "Swastika," he corrected me.
- <sup>32</sup> "I'm going to count them all. One, two, three, four, five ..."
- <sup>33</sup> "Do something else, Reni," Mutti commanded.
- <sup>34</sup> "All the banners and flags are for the Olympics in August," Werner said.
- <sup>35</sup> "What's that?" I asked.
- <sup>36</sup> "Reni, do you know anything?" said Werner.
- <sup>37</sup> "I know there are maybe fifty swas ... black zigzags," I said, and looked toward Mutti to be sure she wasn't listening. "Maybe more. I've really been counting."
- <sup>38</sup> The Olympics are when sports players from all over the world come here to play," said Werner. "They will compete for medals. I've heard Germany will win a lot, especially in gymnastics and track and field. It's a big deal."
- <sup>39</sup> "Yes it is," Pappi added, "and Werner, you and I are going to watch the action."
- <sup>40</sup> For once, Werner didn't know what to say, finally eking out "really?"
- <sup>41</sup> Pappi nodded.

**swastika:** symbol  
of the German Nazi  
party

42 “What about me?” I asked. “I want to go.”

43 “You and I will go shopping,” Mutti said.

44 Well, I didn’t want to go to the Olympics that badly.

45 I walked up to the gate for the zoo, and forgot about the black zigzags.

46 Inside, Pappi let go of my hand and I ran ahead with Werner, but not too far. Everything was so green: the puffy trees and the bristly grass. Beds of yellow and red flowers hugged tiny fences. The red was as bright as the big flags that floated over the buildings. I wanted to run into all that color, but I had learned to stay on the gray paths. We saw the elephants swing their tails and trunks, and I pointed at the big-mouthed hippos. We fed the goats that circled us and nibbled at our hands. My favorite was the monkey house, with the playful swinging families.

47 I rested my head against Pappi and his dark suit on the ride home. Then I remembered my magic seeds. *What did they look like as they tossed and turned in their little dirt beds?* I wondered out loud. Werner said I was hopeless, and Mutti pinched his arm. As we walked home from the train, Mutti suggested we walk past the garden. I saw dots of green and red on the ground: shiny cucumbers and radishes. I ran across the dirt, though I knew I wasn’t supposed to, took a cucumber, and bit into it to make sure it was fresh. It was the juiciest and most delicious cucumber I had ever eaten. Oh, they were special seeds! Opa was right.

48 “Wait. You need to wash those first, Reni,” Mutti called.

49 I piled as many as I could into my skirt pockets. Mutti and Werner took the rest.

50 “Opa, Omi, look!” I cried as I entered our kitchen and emptied my pockets on the wooden kitchen table.

51 You must have done a very good job, planting them, my dear. I have never seen them come up this fast,” Opa said.

52 “Yes, and I’ve never seen vegetables grow without plants,” Werner said. “Like they came straight from the vegetable stand.”

53 “All the more special,” I added.

54 I took another bite of my cucumber. Sure, the seeds were special, but we were also very, very good gardeners.

- 55 That night, cozy in my bed, I thought of our cousin Bert's upcoming birthday party, excited that I would be able to wear one of my nice dresses. Maybe my blue-and-white plaid one with yellow buttons, or, if I was really lucky, Mutti would let me wear my white dress with tiny red and blue hearts and the smock, if I promised not to get it dirty and change as soon as I got home. I liked the puffy short sleeves on both and...
- 56 I heard Werner's bed creak. Even without the golden light from my monkey night light, I knew Werner had gotten out of bed and was standing next to me. I turned my face to the wall.
- 57 "Reni," he said, "are you sleeping?"
- 58 "Yes, I am sleeping."
- 59 "Reni, I want to ask something. Do you think I'll have bad dreams?"
- 60 There was a wobble in his voice. I didn't answer. Lately, Werner had bad dreams more and more—it was a pain. It was like he looked for bad things to dream about. I didn't want to talk with him. I wanted to think about dressing for Bert's birthday. Bert would be six—just like I would be in December.
- 61 When I didn't respond he continued.
- 62 "It's all the swastikas. They're everywhere now, like the Nazis. And I heard the Nazis are doing bad things. Bad things to Jews. Jews like us."
- 63 "Stop it," I interrupted. "You're okay, Werner. No bad dreams tonight."
- 64 "Oh... okay," he said. "Thanks. Good night."
- 65 With that, he went back to the dark of his bed and crawled under the blanket.
-

## 2

### Berlin, Germany

#### Winter 1937

- <sup>1</sup> Adolf Hitler had now been the *Führer*, or leader, of our country for four years. He liked people he said who were true Germans. He said they were better than all other people, and if they stayed pure—didn't mix with other peoples—they would take over the world some day. According to Hitler, people who were not pure German were less perfect, and he didn't like them. He said they made a mess of things, like a big smudge on his white tablecloth. This meant lots of people, including Jews like us.
- <sup>2</sup> Fear spread like spoiled hot chocolate, burning everything it touched. My Opa had worked his whole life building a bank and was now forced to turn it over to someone who was not Jewish. My Pappi also worked in that bank.
- <sup>3</sup> One night, as I used the bathroom before bed, I saw Mutti crying. I didn't like to see my parents cry, and I looked away. Pappi came to tuck me in.
- <sup>4</sup> "I won't be taking the tram to work anymore, Reni," he said, smoothing my hair. "I will not be going to work ... for now."
- <sup>5</sup> I was glad to hear that my parents were not upset with me for something I'd done.
- <sup>6</sup> "Does that mean you'll be home when I get home from school?" I asked.
- <sup>7</sup> "Yes, I will be home with you, for a little while, but I need to find another job," he said.
- <sup>8</sup> "So why is Mutti sad?" Being home more seemed good to me.
- <sup>9</sup> "She's sad because finding another job will not be easy. But I am going to try very hard to find one, and I bet I will."
- <sup>10</sup> "Okay."
- <sup>11</sup> "Go to sleep now, sweetie, everything will look better with the morning sun." He kissed my hair lightly.
- <sup>12</sup> Look better? I didn't think things looked bad. Something else must be wrong.

- 13 A few nights later, Mutti forgot to read to me. Then, listening from my bed, I heard my parents talking in fast, sharp whispers, keeping me awake. I couldn't hear the words, only the tone. Werner moved in his bed.
- 14 "Why are they fighting?" I whispered to him.
- 15 "I don't know."
- 16 We both crept to the door. I wasn't cold, but I brought my pink blanket. Mutti and Pappi's words flowed down the hall from the living room. I wrapped my blanket around me, and draped it over Werner.
- 17 "Even my friends have turned on me," Pappi's voice said. "On us. And these include the men I fought with in the Great War! How in God's name can they not help us? We lived and died in those ... those terrible trenches, and fought side-by-side for our ... for this country, our Fatherland! Together! And now they won't help. It's unbelievable. Even Frank will not get back to me. Frank!" He ended with a snarl that made me shiver.
- 18 "John, quiet, we don't want to wake the kids." Mutti said. "I know it isn't fair. It isn't right."
- 19 "Don't they know that we've ALWAYS been Jewish? Now. During the Great War. Forever. When did we suddenly become evil?"
- 20 I had never heard Pappi yell before.
- 21 "John, please. I know, I know." Pause. "What about Charles? Have you spoken to him?"
- 22 "It's the same, Trudi," he said in a softer voice. "I stopped by his office, but he wouldn't see me. I know he was there. Everybody is acting strange, even if they aren't Nazis. They are afraid. They are suspicious. It's spreading like a plague."
- 23 "There's still Leo."
- 24 "Yes, there's always Leo, but he's in the same situation as us. In fact, he mentioned he's thinking of moving the family to Holland."
- 25 Leo was my father's best friend in the war. There was a photo in Pappi's study of them standing arm-in-arm, in their smart officer uniforms.
- 26 "Maybe we should go, too. There are more anti-Jewish graffiti and posters," Mutti said. "When I go shopping. When I walk to the post office. It's terrifying. The children see them."

27 “Trudi, there are more terrifying things to be worried about now.” He lowered his voice, and I strained to hear it. “Some of the bank tellers heard that they are gathering Jews, whole families, and sending them on trains to labor camps. Rumor is that it’s happening in some neighborhoods in Berlin.”

28 I tapped Werner on the shoulder and whispered across the smooth hardwood floor. “What are they talking about? The camps. The posters. And what’s graf ...?”

29 “Graffiti. It’s like drawing bad doodles on buildings.”

30 “Really?”

31 “And I saw one of the posters. It had a spear killing a snake, and the snake had our Star of David on it.”

32 I didn’t know there were Jewish snakes. I didn’t like any kind of snake. Yuck.

33 “My friends at school heard about trains going to the camps, too,” Werner said.

34 Whenever we got on a train, it was for vacation, or to go someplace different and fun.

35 “Why would people get on a train going to a bad place?” I asked.

36 “They don’t have a choice.”

37 “Who makes them?”

38 “The people that run our country, Reni. The Nazis.”

39 “The Nazis sound mean.”

40 “They don’t like anybody who is not like them.”

41 “Who’s that?”

42 “Anybody not Aryan.”

43 “What’s Aryan?”

44 “Reni, you ask too many questions. Aryans are German. Tall. Blond. Blue-eyed.”

45 “We’re German! And I have blue eyes!”

46 “It doesn’t include us.”



47 “But why?”

48 “Because we’re Jewish. Don’t you listen to anything?”

49 It didn’t make any sense to me, but *Nazi* sounded like a mean word, a word that could cut you. And getting on a train to a bad place didn’t sound like a vacation at all. We listened to our parents’ talk float in and out until I was too tired. I left, bringing my blanket with me, and leaving Werner to listen and worry.

---



### 3

## Berlin, Germany Spring 1937

- <sup>1</sup> A few weeks later, Pappi hugged us good-bye, saying he was going far away to find a new job. He promised to be back soon. I tried to trick myself into believing it was a regular morning, with him dressed in a suit, smiling and walking away, down the sidewalk, going to work. But I knew inside me that it wasn't a normal day. He had a big suitcase, and he wasn't smiling. And then he was gone.
- <sup>2</sup> Everyone seemed to change after that: Pappi's leaving cracked open our world and **let in the gray**; Mutti cried often and hugged me whenever she could. I was thankful that Opa and Omi were there and didn't have to find a job. On my walk to school, Opa started holding my hand. He told me a few of our favorite stories—*Remember last year and the magic cucumbers in the garden?*—but his smile was missing. When he left me off at the steps of my school, I still felt his grip after he let go. My teacher, Mrs. Schmidt, had no energy, like a flower hanging off a broken stem. Even the houses and trees that lined the street next to us grew sadder. Fewer lights were on, drapes were shut, and the new spring leaves on the trees drooped and curled.
- <sup>3</sup> “Reni, I had another bad dream,” Werner said one night. He sat down on the end of my bed; my head bonked into the headboard, knocking me out of my near sleep. I held my head as if I were in agony and pushed my face deeper into the soft sheets.
- <sup>4</sup> “It was horrible, Reni. It was raining really hard. You and I were in the living room. Except it wasn't exactly like our living room, the chairs were yellow and not green and ...”
- <sup>5</sup> “Werner,” I said with a yawn, flopping the blanket down, “get ON with it. You don't have to tell me the colors of the chairs.”
- <sup>6</sup> “So much rain was thump-thumping on the house. It was pitch black and ... and you and I couldn't see anything. Like a big hole was there, or maybe there was never a roof there at all. And all of a sudden I saw that the roof was really burned off and through the big hole, which had layers of rug and wood and metal, I saw firemen outside, and I smelled smoke, but when they started pumping with the hoses, water didn't come out, but snakes. Not water, but snakes.”

let in the gray:  
caused sadness

7 Yuck.

8 “You woke me up to tell me about snakes?” I asked.

9 He didn’t stop.

10 “It was snakes thumping on our house. They were flipping and flopping all over our house and then all over us. They got sprayed into the windows and doors and **slimed** through the floorboards. They were small at first, like in little rolled-up balls, and then they sprang open and lengthened and their heads puffed up to be all big and **toothy**. You see, Reni?”

11 He balled his fingers up then sprang them open, showing me the teeth. Now I was really awake. “Those firemen were trying to save us, but they were really just spraying us with biting snakes.”

12 “Stop!”

13 He waited for me to tell him how stupid the dream was and to go back to bed. That was what we always did. It made him feel better. But I was scared and mad thinking about snakes in the corners of the room.

14 “Well, Werner, it could happen. If there wasn’t enough water in the earth, and they sucked up the snakes that lived down underground instead. It could happen.”

15 “Don’t be ridiculous,” he said, but drew his legs up onto my bed.

16 “Snakes will bite anything, you know.”

17 “No,” he said, “not true.”

18 I slid my hand under the sheets, grabbing his leg.

19 “Reni!” He sprang up.

20 I tried to laugh and pretend it was funny, but it didn’t feel funny, so my laugh came out as a dry cough. Werner crept back into his bed without a word. Maybe he’d at least stop bugging me now.

\* \* \*

21 On another day, Mutti picked me up at school, and I could tell she’d been crying again. Her face was growing blotches, her eyes red and looking around fast.

**slimed:** slithered  
**toothy:** showing  
a large number of  
teeth

22 “Reni, was your walk to school with Opa okay?” she asked, pulling me into her side and looking down at me.

23 “It was okay,” I said as we walked out the front doors.

24 “Oh, thank goodness,” she said, keeping me close. “No one was mean to you? Or hurt you?”

25 “Well, kind of.”

26 “What happened? Tell me.” She stopped walking and knelt down in front of me. I could smell her perfume, like calm and petals. Her large eyes widened even more on her round face. The short sleeves of her dress hugged her arms, while the hem of her dress puffed and settled onto the ashen sidewalk.

27 “Karl in my class is having a birthday party, and I’m not invited.”

28 “Oh, oh ...,” she smiled, her hands resting on my shoulders. “Who is Karl? Is he a friend of yours?”

29 “Well, he isn’t really a good friend. But everyone in the class is invited to his big house this weekend. Everyone, but not me ... and not Lisell.”

30 “Oh, Reni, you do love parties, but you can’t expect to be invited to every one of them.”

31 “Lisell said it was because we are Jews.”

32 Mutti held her breath.

33 “Karl has a big house and fun parties. Can’t I just stop being Jewish for one day to go to the party? Just one day?”

34 “Look at me, Reni,” Mutti said, gazing at me hard. “You will always be Jewish. We will always be Jewish, and that’s that. You should be proud. You should be ...” She was quiet again, and then said, “Karl certainly isn’t a good friend, is he?”

35 I shook my head. She took a handkerchief out of her shiny yellow pocketbook and dabbed under my eyes.

36 “He will miss out by not having you there,” she said. “They all will. Let’s have Lisell over, and we’ll have our own party.”

37 I nodded. “Can we have cake?”

38 “The biggest,” Mutti said, standing up.

39 Then she took my hand and tugged me to the side. A wall of boys was coming our way, all dressed in tan shirts tucked into black shorts. Hitler youth. Black ties hung loosely from their necks, pointing down to big, shiny silver belt buckles. Their sleeves were rolled up like they had work to do, which, according to the loud adult who was with them, was to march in step and sing loudly.

40       *We will continue to march,*  
41       *When everything shatters;*  
42       *Because today Germany hears us,*  
43       *And tomorrow the whole world.*

44 They passed and passed, never looking at us, their eyes stuck on the boys ahead, until they had all thudded by. Mutti looked up the street and behind us before walking.

45 “Opa will take Werner and you to and from your schools from now on.”

46 *Werner won’t be happy about that, I thought. He wants to be big like these boys who passed. He doesn’t want his grandfather walking him.* At home, I went to my room, closed the door, and changed into my play dress. Then I ran to tell Werner.

47 “You have to walk to school with Opa,” I said as I marched in, my chin pointed to the ceiling.

48 “Did Mutti tell you what happened?” he asked.

49 “Yup, Opa has to walk you to school just like me,” I puffed and crossed my arms.

50 “Not that.”

51 Then Werner told me that, earlier that afternoon, a gang of boys chased his friends and him in the street. The gang yelled and called them Judenschwein. They caught one of his friends and beat him up badly. The friend had to go to the hospital. Werner had crept under some bushes. It was dark, and the moist dirt rubbed into his knees and hands. He tried not breathing, and then breathed as slowly as he could and tried not to think of his snake dreams. Werner had been late getting home and Mutti was upset, but happy when she heard how he had saved himself.

- 52 Werner wasn't fast, but he was a good hider.
- 53 "Wait until you are big and strong like all the other boys we saw today," I said to make him feel better.
- 54 "What boys?"
- 55 "Hitler youth."
- 56 "Reni, remember? They don't want me."
- 57 "Well, anyway, you're brave," I said, "and you were smart to hide."
- 58 Werner put on his proud face, and it made me smile.



# Excerpt: “Hitler Youth” from *A Child of Hitler: Germany in the Days When God Wore a Swastika*

by Alfons Heck

<sup>1</sup> On the cool, windy afternoon of April 20, 1938, Adolf Hitler’s forty-ninth birthday, I was sworn into the Jungvolk, the junior branch of the Hitler Youth. Since 1936, the Hitler Youth had been the sole legal youth movement in the country, entrusted with the education of Germany’s young; but it was still possible not to belong. The following December, 1939, the Reich Youth Service law made membership **compulsory** for every healthy German child over nine. That meant Aryan children, only, of course.

<sup>2</sup> When I was sworn into the Jungvolk, I had been thoroughly conditioned, despite my Catholic upbringing, to accept the two basic **tenets** of the Nazi **creed**: belief in the **innate** superiority of the Germanic-Nordic race, and the conviction that total **submission** to the welfare of the state—**personified** by the Fuhrer—was my first duty. To me the Fatherland was a somewhat mystical yet real concept of a nation which was infinitely dear and threatened by **unrelenting** enemies. Adolf Hitler **ceaselessly** encouraged the feeling that we were his trusted helpers and used it with brilliant intuition. It was expressed in the oath we swore with our left hand gripping the flag and three fingers of the right extended to the sky:

<sup>3</sup> I promise in the Hitler Youth to do my duty  
<sup>4</sup> at all times in love and faithfulness  
<sup>5</sup> to help the Fuhrer—so help me God.

<sup>6</sup> And then followed the gut-stirring fifes, drums and fanfares of the most effective party song ever written, the Hitler Youth anthem:

<sup>7</sup> Forward, forward call the bright fanfares...  
<sup>8</sup> we march for Hitler through night and suffering with  
<sup>9</sup> the banner for freedom and bread.

**compulsory:**  
required

**tenets:** principles

**creed:** set of beliefs

**innate:** existing  
since birth

**submission:**  
obedience

**personified:**  
represented

**unrelenting:** not  
stopping

**ceaselessly:**  
without stopping



10 Its last line, repeated for emphasis, carried a message, which turned out to be **prophetic** for many of us:

11 Our banner means more to us than death.

12 But it would be a **fallacy** to assume that we joined simply to serve the Fatherland. Such sentiments only **came to the fore** at special occasions, like the **induction** ceremonies, flag **consecrations** and as a part of the many boring speeches we had to endure. Like most 10-year olds, I craved action, and the Hitler Youth had that in abundance. Far from being forced to enter the ranks of the *Jungvolk*, I could barely contain my impatience and was, in fact, accepted before I was quite 10. It seemed like an exciting life, free from parental supervision, filled with “duties” that seemed sheer pleasure. Precision marching was something one could endure for hiking, camping, war games in the field, and a constant emphasis on sports. As William L. Shirer said in his book *The Rise and Fall of the Third Reich*, Germany was filled with bands of superbly fit children always marching and singing. To a degree, our pre-war activities resembled those of the Boy Scouts, with much more emphasis on discipline and political **indoctrination**. There were the **paraphernalia** and the symbols, the pomp and the mysticism, very close in feeling to religious rituals. One of the first significant demands was the so-called *Mutprobe*: “test of courage”, which was usually administered after a six-month period of probation. The members of my Schar, a platoon-like unit of about 40-50 boys, were required to dive off the three-meter board—about 10 feet high—head first into the town’s swimming pool. There were some stinging belly flops, but the pain was worth it when our *Fähnleinführer*, the 15-year-old leader of our *Fähnlein*, (literally “little flag”) a company-like unit of about 160 boys, handed us the **coveted** dagger with its inscription Blood and Honor. From that moment we were fully accepted.

Heck, Alfons. *A Child of Hitler: Germany in the Days When God Wore a Swastika*. Phoenix, Arizona: Renaissance House, 1985.

**prophetic:**  
predictive

**fallacy:** false idea

**came to the fore:**  
became very noticeable

**induction:**  
initiation

**consecrations:**  
ceremonies to declare something holy

**indoctrination:**  
teaching others to have a certain point of view

**paraphernalia:**  
items required for a specific activity

**coveted:** desired, sought-after



•

**sole:** only

**entrusted:** trusted with  
a responsibility

••

**conditioned:** trained

**pomp:** grand display

**probation:** trial period

**mystical:** inspiring mystery  
or awe

**administered:** given  
(under supervision)

**inscription:** writing carved into  
something

•••

**compulsory:** required

**unrelenting:** not stopping

**consecrations:** ceremonies to  
declare something holy

**tenets:** principles

**ceaselessly:** without stopping

**indoctrination:** teaching others  
to have a certain point of view

**creed:** set of beliefs

**prophetic:** predictive

**paraphernalia:** items required for  
a specific activity

**innate:** existing since birth

**fallacy:** false idea

**coveted:** desired, sought-after

**submission:** obedience

**came to the fore:** became very  
noticeable

**personified:** represented

**induction:** initiation



Use the Vocab App to play  
mini games related to the  
words in this lesson.

## Lesson 1—We're German! Before the Storm

1. Locate the image of the Gluekstein family (1932) and the image of mass deportation of the Jews (1941–1944) on the Holocaust Timeline on page 462. Discuss with your class.
2. Follow along on page 480 as your teacher plays aloud a reading of *Shores Beyond Shores*, chapter 1, paragraphs 1–3.



Answer questions 1–5 on pages 14 and 15 of your Writing Journal.

## Lesson 1—We're German! Before the Storm (continued)

1. Follow along as your teacher plays aloud a reading of *Shores Beyond Shores*, chapter 2, paragraphs 13–49.



Complete questions 1–4 on pages 16 and 17 in your Writing Journal.

2. Review *Shores Beyond Shores*, chapter 2, paragraphs 27–49.



Complete questions 5 and 6 on pages 17 and 18 in your Writing Journal with your partner.

3. Review *Shores Beyond Shores*, chapter 2, paragraphs 1–49.



Complete questions 7–9 on pages 18 and 19 in your Writing Journal individually.

**Propaganda:** Biased, deceptive, or misleading information used to promote a cause or a particular point of view.

1. Look carefully at the image with your partner.



- *National-Sozialistische-Deutsche-Arbeiter-Partei* = National Socialist German Workers Party
- The words that are bleeding out of the snake's body include "moneylending," "lies," "betrayal," and "corruption," as well as the names of some well-known Jewish people who were considered enemies of Germany.



With your partner, answer questions 1–3 on page 20 of your Writing Journal.

2. Review *Shores Beyond Shores*, chapter 2, paragraphs 13–49.



With your partner, answer questions 4–6 on page 21 of your Writing Journal.

## Lesson 2—Competing Visions of Hitler Youth

1. Review *Shores Beyond Shores*, chapter 3, paragraphs 1–58, on pages 489–493.
2. Consider the four events author Irene Butter focuses on in this chapter:
  - Werner’s dream
  - Reni not being invited to a party
  - Reni witnessing the march of the Hitler Youth
  - Werner and his friend being chased and beaten



Answer questions 1–4 on pages 22 and 23 of your Writing Journal.

Alfons Heck was a young German boy when Hitler and the Nazi Party became the leaders of Germany. In his memoir, *A Child of Hitler: Germany in the Days When God Wore a Swastika*, he describes his experiences as a member of the Hitler Youth, an organization set up by Hitler to indoctrinate (influence) German “Aryan” youth into Nazi principles.

1. Follow along as your teacher reads the excerpt from *A Child of Hitler: Germany in the Days When God Wore a Swastika*, paragraphs 1–12, on pages 494 and 495.



Answer questions 1–3 on page 24 of your Writing Journal.

2. Review the oath of the Hitler Youth in *A Child of Hitler: Germany in the Days When God Wore a Swastika*, paragraphs 3–5, on page 494.



Answer questions 4–7 on page 25 of your Writing Journal.

Review *Shores Beyond Shores*, chapter 3, paragraphs 39–58, and *A Child of Hitler: Germany in the Days When God Wore a Swastika* on pages 480–495.

Compare and contrast Reni's and Alfons's experience and point of view about the Hitler Youth as children.



**Respond to the Writing Prompt on page 26 of your Writing Journal.**

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## Overview

Hitler and the Nazis decided to host the Olympic games in order to show the world that Germany, which had been badly defeated during World War I, was once again a powerful country, and that the Aryan people were superior to all other groups and races. In this sub-unit, you will read about the message the Nazis tried to convey through the opening ceremonies of the 1936 Olympic games, and about the athletes who participated in the competition and challenged Hitler's propaganda.

## Suggested Reading

Three easier to read but very dramatic books about the Holocaust are *No Pretty Pictures: A Child of War* (1998) by Anita Lobel, *Upon the Head of the Goat: A Childhood in Hungary 1939-1944* (1981) by Aranka Siegal, and *The Upstairs Room* (1972) by Johanna Reiss.

## Lesson 1—The Opening Ceremonies: Message to the World

1. Participate in a class discussion to share what you already know about the Olympic games or opening ceremonies.
2. Select one of the following three images to discuss with your partner.

(A)



Rio de Janeiro 2016



## Lesson 1—The Opening Ceremonies: Message to the World (continued)

(B)



London 2012

©



Beijing 2008



Answer questions 1 and 2 on page 30 of your Writing Journal.

Locate the images of the 1936 Olympic Games on the Holocaust Timeline on page 466. Discuss with your class.

# “100,000 Hail Hitler”: The Opening Ceremonies of the 1936 Olympic Games

By Frederick T. Birchall, August, 1, 1936

## Wireless to *The New York Times*

- <sup>1</sup> Berlin, Aug. 1—A gray sky that threatened rain without ever really fulfilling that threat lowered today over the opening ceremonies of the eleventh and greatest Olympic Games of modern times. It was not a misfortune, because there stood out in sharper relief all the brilliant coloring of this most picturesque of ceremonies, which comes only once every four years.
- <sup>2</sup> The picture against this gray background was the huge expanse of the world's newest and biggest stadium, and the great throng of more than 100,000 that filled the gray stone benches. In the arena below, the greenest of lawns was cut by the running track of red cinders. At each end wide granite stairways leading up to the skyline were broken only by the twin stone clock towers and unadorned flagpoles.
- <sup>3</sup> At one side was an orchestra, reinforced by the drums and bugles of a half-dozen military bands, and above them was a choir of a thousand, all in white. At the other side, a line of gray benches was broken by a square outstanding platform, equipped with microphones for the new Caesar of this era, the German Fuehrer, and his entourage. Below that was a little forest of chairs for the Ambassadors and special **envoys** of nations. This was what one saw on entering before the opening of the Olympic ceremonies. There came an interval notable only for the arrival of the delegations in the national dress of the various peoples and the sudden appearance of the airship Hindenburg, which, trailing the Olympic Flag,

envoys:  
representatives



crossed right over the stadium to the applause of the multitude. Then, from far away, a sound of cheering and a fanfare of distant trumpets, a sound ever growing nearer.

\* \* \*

- 4 On the skyline, between the clock towers and down the wide steps came a **procession** of uniformed, frock-coated and top-hatted personages, wearing around their necks the gold chains which betokened them the International Olympic Committee. Before them, walking between Count Henri de Baillet-Latour, president of the committee, and Dr. Theodor Lewald, head of the German Organizing Committee,...was another quite simple personage in a uniform of plain khaki. But at his coming these assembled thousands rose to their feet, with their arms outstretched and voices raised in a frantic greeting. **Massed** bands blared a Wagner march.
- 5 Adolf Hitler was receiving the **plaudits** of a league far removed from politics, a league of peaceful sport to which he had become the proud host. There can be no doubt that he was proud at this moment of the climax of two years' patient preparation and endeavor. For once pride in an achievement showed in his bearing.

## Child Presents Bouquet

- 6 A little girl in blue, her fair hair bound by a **chaplet** of flowers, came forward and, making a pretty German curtsey, gave him a bouquet of roses. He touched her hair and evidently spoke gently to her while [another man] took her by the hand and led her with the notables to the Caesar's **dais**. The assembly remained standing still, [voicing] a chorus of "heils."

\* \* \*

- 7 From the tallest and furthest stone tower of all sounded a deep note from the Olympic bell—a bell on which is inscribed: "I summon the youth of the world." As if in answer to the summons, there emerged from the archway forming the Marathon Gate below the stone staircase which the Fuehrer had descended the head of a long procession of athletes of the nations.
- 8 The Greeks, in modern blue coats, and white flannel trousers, led the way, as is their right, they having originated the games in days almost

**procession:**  
orderly movement  
of people, parade

**Massed:**  
assembled

**plaudits:** praises

**chaplet:** garland  
worn around the  
head

**dais:** throne/seat  
of honor

beyond recorded history. Behind them, in alphabetical order, each nation preceded by its flag, came the rest, Germany, as host, last of all, following the United States.

- 9 They marched in a procession once around the arena, saluting the dais, each nation, according to its custom, as they passed; then, turning across the field, they took their stand in columns great and small in front of the Fuehrer and the guests of honor, their flags at their head.

\* \* \*

## 3,000 Pigeons Released

- 10 Bluejackets standing beside the great flagpole in the arena slowly raised the Olympic flag of five interlocked rings, typifying the continents of the world of sport. More sailors along the skyline raised to the flagpoles on the stadium's edge the flags of the nations. Trumpets sounded a loud fanfare and from a distant battery of guns came the thunder of a royal salute.... Most picturesque of all, the doors of several hundred covered cages that had been standing unnoticed around the edge of the arena were opened, and there flew out a flock of 2,000 white pigeons. In a great cloud they circled the arena and flew away. Before the doves' flight was well underway a white-clad chorus above the orchestra began the "Olympic Hymn."
- 11 In the midst of them atop the steps at the east gate of the far end of the arena appeared a white clad figure **bearing aloft** a flaming torch. It was the last runner of the relays of 3,000 youths from seven nations who, through daylight and dark, through storm and sunshine, carried the Olympic flame from the temple of Zeus across Europe lighting new Olympic altars on their way. ...
- 12 For just a moment he paused, a tall slim figure, at the head of the staircase and waved the torch above his head. Then swiftly and gracefully he ran down the steps and sped across the arena, a trail of blue smoke behind him, and further up a great stairway to a platform halfway at the top, where stood a small black altar. As he dipped the torch to its top, a mighty flame sprang up. For a moment he looked at it, then ascended the rest of the stairs and disappeared beyond the skyline.
- 13 The Olympic flame was lighted for the period of the games.

bearing aloft:  
raising





## “Symbol of Love and Peace”

- <sup>14</sup> Spiridon Loues, victor in 1896 in the first Olympic Games of the new era, now an aged sheep herder who was wearing his Greek national costume, marched at the head of his delegation. He was escorted to Hitler on the dais, and presented to the Fuehrer sprig of wild olive from the sacred grove on Mount Olympus.
- <sup>15</sup> “I present to you this olive branch as a symbol of love and peace,” he said. “We hope that the nations will ever meet solely in such peaceful competition.”
- <sup>16</sup> Hitler, receiving it with obvious emotion, thanked him heartily and shook hands with him. The “Hallelujah Chorus” in a final great burst of melody and the **recession** of nations from the stadium brought this notable opening to a close.



**recession:**  
filing out

## Lesson 1—The Opening Ceremonies: Message to the World (continued)

1. Follow along with the audio in “100,000 Hail Hitler,” paragraphs 1–16, on pages 506–509.
2. Highlight all the places where the author mentions numbers in the passage.



Answer questions 1 and 2 on page 31 in your Writing Journal.

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3. Review “100,000 Hail Hitler,” paragraphs 4 and 5.
4. Highlight the words the author uses to describe Hitler.
5. Underline what people do when Hitler appears.



Answer questions 3 and 4 on pages 31 and 32 in your Writing Journal.

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6. Review “100,000 Hail Hitler,” paragraphs 1–16.



Answer questions 5 and 6 on page 32 in your Writing Journal.

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Watch the “One Hundred Thousand Pack Berlin Stadium” video clip.

1. As you watch the video, think about how the newspaper article and the news video each portray Hitler.



**Complete the Venn diagram on page 33 of your Writing Journal.**

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2. Discuss your findings with the class.
  - What is the purpose of the news article?
  - What is the purpose of the newsreel footage?
  - How do you think the purpose of the news article differs from the purpose of the newsreel footage?
3. Review “100,000 Hail Hitler,” paragraphs 1–16 with your partner.



**Answer question 2 on page 33 of your Writing Journal.**

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What message do you think Hitler and the Nazi party were trying to communicate with the opening ceremonies of the 1936 Olympics?



**Respond to the Writing Prompt on page 34 of your Writing Journal.**

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# Helene Mayer, Fencing Champ, Says She'll Try for Olympics

Jewish Daily Bulletin, April 11, 1934

- <sup>1</sup> Helene Mayer, a tall, slim, blue-eyed blonde fraulein, is in the city to compete in the national women's fencing tournament tonight. Discussing her plans at the Fencer's club yesterday afternoon she said that she will try out for the next German Olympic team despite the fact that she is Jewish and "non-Aryan."
- <sup>2</sup> This charming young fraulein who has amazed Europe for the last ten years with her skill and finesse in fencing competition was "kicked out" of the Offenbach Fencer's club in Germany, thereby precipitating a **furore** in international competition.
- <sup>3</sup> She cannot compete for any other nation but Germany inasmuch as she has already represented her native country at the Amsterdam Olympics in 1928 and at Los Angeles in 1932.
- <sup>4</sup> The Olympic ruling prohibits her performing on the strips of another nation because of her previous registration. However the love of fencing is so strong with her that she would like to compete once again in Olympic tournaments.
- <sup>5</sup> Fraulein Mayer, very serious for the moment said, "I have been assured that I shall be permitted to try out for the team. The pledge made at Vienna that Jewish athletes would not be discriminated against, I have been told, will be adhered to."

## Career Smashed

- <sup>6</sup> However, this Jewish girl of twenty-four has had her career smashed in another field beside that of sports. Miss Mayer had studied in France and Germany for three years in preparation for entering the law profession. She is now at Scripps College, Claremont, California on a scholarship, where she will get an A.B. degree in June. Because of the sentiment

against women in the professions in Germany, especially a “non-Aryan,” she has been forced to give up her law studies. She has decided to continue her scholastic work in the field of comparative literature, which, she says, “is fascinating in its scope.” She is particularly adept in languages.

- 7 The Olympic champion’s father, the late Doctor Ludwig Mayer, who was Jewish, had been a member of the Offenbach Fencing club. The doctor died three years ago but in all probability he would have been discharged from this club, as his daughter was.
- 8 Laughingly Miss Mayer referred to what she termed the “little ironies of life.” She has in her trophy case at home a framed letter from the Offenbach club congratulating her on winning the championship at the Amsterdam Olympics. The letter also states how proud the officers of the club are in having her as a member. This letter placed side by side with the **epistle** she received when Hitler came to the front would be rather **incongruous**. For the second note, she said, “told me in plain language that I had been kicked out of the club.”

## Having Grand Time

- 9 Though she may be handicapped by racial prejudices in Germany, she is having a “grand time” at Scripps College. She has started her own fencing club there and claims that the girls are almost as good as she is.
- 10 “Oh yes,” she said, “last summer I and another girl bought a car for seventy dollars. It’s a 1929 Plymouth sedan but it runs. We call it ‘Asthma.’ Every girl in the school has used it at some time and we often take trips out in the California woods. It is really beautiful there.”
- 11 She has already won the women’s title in California and is representing the Los Angeles Athletic Club in the tournament there.
- 12 However, she says, “I shall have to wait until 1936 to say anything definite about my future athletic relations and my future career. Next year I hope to get a scholarship either at some Western university or at some school here in the East.”

Excerpts of Helene Mayer, Fencing Champ, Says She’ll Try for Olympics, produced by Jewish Telegraphic Agency Jewish Daily Bulletin, New York, April 11, 1934



**epistle:** letter, message

**incongruous:** clashing, not agreeing with

••

**fraulein:** unmarried German woman

**finesse:** expertise

**precipitating:** causing suddenly

**inasmuch as:** because or since

**adhered to:** stuck to

**sentiment:** opinion or attitude

**scope:** range of a subject

**probability:** likelihood

**discharged:** removed

**finesse:** expertise

•••

**furore:** frenzy, uproar

**epistle:** letter, message

**incongruous:** clashing, not agreeing with



Use the Vocab App to play mini games related to the words in this lesson.

## Lesson 2—“A Political Team”

1. Read “Helene Mayer, Fencing Champ” on pages 512 and 513. The article was written in 1934 as Helene Mayer began to prepare for the 1936 Olympics.



Answer question 1 on page 35 of your Writing Journal.

2. In paragraph 2, the writer states that Mayer was “kicked out” of the Offenbach Fencer’s club in Germany. Does the description provide evidence that the writer felt Mayer’s removal from the fencing club was fair or unfair?
  - Fair
  - Unfair
  - Neutral



Answer questions 2 and 3 on pages 35 and 36 of your Writing Journal.

**Irony:** a situation that is the opposite of what is expected to happen



Answer questions 4–6 on pages 36 and 37 of your Writing Journal.

3. How do the details about Mayer shape the reader’s attitude toward Mayer’s decision to try to join the team?
  - Strongly builds support
  - Builds support
  - Builds opposition
  - Strongly builds opposition

## Lesson 2—"A Political Team" (continued)

1. Helene Mayer eventually participated on the German team and won the silver medal in competition. She is shown standing on the far right of the podium in this image:



United States Holocaust Memorial Museum, courtesy of Library of Congress

2. Follow along as your teacher reads aloud the passage from "Nazi Olympic Vow Kept Technically."

### **Nazi Olympic Vow Kept Technically**

The team that will represent Germany in the Olympics will be a political team...Thus the whole Olympic organization and preparation are a government affair. The German team without exception will be expected to raise its right arm and hail Hitler. It will be wholly under National Socialist control and tutelage and it will probably be wholly Nazi.

Birchall, F. T. "Nazi Olympic Vow Kept Technically." *The New York Times*, 12 Aug. 1935, p. 1.



**Answer questions 1 and 2 on page 38 of your Writing Journal.**

Consider whether or not you think Helene Mayer should have joined the German Olympic team.



**Respond to the Writing Prompt on page 39 of your Writing Journal.**

# “Jesse Owens’ Olympic Triumph over Time and Hitlerism”

By Lerone Bennett Jr.

*Record-breaking performance by track star discredited racial theories of German dictator*

1 “YES-SAY!”

2 “YES-SAY!”

3 “Yes-say OV-ENS!”

4 The chant came in heavy German accents from almost 100,000 throats.

5 Like the roar of thunder, like the rushing sound of mighty waters, it rolled over the screaming throng and reverberated against the gray stone walls of the new Olympic Stadium.

6 The object of all this **adulation**, an unassuming young track star named Jesse Owens, acknowledged the roar of the crowd and moved toward the victors’ stand. At almost the same moment, there was a flurry of activity in the official box, high in the stands, as Adolf Hitler, dictator of Germany and defender of Nordic supremacy, gathered his **entourage** and swept out of the stadium.

7 That scene, the most memorable **tableau** of the 1936 Olympics, would become a legend and would be passed on from generation to generation, growing in the telling, the story of an incredible moment of truth when the son of a sharecropper and the grandson of slaves temporarily derailed the Nazi **juggernaut** and gave the lie to Hitler’s theories on Aryan (read White) supremacy.

8 Thirty-seven years later a panel of major sportswriters would call Jesse Owens’ Olympic triumph the most important sports story of the century.

**adulation:** worship  
or admiration

**entourage:** escorts  
or attendants

**tableau:** striking  
image or vivid  
representation

**juggernaut:**  
unstoppable,  
powerful force



But this story, which will be told as long as men and women celebrate grace and courage, was more than a sports story. It was politics, history even, played out on an international stage with big stakes riding on every contest.

- 9 No one understood this better than Adolf Hitler, who mobilized all the resources of Germany and spent some \$50 million in a vain attempt to turn the 1936 Olympics into an athletic **plebiscite** for the ideals and political aims of the Third Reich. Even at that early date, the German *fuehrer* was dreaming of world domination and the extermination of Jews, Blacks and other “lesser breeds.” And the magnificent forum he constructed for the games was frankly designed to showcase the spiritual and physical superiority of the blond, blue-eyed conquerors of the new order. To further his aim, the strongest and swiftest German athletes were organized into semi-military brigades, and battalions of craftsmen worked day and night for almost two years to build the gleaming new Olympic Stadium, which was widely considered the finest facility of its kind in the world.
- 10 But history, partial as always to irony and surprise, turned Hitler’s idea inside out, like a glove, using as its instrument 22-year-old Jesse Owens, who was arguably the greatest of all Olympians and the greatest and most famous of all track stars. In what some writers call “the most memorable week in Olympic history,” Owens achieved one of the greatest feats in modern Olympic track competition, winning four gold medals.
- 11 A child of the history Hitler despised and vowed to exterminate, Owens had been fine-tuned by history for the role history asked him to play. The seventh of 11 children of a sharecropper, born James Cleveland Owens in Oakville, Ala., on September 12, 1913, he had been running hard against the Hitlers of the world since he was sent to the cottonfield to pick cotton at the age of seven. **Tempered** and toughened by that ordeal, he moved with his family to Cleveland, Ohio, where he picked up the name Jesse and ran, for the sheer love of running, in streets and alleys. There was, even then, something unique about Jesse Owens. He didn’t run, he floated, seeming, as one of his coaches said later, “to caress the ground.” There was beauty, poetry even, in the fluid, effortless, “velvety smooth” glide which made him a formidable foe at East Technical High School, where he set national AAU records, and Ohio State, where, unbelievable as it may seem now, he did not receive a scholarship and was forced to wait on tables and run elevators to pay his tuition.

**plebiscite:** poll, vote

**tempered:** strengthened



- <sup>12</sup> It was at this juncture, on May 25, 1935, a little more than a year before the Olympics, that the Ohio State sophomore achieved international fame in “the greatest day in track history” and “the most astounding single day ever experienced by any athlete in any sport.” The setting for the occasion was the Big Ten Track and Field Championships at Ann Arbor, Mich. What perhaps was most astonishing about the event was that Owens competed with a painful back injury that made it difficult for him to bend over. For a brief moment, Owens and his coach, Larry Snyder, discussed the possibility of withdrawing from the event. But it was decided finally to test the pain level in the 100-yard dash, which was scheduled for 3:15 p.m.
- <sup>13</sup> Owens won the event, defeating his nearest challenger by five yards and tying the world record of 9.4 seconds. Ten minutes later, at 3:25, he set a new world record of 26 feet 8 ¼ inches, a record that would last 25 years, in the broad jump, now called the long jump. But Owens was not through. Nine minutes later, at 3:34 p.m., he cut three-tenths of a second off the world record in the 220-yard dash. Finally, at 4 p.m., he won the 220-yard low hurdles in the world record time of 22.6 seconds. Thus, within the span of 45 minutes, one man had broken three world records and tied a fourth. Eyewitness Bill Reed, later assistant Big Ten **commissioner**, said “it was one of those rare moments in sports when you can’t believe what you are seeing.” Mark Heisler of the Los Angeles Times wrote later that “no one before or since has ever had a day like that and no one probably ever will.”
- <sup>14</sup> Ann Arbor made Jesse Owens a track immortal; Berlin made him a household word.
- <sup>15</sup> It even seems, **in retrospect**, that fate conspired to bring Owens and Berlin and the Olympics together. And to understand the symbolic importance of his Olympic role, one must first understand that the 1936 Olympic Games were held in a divided world wracked with symptoms of the coming world war. Even as Owens and the Olympians gathered in Berlin, Spain was erupting in a bloody civil war and Italy was celebrating its conquest of Ethiopia. To make matters worse, racism had become an international obsession, and the resurgence of official racism in Germany had amplified and had given new respectability to racism in America and Africa.
- <sup>16</sup> It was therefore ironic that the Olympic Games, symbol of international peace and cooperation, were being held on the home ground of Adolf Hitler, the international symbol of the rising tide of racism and fascism.

**commissioner:**  
type of official

**in retrospect:**  
looking back



The German dictator believed that the forces of history were on his side. And he was not above **appropriating** sports events for political purposes. When, on the eve of the Olympics, the German Max Schmeling defeated Joe Louis, Hitler seized on the event for propaganda purposes, parading Schmeling in the Olympic Village as an example of what would happen to other non-Nordic pretenders.

<sup>17</sup> It was in this foreboding climate, in a Berlin festooned with swastikas and menaced by swaggering Storm Troopers, that some 5,000 athletes from 53 countries gathered for the 11th Olympiad. On the opening day—Saturday, Aug. 1—more than one million Germans lined the streets and cheered hysterically as Hitler was driven in triumph to the stadium. A little before four o'clock, 60 trumpeters on the stadium tower sounded a fanfare and were answered by cannon salutes from distant batteries. On signal, 3,000 white pigeons were released from their cages. As they circled the stadium in a white cloud, a tall, blond, white-clad runner sprinted across the arena and lit the Olympic flame, signalling the opening of the Games. Clearly, as a contemporary newspaper said, this was a “day of triumph [for Hitler], exceeding perhaps any that have gone before.”

<sup>18</sup> Hitler's triumphant march continued on Sunday, Aug. 2, the first day of competition. In one of the early events, a shot putter named Hans Woellke won the first German gold medal in track and field competition in the history of the modern Games. The crowd went wild, and Hitler called Woellke and other medalists to his private box for a handshake and “a friendly pat on the back.” Hitler also congratulated the Finnish runners who won the 10,000-meter run. But having established this **precedent**, he found himself in a bind when the U.S. swept the high jump with two Black Americans, Cornelius Johnson and Dave Albritton, finishing first and second. All eyes turned to Hitler's box. Would he shake the hands of two Blacks who had proved their superiority over Nordic competitors? The answer was not long coming. Five minutes before Johnson and Albritton mounted the victors' stand, Hitler and his aides hurriedly left the stadium. The next day, newspapers said: HITLER SNUBS AMERICAN NEGRO WINNERS. Stunned perhaps by the public outcry, Hitler abandoned the practice of congratulating winners in his box.

<sup>19</sup> Meanwhile, there were other indications that the Games were not going to follow Hitler's script. On the opening day, Jesse Owens set a world

**appropriating:**  
using in a specific  
way

**precedent:** custom

record of 10.2 seconds in a trial heat of the 100-meter dash. Although the record was later disallowed because of a favoring wind, it was obvious from that moment on that this was going to be Jesse Owens' Olympics, not Hitler's. It is interesting—and refreshing—to note that the German crowds anticipated this verdict by abandoning Nazi **orthodoxy** and cheering Owens.

<sup>20</sup> The next day, Monday, Aug. 3, dawned with gray skies and intermittent rain. Despite the adverse weather conditions, Owens captivated the crowd with a dazzling performance in the 100-meter dash final. Competing against his fellow Black American, future Congressman Ralph Metcalfe, and four other sprinters, Owens “ripped out of his starting holes,” an eyewitness said, “as though slung by a giant catapult,” and led from the first stride. Metcalfe, the last sprinter to leave the line, managed by superhuman effort to pass all runners except Owens, who won by a yard and tied the world record of 10.3 seconds.

<sup>21</sup> Because of the dominant role of Owens and other Black Americans, the following day was dubbed “Black Tuesday.” Owens opened this day by winning his morning 200-meter heat in 21.1 seconds, a world record for that distance around a turn. Fresh from this triumph, he strolled over to the pit for the qualifying rounds of the broad jump. Since he held the world record, qualification was considered a mere formality. But it didn't happen that way. Owens, still wearing his jersey warm-up suit, ran down the runway and continued through the pit, making no attempt to jump. Although he was obviously testing conditions, a red flag went up, signaling a foul. On his second try he faulted, allegedly overstepping the mark. The atmosphere now turned tense. For the greatest broad jumper in the world was only one jump away from disqualification at a distance that was child's play for him. But to the immense relief of U.S. officials, he easily qualified on his third and last jump.

<sup>22</sup> After the luncheon break, Owens continued his one-man Olympics by winning another 200-meter heat in 21.1 seconds. He then returned to the pit for the finals of the broad jump. To his surprise, an **unheralded** German named Lutz Long matched him jump for jump. Everything stopped in the stadium as the two men limbered up for the final three jumps. On the first jump of the finals, Owens sailed through the air and broke the Olympic record; Long, inspired perhaps by the presence of Hitler and the frenzied chants of the crowd, vaulted and came down at the same

**orthodoxy:** strict following of rules (usually religious)

**unheralded:** unknown



distance. A deep hush fell over the stadium as Owens lined up for his next to last jump. Without a moment's hesitation, he thundered down the runway and leaped 26 feet, 39/64 of an inch, the first 26-foot jump in Olympic history. On his next and last jump, he cleared 26 feet, 5 21/64 inches, establishing a new Olympic record and breaking the old one for the second time that afternoon.

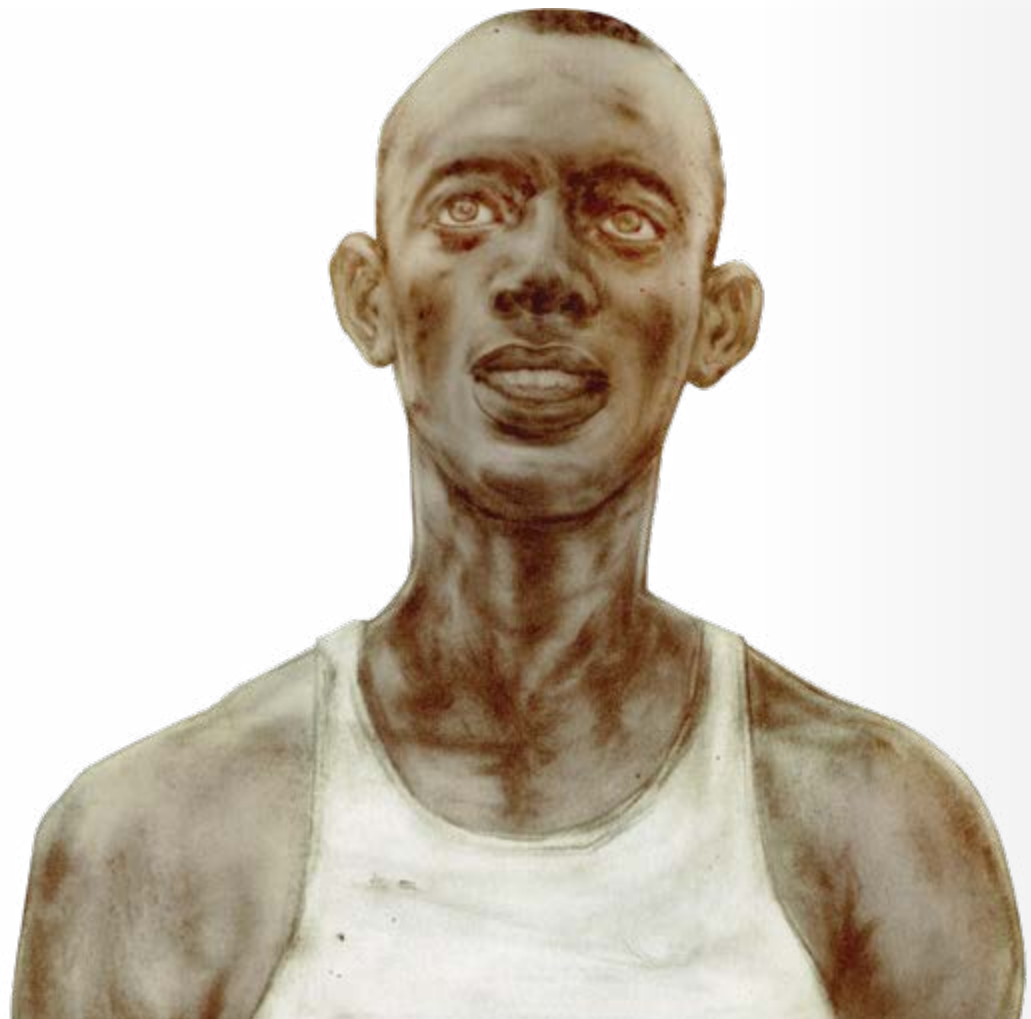
- 23 There occurred a postscript to this event that throws additional light on Hitler's dilemma. At the end of the broad jump competition, Long, the German challenger, threw his arm around Owens' shoulder, and the two men—one blond and German, the other Black and American—"affectionately walked along the track, arm in arm," directly under Hitler's box, as the crowd roared its approval.
- 24 On Wednesday, another cold, gray and rainy day, Owens surpassed his previous efforts, easily defeating Matthew (Mack) Robinson, brother of [future baseball great] Jackie Robinson, by more than three yards in the 200-meter finals. Arthur Daley, who was witness to the event, said in a dispatch to the New York Times that Owens' running on this day was "a thing of beauty, a joy to behold." It was, he added, "one of the most amazing achievements in the ancient art of foot racing. No one in history had broken even 21 seconds flat for the distance around a turn and here was this human bullet ripping off 0:20:7, his eleventh record of one description or another in 14 appearances...."
- 25 Shortly before Owens received his third gold medal, Hitler left the stadium. Reich officials said he left because of the **inclement** weather; others said a Black man from America had driven "the apostle of Nordic supremacy into sudden retreat...." On the final day of track-and-field competition, Owens added a fourth gold medal and a 12th record as the lead-off man of the 400-meter relay team. By that time, "America's Black **auxiliaries**," as the Nazis **derisively** called the Black athletes, had won six of the 12 American gold medals.
- 26 Owens returned to America and a hero's ticker-tape parade. He was a hero, but he was a Black hero, and the market for Black heroes was limited. To make ends meet, Hitler's nemesis was forced to race cars, dogs and horses. Years later, he said, "I came back to my native country and I couldn't ride in the front of the bus. I had to go to the back door, I couldn't live where I wanted....I wasn't invited up to shake hands with Hitler, but I wasn't invited

**inclement:** bad  
**auxiliaries:**  
helpers, assistants  
**derisively:** in a  
degrading manner

to the White House to shake hands with the president, either.” The hero of Berlin did not receive the official thanks of his country until 1976, when president Gerald Ford awarded him the Medal of Freedom. By that time he was a successful public relations executive and the international symbol of the Olympic movement. Toward the end of his life, he told a reporter that the four gold medals of Berlin had kept him alive “over the years,” adding: “Time has stood still for me. That golden moment dies hard.”

- <sup>27</sup> Hitlers lived and died, regimes rose and fell, but Owens’ triumph lived on. When, on March 31, 1980, he died, the golden moment became a living memorial, giving **imperishable** testimony on the limits of tyranny and the swiftness and grace of the human spirit.

Bennet, Lerone, Jr. “Jesse Owens” Olympic Triumph over Time and Hitlerism” from *Ebony*, April 1996.



•

**derailed:** threw off course**partial:** favoring**mobilized:** assembled for action**festooned:** decorated

••

**throng:** crowd**juncture:** important moment**batteries:** platforms on which cannons are placed**unassuming:** humble, modest**conspired:** plotted**intermittent:** stopping and starting**sharecropper:** farmer paid for renting land, typically a formerly enslaved person**wracked:** ruined**adverse:** unfavorable**vain:** ineffective, pointless**amplified:** grown more powerful, increased**postscript:** addition**frankly:** openly**propaganda:** information used to influence**nemesis:** enemy

•••

**adulation:** worship or admiration**plebiscite:** poll, vote**orthodoxy:** strict following of rules (usually religious)**entourage:** escorts or attendants**tempered:** strengthened**unheralded:** unknown**tableau:** striking image or vivid representation**commissioner:** type of official**inclement:** bad**juggernaut:** unstoppable, powerful force**in retrospect:** looking back**auxiliaries:** helpers, assistants**appropriating:** using in a specific way**derisively:** in a degrading manner**precedent:** custom**imperishable:** lasting forever

Use the Vocab App to play mini games related to the words in this lesson.

## Lesson 3—Jesse Owens: Giving the Lie to Hitler

1. Read “Jesse Owens’ Olympic Triumph over Time and Hitlerism,” paragraphs 1–7, on page 518.



Answer questions 1–4 on pages 40 and 41 of your Writing Journal with your partner.

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2. Watch the “Jesse Owens Race” (1936) video clip.



Answer questions 5–7 on pages 41 and 42 of your Writing Journal.

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### Group 1

Complete this activity if you were assigned to Group 1.

Owens is described as “running hard against the Hitlers of the world since he was sent to the cottonfield to pick cotton at the age of seven” (11). Consider the meaning of this statement.



**Answer Group 1 questions 1–7 on pages 43–45 of your Writing Journal with your group.**

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### Group 2

Complete this activity if you were assigned to Group 2.

The article includes information that Hitler “mobilized all the resources of Germany and spent some \$50 million in a vain attempt to turn the 1936 Olympics into an athletic plebiscite for the ideals and political aims of the Third Reich” (9). Consider the meaning of this statement.



**Answer Group 2 questions 1–6 on pages 46 and 47 of your Writing Journal with your group.**

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## Lesson 3—Jesse Owens: Giving the Lie to Hitler (continued)

1. Prepare to discuss your responses by...
  - making notes to summarize your group's findings.
  - selecting one person to speak for your group.

### Class Discussion

**Group 1:** Share your findings about what Owens's victories meant to him.

**Group 2:** Share your findings about what Owens's victories meant to Hitler.



Take notes on page 48 of your Writing Journal.

2. Consider the articles, images, and videos you have studied.
3. Hitler wanted to use the Olympics as propaganda to showcase the Nazis' power and Aryan superiority. Consider whether or not you think he accomplished these goals.



Answer questions 2 and 3 on page 49 of your Writing Journal.



## Overview

If the Holocaust began with propaganda posters and hushed whisperings, it ended with the murder of millions of people in killing centers like Auschwitz. In this sub-unit, you will see how the Nazis extended their control over the Jewish communities of Europe and moved toward what they called the “final solution of the Jewish problem.”

## Suggested Reading

*Code Name Verity* (2012) by Elizabeth Wein is a thrilling page-turner about two female best friends whose British spy plane crashes in Nazi-occupied France.

You could also try a classic. *The Diary of a Young Girl* (1952) by Anne Frank is the true story of a Jewish girl hiding from the Nazis during World War II.



# Excerpt: “Hitler Youth” from *A Child of Hitler: Germany in the Days When God Wore a Swastika*

by Alfons Heck

## The November Pogroms

- <sup>1</sup> On the afternoon of November 9, 1938, I watched open-mouthed as small troops of SA and SS men jumped off trucks on the market place, fanned out in several directions, and began to smash the windows of every Jewish business in town. I didn't know any of the men, but Paul Wolff, a local carpenter who belonged to the SS, led the biggest troop and pointed out the locations. One of their major targets was Anton Blum's shoe store next to the city hall. Shouting SA men threw hundreds of pairs of shoes into the street. They were picked up in minutes by some of the nicest people in our town.
- <sup>2</sup> We were on our way home from school, and four or five of us followed Wolff's men when they headed up the Himmeroder Strasse toward the synagogue. Groups of people watched silently, but many followed just like we did. When the singing gang reached the synagogue, they broke into a run and literally stormed the entrance. Seconds later, the **intricate** lead crystal window above the door crashed into the street, and pieces of furniture came flying through doors and windows. A shouting SA man climbed to the roof and waved the rolls of the Torah. "Wipe your ---es with it, Jews," he screamed, and at that some people turned shame-facedly away. Most stayed, as if **riveted** to the ground, some grinning maliciously.
- <sup>3</sup> The brutality of it was stunning, but I also experienced an unmistakable feeling of excitement. "Let's go in and smash some stuff," urged my buddy Helmut. With shining eyes, he bent down, picked up a rock and fired it toward one of the windows. I don't know if I would have done the same

**intricate:** complex  
and detailed

**riveted:** pinned



seconds later, but my Uncle Franz grabbed both of us by the neck, turned us around and kicked us in the seat of the pants. "Get the hell home, you two *Schweinhunde*," he yelled. What do you think this is a *verdammt* *Zirkus*?" As we ran into the entrance of our farm, I turned in time to see two burly troopers drag Uncle Siegfried toward an open truck on which sat half a dozen Jewish men, including the moonfaced Herr Marks, who owned the butcher shop down the street. He still wore his bloody apron and his face was chalk-white. When Uncle Siegfried raised his voice in what sounded like a protest and pointed to the high floor of the vehicle, one of the troopers, unmistakably a farmhand, smashed a fist into Siegfried's nose, causing a jet of blood to spurt forth. They picked him up like a bale of hay and heaved him on the truck with his wooden leg. He let out a deep moan and at that moment I felt very sorry for him.

- 4 But I felt even more sorry for Frau Marks, who stood in front of her smashed plate glass window, wrung her hands and wailed in a high-pitched voice: "Come back, Gustav, you hear. For God's sake come back and get your coat." Then she whirled around at the circle of silent faces in the windows, neighbors she had known all her life and screamed, "Why are you people doing this to us?"

Heck, Alfons. *A Child of Hitler: Germany in the Days When God Wore a Swastika*. Phoenix, Arizona: Renaissance House, 1985.

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# Excerpt: *Night*

by Elie Wiesel

- <sup>1</sup> The beloved objects that we had carried with us from place to place were now left behind in the wagon and, with them, finally, our illusions.
- <sup>2</sup> Every few yards, there stood an SS man, his machine gun trained on us. Hand in hand we followed the throng.
- <sup>3</sup> An SS came toward us wielding a club. He commanded:
- <sup>4</sup> “Men to the left! Women to the right!”
- <sup>5</sup> Eight simple, short words. Yet that was the moment when I left my mother. There was no time to think, and I already felt my father’s hand press against mine: we were alone. In a fraction of a second I could see my mother, my sisters, move to the right. Tzipora was holding Mother’s hand. I saw them walking farther and farther away; Mother was stroking my sister’s blond hair, as if to protect her. And I walked on with my father, with the men. I didn’t know that this was the moment in time and the place where I was leaving my mother and Tzipora forever. I kept walking, my father holding my hand.
- <sup>6</sup> Behind me, an old man fell to the ground. Nearby an SS man replaced his revolver in his holster.
- <sup>7</sup> My hand tightened its grip on my father. All I could think of was not to lose him. Not to remain alone.
- <sup>8</sup> The SS officers gave the order.
- <sup>9</sup> “Form ranks of fives!”
- <sup>10</sup> There was a tumult. It was imperative to stay together.
- <sup>11</sup> “Hey, kid, how old are you?”
- <sup>12</sup> The man interrogating me was an inmate. I could not see his face, but his voice was weary and warm.

13 "Fifteen."

14 "No. You're eighteen."

15 "But I'm not," I said. "I'm fifteen."

16 "Fool. Listen to what I say."

17 Then he asked my father, who answered:

18 "I'm fifty."

19 "No." The man now sounded angry. "Not fifty. You're forty. Do you hear? Eighteen and forty."

20 He disappeared into the darkness. Another inmate appeared, unleashing a stream of invectives:

21 "Sons of bitches, why have you come here? Tell me, why?"

22 Someone dared to reply:

23 "What do you think? That we came here of our own free will? That we asked to come here?"

24 The other seemed ready to kill him:

25 "Shut up, you moron, or I'll tear you to pieces! You should have hanged yourselves rather than come here. Didn't you know what was in store for you here in Auschwitz? You didn't know? In 1944?"

26 True. We didn't know. Nobody had told us. He couldn't believe his ears. His tone became even harsher:

27 "Over there. Do you see the chimney over there? Do you see it? And the flames, do you see them?" (Yes, we saw the flames.) "Over there, that's where they will take you. Over there will be your grave. You still don't understand? You sons of bitches. Don't you understand anything? You will be burned! Burned to a cinder! Turned into ashes!"

28 His anger changed into fury. We stood stunned, petrified. Could this just be a nightmare? An unimaginable nightmare?

29 I heard whispers around me:

30 "We must do something. We can't let them kill us like that, like cattle in the slaughterhouse. We must revolt."



- 31 There were, among us, a few tough young men. They were actually had knives and were urging us to attack the armed guards. One of them was muttering:
- 32 “Let the world learn about the existence of Auschwitz. Let everybody find out about it while they still have a chance to escape...”
- 33 But the older men begged their sons not to be foolish:
- 34 “We mustn’t give up hope, even now as the sword hangs over our heads. So taught our sages...”
- 35 The wind of revolt died down. We continued to walk until we came to a crossroads. Standing in the middle of it was, though I didn’t know it then, Dr. Mengele, the notorious Dr. Mengele. He looked like the typical SS officer: a cruel, though not unintelligent, face, complete with **monocle**. He was holding a conductor’s baton and was surrounded by officers. The baton was moving constantly, sometimes to the right, sometimes to the left.
- 36 In no time, I stood before him.
- 37 “Your age?” he asked, perhaps trying to sound paternal.
- 38 “I’m eighteen.” My voice was trembling.
- 39 “In good health?”
- 40 “Yes.”
- 41 “Your profession?”
- 42 Tell him that I was a student?
- 43 “Farmer,” I heard myself saying.
- 44 This conversation lasted no more than a few seconds. It seemed like an eternity.
- 45 The baton pointed to the left. I took half a step forward. I first wanted to see where they would send my father. Were he to have gone to the right, I would have run after him.
- 46 The baton, once more, moved to the left. A weight lifted from my heart.
- 47 We did not know, as yet, which was the better side, right or left, which road led to prison and which to the crematoria. Still, I was happy, I was near my father. Our procession continued slowly to move forward.

48 Another inmate came over to us:

49 "Satisfied?"

50 "Yes," someone answered.

51 "Poor devils, you are heading for the crematorium."

52 He seemed to be telling the truth. Not far from us, flames, huge flames, were rising from a ditch. Something was being burned there. A truck drew close and unloaded its hold: small children. Babies! Yes, I did see this, with my own eyes... children thrown into the flames. (Is it any wonder that ever since then, sleep tends to elude me?)

53 So that was where we were going. A little farther on, there was another, larger pit for adults.

54 I pinched myself: Was I still alive? Was I awake? How was it possible that men, women, and children were being burned and that the world kept silent? No. All this could not be real. A nightmare perhaps... Soon I would wake up with a start, my heart pounding, and find that I was back in the room of my childhood, with my books...

55 My father's voice tore me from my daydreams:

56 "What a shame, a shame that you did not go with your mother... I saw many children your age go with their mothers..."

57 His voice was terribly sad. I understood that he did not wish to see what they would do to me. He did not wish to see his only son go up in flames.

58 My forehead was covered with cold sweat. Still, I told him that I could not believe that human beings were being burned in our times; the world would never tolerate such crimes...

59 "The world? The world is not interested in us. Today, everything is possible, even the crematoria..." His voice broke.

60 "Father," I said. "If that is true, then I don't want to wait. I'll run into the electrified barbed wire. That would be easier than a slow death in the flames."

61 He didn't answer. He was weeping. His body was shaking. Everybody around us was weeping. Someone began to recite Kaddish, the prayer for the dead. I don't know whether, during the history of the Jewish people, men have ever before recited Kaddish for themselves.

- <sup>62</sup> “Yisgadal, veyiskadash, shmey raba... May His name be celebrated and **sanctified**...” whispered my father.
- <sup>63</sup> For the first time, I felt anger rising within me. Why should I sanctify His name? The Almighty, the eternal and terrible Master of the Universe, chose to be silent. What was there to thank Him for?
- <sup>64</sup> We continued our march. We were coming closer and closer to the pit, from which an **infernal** heat was rising. Twenty more steps. If I was going to kill myself, this was the time. Our column had only some fifteen steps to go. I bit my lips so that my father would not hear my teeth chattering. Ten more steps. Eight. Seven. We were walking slowly, as one follows a hearse, our own funeral procession. Only four more steps. Three. There it was now, very close to us, the pit and its flames. I gathered all that remained of my strength in order to break **rank** and throw myself onto the barbed wire. Deep down, I was saying good-bye to my father, to the whole universe, and, against my will, I found myself whispering the words: “Yisgadal, veyiskadash, shmey raba...May His name be **exalted** and sanctified...” My heart was about to burst. There. I was face-to-face with the Angel of Death...
- <sup>65</sup> No. Two steps from the pit, we were ordered to turn left and herded into barracks.
- <sup>66</sup> I squeezed my father’s hand. He said:
- <sup>67</sup> “Do you remember Mrs. Schächter, in the train?”
- 
- <sup>68</sup> Never shall I forget that night, the first night in camp, that turned my life into one long night seven times sealed.
- <sup>69</sup> Never shall I forget that smoke.
- <sup>70</sup> Never shall I forget the small faces of the children whose bodies I saw transformed into smoke under a silent sky.
- <sup>71</sup> Never shall I forget those flames that consumed my faith forever.
- <sup>72</sup> Never shall I forget the nocturnal silence that deprived me for all eternity of the desire to live.
- <sup>73</sup> Never shall I forget those moments that murdered my God and my soul and turned my dreams to ashes.

**sanctified:** made holy

**infernal:** hellish

**exalted:** praised



74 Never shall I forget those things, even were I condemned to live as long as God Himself.

75 Never.

---

76 The barrack we had been assigned to was very long. On the roof, a few bluish skylights. I thought: This is what the **antechamber** of hell must look like. So many crazed men, so much shouting, so much brutality.

77 Dozens of inmates were there to receive us, sticks in hand, striking anywhere, anyone, without reason. The orders came:

78 “Strip! Hurry up! Raus! Hold on only to your belt and your shoes...”

79 Our clothes were to be thrown on the floor at the back of the barrack. There was a pile there already. New suits, old ones, torn overcoats, rags. For us it meant true equality: nakedness. We trembled in the cold.

80 A few SS officers wandered through the room, looking for strong men. If vigor was that appreciated, perhaps one should try to appear sturdy? My father thought the opposite. Better not to draw attention. (We later found out that he had been right. Those who were selected that day were incorporated into the Sonder-Kommando, the Kommando working in the crematoria. Béla Katz, the son of an important merchant of my town, had arrived in Birkenau with the first transport, one week ahead of us. When he found out that we were there, he succeeded in slipping us a note. He told us that having been chosen because of his strength, he had been forced to place his own father’s body into the furnace.)

81 The blows continued to rain on us:

82 “To the barber!”

83 Belt and shoes in hand, I let myself be dragged along to the barbers. Their clippers tore out our hair, shaved every hair on our bodies. My head was buzzing; the same thought surfacing over and over: not to be separated from my father.

84 Freed from the barbers’ clutches, we began to wander about the crowd, finding friends, acquaintances. Every encounter filled us with joy—yes, joy: Thank God! You are still alive!

**antechamber:**  
small room that is  
an entryway

- 85 Some were crying. They used whatever strength they had left to cry. Why had they let themselves be brought here? Why didn't they die in their beds? Their words were **interspersed** with sobs.
- 86 Suddenly someone threw his arms around me in a hug: Yehiel, the Sigheter rebbe's brother. He was weeping bitterly. I thought he was crying with joy at still being alive.
- 87 "Don't cry, Yehiel," I said. "Don't waste your tears..."
- 88 "Not cry? We're on the threshold of death. Soon, we shall be inside... Do you understand? Inside. How could I not cry?"
- 89 I watched darkness fade through the bluish skylights in the roof. I no longer was afraid. I was overcome by fatigue.
- 90 The absent no longer entered our thoughts. One spoke of them—who knows what happened to them?—but their fate was not on our minds. We were incapable of thinking. Our senses were numbed, everything was fading into a fog. We no longer clung to anything. The instincts of self-preservation, of self-defense, of pride, had all deserted us. In one terrifying moment of **lucidity**, I thought of us as damned souls wandering through the void, souls condemned to wander through space until the end of time, seeking redemption, seeking **oblivion**, without any hope of finding either.
- 91 Around five o'clock in the morning, we were expelled from the barrack. The Kapos were beating us again, but I no longer felt the pain. A glacial wind was enveloping us. We were naked, holding our shoes and belts. An order:
- 92 "Run!" And we ran. After a few minutes of running, a new barrack.
- 93 A barrel of foul-smelling liquid stood by the door. Disinfection. Everybody soaked in it. Then came a hot shower. All very fast. As we left the showers, we were chased outside. And ordered to run some more. Another barrack: the storeroom. Very long tables. Mountains of prison garb. As we ran, they threw the clothes at us: pants, jackets, shirts...
- 94 In a few seconds, we had ceased to be men. Had the situation not been so tragic, we might have laughed. We looked pretty strange! Meir Katz, a **colossus**, wore a child's pants, and Stern, a skinny little fellow, was floundering in a huge jacket. We immediately started to switch.

**interspersed:**  
sprinkled, mixed

**lucidity:** clarity

**oblivion:**  
nothingness

**colossus:** huge  
person



- 95 I glanced over at my father. How changed he looked! His eyes were veiled. I wanted to tell him something, but I didn't know what.
- 96 The night had passed completely. The morning star shone in the sky. I too had become a different person. The student of Talmud, the child I was, had been consumed by the flames. All that was left was a shape that resembled me. My soul had been invaded—and devoured—by a black flame.
- 97: So many events had taken place in just a few hours that I had completely lost all notion of time. When had we left our homes? And the ghetto? And the train? Only a week ago? One night? One single night?

Wiesel, Elie, Wiesel, Marion. *Night*. New York : Hill And Wang, 2006.

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# Shores Beyond Shores

by Irene Butter

## Postscript

- <sup>1</sup> December 2017. I'm looking back across more than seventy years to December 1945. I should have expected that my journey from the shores of Algeria to the shores of the United States would not be simple.
- <sup>2</sup> After Camp Jeanne d'Arc was closed in late summer of 1945, I spent three months in Algiers, the beautiful, whitewashed capitol of Algeria, waiting for a ship bound for America. It was hard to find ships that had room for passengers. Following the war's end, the United States government had a new mission: get hundreds of thousands of soldiers back home by the holidays. When word arrived that a ship had room, it was 150 miles away in the port of Bougie. It would be leaving the next day.
- <sup>3</sup> I, along with other female refugees from Poland, climbed into a taxi and a small truck and headed across the mountains and desert. Clouds of dust, kicked up by our churning tires, billowed around us as we raced over the ragged and sandy roads. At times, we could barely see, and it was at one of those times on a steep turn on the high road that our taxi crashed into the small truck. Our belongings flew everywhere. Some of the women broke bones, but I was only bruised. We were in the middle of nowhere, but lucky to be alive. We waited in the heat, treating our wounds, as our drivers tried to fix the taxi, which refused to start back up again. Hours ticked by. Finally the engine sputtered back to life, and we were once again speeding to the ocean. We made our ship, the SS Cleveland Forbes, with just moments to spare.
- <sup>4</sup> You'd think my adventure ended there, but it didn't. I crossed the Atlantic Ocean in a Liberty Ship, a military cargo ship meant to carry supplies and not people. The ship had tall turrets, large guns, and many layers of decks that creaked and moaned over the waves. It was three weeks of dark gray water, light gray sky, and bracing white spray—so different from the calm, aqua blue Mediterranean Sea where I had learned to swim. Another passenger on board, a doctor, told me that the American Liberty ships were so quickly and poorly built that some broke in half during large

storms and only the half with the engine made it to land. I know now he was kidding, but at the time I was terrified. There were frequent storms, and I didn't want to be too far away from the engine room. During the worst tempests, all of us refugees were instructed to sleep on benches in the dining room, which was closer to the decks and lifeboats than our sleeping quarters. One night, silverware crashed to the floor

- 5 Days later, under a brittle, blue clear sky, we carved our way into Baltimore harbor, slicing through frozen ocean until we couldn't go any further. I climbed into a lifeboat that was lowered into the watery space between ice floes, and stepped ashore: it was December 25, 1945. I was a fifteen-year-old refugee with a sixth grade education, broken English, and a small knapsack of belongings.
- 6 My journey, up until that point in my life, had been by command and not by choice. Pappi and Mutti hadn't chosen to move to Amsterdam; they were forced to. We didn't choose to be hurled through the camps, we were forced to. I didn't choose to live in Algeria alone; I was forced to. But finally, in America, I had choices and could exercise my free will. There were no restrictions. No yellow stars on clothing. No men with guns stopping people to see papers. My distant relatives and the beautiful city of New York welcomed me with open arms.
- 7 Six months after I landed, Mutti and Werner arrived. I will never forget Werner's hug. Over the year and a half since we had last seen each other in Switzerland, he had grown taller and bigger. Our hold was full, solid, and strong, and not just bone against bone. We were healthy, and we were together.
- 8 We lived with the Kaplans, Mutti's cousins, and there was only one rule: we must start over. This meant no talking of the past, especially about the war. No **ruminating**, and no whining. Beginning fresh **necessitated** forgetting.
- 9 Werner and I entered high school. It was hard because I had been out of school for three years, but exciting to be in a classroom and learning again! Compared to the camps, high school was a piece of cake. Mutti took a job as a factory worker. She had a much harder time recovering. She had gone from being a wealthy banker's wife in Berlin to a widow and a low-paid cashier. I privately **reminisced** about Pappi daily, but she missed him to the core of her being.

**ruminating:**  
pondering or  
reflecting on

**necessitated:**  
required

**reminisced:**  
remembered  
fondly



- <sup>10</sup> Mieke and Jaap Wolf ended up in New York as well. Early on, we saw each other a few times and then fell out of touch. You'd think we would have clung to each other, given what we'd gone through, but we embraced forgetting, and forgetting was easier without reminders. Even Lex and I lost touch. We wrote a few letters, and he sent me a photo of himself in Amsterdam, inviting me to come, saying the city had changed and I would be welcome. But I didn't respond. I had a new life, of my own making.
- <sup>11</sup> After high school, Werner and I attended Queens College while continuing to live at home. Werner worked in an insurance company by day and took classes at night, while I was on the opposite schedule, attending classes during the day and working two evening jobs, as a sales clerk in a department store and in a local bakery. I majored in **economics**, as I loved understanding how the world worked. I also loved **philosophy** and art history. I wanted to keep studying, keep learning, as if I had a lifetime to make up for. I applied to graduate schools and was accepted at Duke University and found myself the only female in a PhD program in economics, earning my doctorate in 1960.
- <sup>12</sup> It was also where I met my husband. Charlie was a fellow PhD student, studying **neuroscience**. He was brilliant and kind, moral, and dapper. Pappi would have loved him. I returned to Amsterdam to do my thesis work, and it was there that Charlie and I married in 1957. I saw Lex during that time: he was married and had started a family.
- <sup>13</sup> Charlie and I spent our careers as professors at the University of Michigan in Ann Arbor, Michigan, Charlie in Neuroscience, and me in Public Health. I taught the economics of healthcare and women's health, and conducted research on the "brain drain" of doctors. Charlie and I had two children, our daughter, Ella, and our son, Noah, both adults now. We lived a life filled with art, especially modern art, music, and laughter. Werner married, too, had a son and daughter and settled in Washington, D.C.
- <sup>14</sup> I very rarely spoke about the past. It was buried under my job, family, and activities, but sometimes I experienced a shiver. Like when I walked Jubilee, our yellow lab, along the Huron River, and a train passed: the whistle, the steel wheels passing from rail to rail. I froze until the beast rounded the corner while poor Jubilee pulled on the leash to keep going. Or the time I was served turnip soup at a friend's house and couldn't lift the spoon to my lips. Or when my kids left food on their plate and I saved it as

**economics:** the study of how society uses resources

**philosophy:** the study of logic and reasoning

**neuroscience:** the science that studies the brain and nerves



leftovers, even when it was the smallest of crusts. When something about the Holocaust came up on TV or in the news, I quickly changed the topic.

<sup>15</sup> In 1986, I was asked to serve on a panel about Anne Frank at the Detroit Holocaust Center. My friends in the Jewish community had pieced together enough of my story to suggest my participation. It was a turning point. During the panel question-and-answer period **it dawned on me** that Anne wasn't here to tell her story, but I was. Yes, there was her Diary, but Anne and six million others had been forced into silence. I was fifty-six years old and had chosen to stay silent.

<sup>16</sup> I had survived. Why? Was there a message attached to my survival? Was I supposed to do something great? My life was so good. My career and marriage were successful, and my children, healthy. How could I pay back for this privilege of being alive? I knew I must bear witness to suffering and use my experiences to lessen the burden of others. I decided that I didn't want to identify with being a victim, but a survivor with the responsibility to put my strength and privilege to good use. Elie Wiesel, the famous Holocaust survivor, wrote:

<sup>17</sup> "If you were there, if you breathed the air and heard the silence of the dead, you must continue to bear witness...to prevent the dead from dying again."

<sup>18</sup> My silence had helped others to forget the Holocaust, and silence meant that the dead would have died in vain. But action was hard. I was still locked in the habit of keeping quiet, and I was also scared of revisiting my past too closely—some memories cut to my soul. Yet I knew that silence about what happened to me during the Holocaust was no longer an option. I thought of my parents, especially my Pappi, and all they had sacrificed for me. I had to exhibit that kind of courage and be the voice that others were denied.

<sup>19</sup> So I began to speak, and I haven't been quiet since. What surprised me most was that students who were the same age as me when I lived through the Holocaust were interested in my story! At first I was afraid to speak about my personal history in front of hundreds of middle school and high school students. Looking back, I was most afraid of being laughed at, of being judged, being misunderstood, or facing an auditorium of yawns and blank stares. But the unexpected happened. Not only did students listen and ask good, hard questions, but also they wrote me afterwards to

**it dawned on me:**  
I realized suddenly

share reflections on my story and share their own stories. They wrote me of losing a loved one and of being bullied, of having someone stick up for them and of sticking up for someone else, and of feeling discriminated against and not letting it get them down.

20 From **inner city** high schools in Detroit, schools in Ann Arbor, and rural middle schools in Dexter, students in what has become my home state of Michigan are ready to hear a message about standing up against hatred, bullying, oppression, and discrimination. They seem naturally disposed to wanting to stand in the shoes of others, with compassion. Their writings, drawings, and poems hearten me, and give me the motivation to push through the pain and keep talking and sharing.

21 “I love how much hope you have and that you kept reaching for your goal. I hope to be like you some day.”

22 —Cora, 7th grade, Discovery Middle School, Canton, MI

23 I can no longer remember my childhood in Germany or the Netherlands without students’ words dancing along the canals of Amsterdam, or their drawings floating down from the grey sky over Bergen-Belsen. They recognize that all of us are responsible for each other, regardless of our color, religion, or race. We are all hungry for stories of hope and triumph over tragedy.

24 “Your story changed my view of the world we live in. Your lesson that we must protect each other and accept each other’s differences made a deep impression on us.”

25 —Anthony, 11th grade, Henry Ford Academy, School for Creative Studies, Detroit

26 The idea of “never a bystander,” of standing up for others even when they aren’t members of your “tribe” is a strong theme in my life’s work. With this idea in mind, I helped found The Wallenberg Lecture Series at the University of Michigan. Raoul Wallenberg was a Swede—not a Jew—who risked his life, and lost it, in order to save tens of thousands of Hungarian Jews at the end of 1944. He is one of the greatest heroes of the war. Each year since 1990, The Wallenberg Lecture brings an outstanding **humanitarian** hero to give a lecture, receive a medal, and inspire students and all of us to serve. The Lecture’s motto is “One Person Can Make A Difference In Building A Better World.” With that motto, I remember Pappi’s contact and the Swedish man who helped get our Ecuadorian

**inner city:** urban  
**humanitarian:**  
person who works  
to improve the  
welfare of others



passports. I may never know them, and the Swede was not Raoul Wallenberg, but they were people who took a risk to help when they had plenty of excuses to do otherwise.

<sup>27</sup> I also co-founded a women's group called Zeitouna, named for the olive tree, a symbol of peace. It's a way of building a bridge between two peoples that normally do not connect with one another. Zeitouna is a group of six Arab and six Jewish women. We refuse to be enemies; we find common language, common ground, and have even traveled to Israel and Palestine to experience our **homeland** together.

<sup>28</sup> I am now eighty-seven, and, like many women of my tender age, I find deep joy in my grandchildren. My granddaughters were born in Israel to a Jewish mother—my daughter—and a Palestinian father. This hasn't always been easy for them. But I've learned that the surest path to peace may be when the "other" becomes your own. My grandson, born in San Francisco, is ten years old and the youngest of the bunch. In a few years, he'll be the age I was when I entered the camps. He looks at the world with eyes full of wonder, and feet always ready to explore. I talk about my past for him. He is Pappi's great-grandson, after all. The family courses through his veins. I also do it for his classmates, for Vitek's grandchildren (for I think surely he must have them), and for young people everywhere. They give me hope that we will lay aside our differences and build a better world, together. One world, one family.

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**homeland:**  
country of one's  
ethnic origin

## Lesson 1—Kristallnacht: The November Pogroms

German society was becoming more and more hostile to the Jewish community, who were no longer even considered German citizens. Kristallnacht—the Night of Broken Glass—was a government-sponsored pogrom that is often considered the “beginning of the end” for German and European Jews.

1. Turn to the image for 1938 in the Holocaust Timeline on page 468. Discuss with your class.
2. Follow along as your teacher plays the audio of Alfons Heck’s description of Kristallnacht from *A Child of Hitler*, “The November Pogroms,” paragraphs 1–4, on pages 532 and 533.
3. Highlight instances of people committing acts of violence.
4. Underline instances of people witnessing the violence.



With your partner, answer questions 1 and 2 on pages 52 and 53 of your Writing Journal.

5. Review *A Child of Hitler*, “The November Pogroms,” paragraphs 1–4, on page 532.



Answer questions 3–5 on pages 53 and 54 of your Writing Journal.

6. Frau Marks says at the close of the passage, “Why are **you** people doing this to **us**?” (4).



Answer questions 6–8 about this quote on page 54 of your Writing Journal.

1. Review Reni Hasenberg's description of her life in Berlin in 1936 in *Shores Beyond Shores*, chapter 1, paragraphs 1–3, on page 480.
2. Then, compare it to Alfons Heck's account of Germany in 1938 by reviewing *A Child of Hitler*, "The November Pogroms," paragraphs 1–4.



Answer questions 1–3 on page 55 of your Writing Journal.

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Alfons Heck once said that Kristallnacht "signified the end of German innocence."

**innocence** (noun): freedom from guilt; lack of knowledge



Go to page 56 of your Writing Journal to write about what you think that means.

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## Lesson 4—The Final Solution

1. Turn to the image for 1945 in the Holocaust Timeline on page 471. Discuss with your class.
2. Review *Night*, paragraphs 1–97, on pages 534–541.
3. Order the events of Wiesel's first night in Auschwitz, starting with the first event.

|  |  |
|--|--|
|  | The prisoners' clothes are taken away.                       |
|  | The prisoners are marched toward flames rising from a ditch. |
|  | The prisoners are sorted to the right and the left.          |
|  | Wiesel considers throwing himself into the electrical fence. |
|  | The prisoners' heads and bodies are shaved.                  |
|  | The women are separated from the men.                        |
|  | Wiesel sees babies being thrown into a burning pit.          |



Go to page 57 of your Writing Journal to answer questions 1–3.

As the prisoners deal with the horrors of their first night in Auschwitz, Wiesel experiences his own, very personal transformation.

1. Review *Night*, paragraphs 1–97, on pages 534–541.

Discuss the following questions with your partner:

2. How does the writing style of paragraph 54 differ from the paragraphs that come before it?
3. What does the changed writing style of paragraph 54 help you to understand about Wiesel's experience?
4. Highlight words or phrases that describe Wiesel's thoughts, words, and feelings as he marches toward the flaming pits (paragraphs 51–67).



**Answer question 1 on page 58 of your Writing Journal.**

5. Wiesel presents a poem in the middle of the passage (paragraph 68–75). Review the poem.



**Discuss questions 2–4 on pages 58 and 59 of your Writing Journal with your partner, then respond on your own.**

6. As you work with the following sentences in questions 5–8 in your Writing Journal, consider both the literal and figurative meanings.
  - Wiesel writes, “Never shall I forget those flames that consumed my faith forever” (71).
  - Wiesel writes, “Never shall I forget that nocturnal silence, which deprived me, for all eternity, of the desire to live” (72).



**Discuss questions 5–8 on pages 59 and 60 of the Writing Journal with your partner, then respond on your own.**



## Lesson 4—The Final Solution (continued)

7. Wiesel writes that he had become another person. How has he changed? How is the change structured in the text?



Answer questions 9 and 10 on page 60 of your Writing Journal.

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1. Review *Night*, paragraphs 1–97, on pages 534–541.
2. In *Maus*, you saw how Vladek Spiegelman was affected by the events of the Holocaust. Think about how you think they affected Wiesel as an adult.



Answer the question on page 61 of your Writing Journal with your partner.

### Elie Wiesel (1928–2016)

After surviving World War II, Wiesel wrote 57 books, became a professor, and eventually won the Nobel Peace Prize.

He spent the rest of his life telling the world about what happened during the Holocaust, working to maintain peace throughout the world, and advocating for the dignity of all people. He worked on behalf of Jews, Armenians, South Africans, Nicaraguans, Sudanese, Kosovars, and many more.

His life's work can be summed up in this quote from his Nobel Prize acceptance speech:

**“Wherever men and women are persecuted because of their race, religion, or political views, that place must—at that moment—become the center of the universe.”**

## Overview

How do survivors move on with their lives after an experience like the Holocaust? After hearing Holocaust survivor Irene Butter speak about her experiences, you'll consider what people can do to make sure nothing like those events ever happens again. Then, you will write your own poem to capture the images and events of the Holocaust that affected you the most.

## Suggested Reading

The Holocaust left a permanent scar on the world. Now that you have read personal and historical accounts of this genocide and its global impact, you may be wondering about its aftermaths: the political changes that resulted after the fall of the Nazis, how Germany reckoned with its dark past, and how survivors and the subsequent generations fared after living through the trauma.

*Man's Search for Meaning: Young Adult Edition* (2017) by Victor E. Frankl is a masterful reflection of survival, hope, and purpose in the face of great suffering. This new edition for younger readers includes speeches, letters, a glossary, and other information that will guide your reading of this important Holocaust text. *What the Night Sings* (2018) by Vesper Stamper follows young Gerta—the sole Holocaust survivor in her family—after she is freed from a concentration camp and must rebuild her life and identity. Wondering what happened to people who fled Nazi Germany? Try *Tropical Secrets: Holocaust Refugees in Cuba* (2009) by Margarita Engle and discover one young boy who escaped the Nazis and headed for New York only to be turned away and eventually settle in Cuba.

## Lesson 1—Never Forget

1. Follow along as your teacher reads aloud “Postscript,” paragraphs 8–12, of *Shores Beyond Shores* on pages 543 and 544.



Go to page 64 in your Writing Journal to answer questions 1–4.

2. Follow along as your teacher plays the video “Remembering the Past,” from the interview “Irene Butter: Survivor.”

Discuss with your class:

3. Why does Irene think it is important to remember the past, and how does she support this idea?
4. Where does Irene see similarities and differences between present day society and the society where the Holocaust unfolded?
5. How does she think people can fight against the types of conditions that led to the Holocaust?

## Lesson 1—Never Forget (continued)

1. Review Alexander Kimel's poem "I Cannot Forget" on pages 472 and 473.



Answer questions 1 and 2 on page 65 of your Writing Journal.

2. Review "Jesse Owens' Triumph Over Time and Hitlerism," paragraphs 22 and 23, on pages 522 and 523.



Answer questions 3 and 4 on page 65 of your Writing Journal.

1. Collect ideas from the unit that you think are most important to remember.
  - The ideas could be events, thoughts, people, images, or something else.
  - The ideas can reflect disturbing events, moments of courage and hope, or both.
2. To find your ideas, review the works you read in the unit:
  - *Shores Beyond Shores* by Irene Butter, pages 480–493
  - *A Child of Hitler: Germany in the Days When God Wore a Swastika* by Alfons Heck, pages 494 and 495
  - "100,000 Hail Hitler" by Frederick T. Birchall, pages 506–509
  - "Helene Mayer, Fencing Champ," pages 512 and 513
  - "Jesse Owens' Olympic Triumph over Time and Hitlerism" by Lerone Bennett Jr., pages 518–524
  - *Maus* by Art Spiegelman
  - *Night* by Elie Wiesel, pages 534–541



List four memories you think are important to remember on page 66 of your Writing Journal.

3. Create a “witness” poem that will help you share the ideas you chose with others.

Write in a form similar to the one Kimel used in his poem.

- You can begin and end your poem like Kimel’s poem. Begin with “Do I want to remember?” and end with “I Have to Remember and Never Let You Forget.”
- Between the beginning and the end, add the ideas and memories you think people should remember about the Holocaust.
- Use precise words and phrases, relevant descriptive details, and sensory language to make each idea more powerful.



**Write your poem on page 67 of your Writing Journal.**

---

1. Listen as your classmates read their poems.
2. See if you can connect the lines of the poems to images, events, or passages from the texts you read throughout the unit.



# The Space Race Collection

On October 4, 1957, the Soviet Union launched *Sputnik* into orbit. This small satellite circled the earth every 92 minutes at a speed of 18,000 miles per hour. The Soviets were ecstatic. The Americans were not. They were shocked and humiliated that the Soviets had beaten them into space. *Sputnik* ignited the Space Race, a fierce competition between the world's two superpowers that would continue for nearly 18 years. It's a story of heroic accomplishments on a grand scale. Prepare to be amazed...



## Information Literacy

SUB-UNIT 1 • 4 LESSONS



## Scavenger Hunt and Internet Research

SUB-UNIT 2 • 4 LESSONS



## Space Blogs and Collection Research

SUB-UNIT 3 • 4 LESSONS



## Socratic Seminar and Internet Research

SUB-UNIT 4 • 4 LESSONS



## Write an Essay

SUB-UNIT 5 • 8 LESSONS



## Overview

You can find amazing information online. Sometimes the stories are so amazing that they seem unbelievable. Don't you agree?

## Suggested Reading

Is your curiosity sparked? Want to dive deeper into this topic? Check out the list of websites below for a wealth of reference materials. And remember, your school and local libraries are great places to continue exploring your interests.

- Internet Archive
- Library of Congress
- OCLC WorldCat
- Google Books
- HathiTrust Digital Library
- Project Gutenberg
- Digital Public Library of America

Explore the website your teacher provides.



Complete 1–3 on page 8 of your Writing Journal.

## Lesson 1—Evaluating Sources, Part 1

How do you know a source is credible? Use the discussion points and discuss each of the four sources your teacher projects with your partner.

**Work with your partner to discuss the following points:**

- Who is the author?
- Is the author an expert on this subject?
- Might this author be prejudiced about this subject?
- Is it a well-known and respected organization or website?
- Would a source like this contain facts or opinions?
- How recently was this source written or updated?
- How does not knowing a source's identity affect its believability and trustworthiness?



Use page 9 of your Writing Journal to take notes on these points. Be prepared to talk about your answers during a class discussion.

## Lesson 1—Evaluating Sources, Part 1 (continued)

Assess different domain extensions to determine their meaning and credibility.

URLs (or Universal Resource Locators) can have a variety of endings. Some are more credible than others.

- **.edu:** academic institution (college, university)
- **.gov:** official U.S. government agency
- **.com:** commercial/company
- **.org:** organization (often nonprofit organizations, but can be commercial)
- **.net:** network (often Internet service providers, but can be commercial)



Fill in page 10 of your Writing Journal. Be prepared to share your answers.

---

## Lesson 3—Avoiding Plagiarism

Plagiarism is stealing someone's words or ideas without crediting the source.

**To avoid plagiarism, you'll learn how to properly frame a quote. A completed, framed quote has three parts:**

1. Introduction to the quote (for example, According to the text...or Studies have found that...)
2. The borrowed words (the quote) in quotation marks
3. The citation in parentheses: the author's last name or the source title, followed by the page or paragraph number

### Examples of completed, framed quotes

Example 1: Using a source that has the author's name and uses paragraph numbers (for example, an article from The Chocolate Collection):

*According to the text, "dark chocolate relieves stress and lowers blood pressure" (Smith 5).*

Example 2: Using a source that has the author's name and uses page numbers (for example, a book):

*According to the text, "dark chocolate relieves stress and lowers blood pressure" (Smith 23).*

Example 3: Using a source with no author or title listed (for example, a website's homepage):

*Studies have found that "dark chocolate reduces cholesterol in 53% of adults" (scientificamerican.com).*

## Lesson 3—Avoiding Plagiarism (continued)

### Original quote or text:

“As a result of Halvorsen’s initiative, America’s legions of candy bombers dropped about a quarter million tiny parachutes over Berlin with millions of pounds of candy.”

### Properly framed quote:

According to the article, “candy bombers dropped about a quarter million tiny parachutes over Berlin with millions of pounds of candy” (ABC News).

Read the sentence from the article “Prehistoric Americans Traded Chocolate for Turquoise?” by Christine Dell’Amore:

Visiting Mesoamericans may have bartered cacao beans for gems unique to the Southwest, such as turquoise, which is known to have been mined by Puebloans in what’s now New Mexico.

1. Select a brief direct quote from the sentence and rewrite it using the frame technique.
2. Share your response with your partner. Determine if each quote is correctly framed, and explain your thinking.



Go to page 11 of your Writing Journal to complete questions 1 and 2.

### Paraphrasing

Paraphrasing is rewriting text in your own words, expressing the author’s meaning without adding anything new or leaving anything out.

## Example of Patchwork Plagiarism

### Direct Quote

Nearly everyone loves chocolate, creating a high demand for cacao beans. With that popularity comes a high cost to the environment.

### Patchwork Plagiarism

Just about everyone loves chocolate, which creates a high demand for cacao beans. With that popularity, there is a high cost to the environment.



Complete the paraphrase chart on page 12 of the Writing Journal.

Follow along as your teacher compares paraphrases of the two sentences on page 6 of your Writing Journal.

You may volunteer to share one of your paraphrases with the class.

### Overview

On October 4, 1957, the Soviet Union launched *Sputnik* into orbit. This small satellite circled the earth every 92 minutes at a speed of 18,000 miles per hour. The Soviets were ecstatic. The Americans were not. They were shocked and humiliated that the Soviets had beaten them into space. *Sputnik* ignited the “Space Race,” a fierce competition between the world’s two superpowers that would continue for nearly 18 years. It’s a story of heroic accomplishments on a grand scale. Prepare to be amazed...

### Suggested Reading

Is your curiosity sparked? Want to dive deeper into this topic? Check out the list of websites below for a wealth of reference materials. And remember, your school and local libraries are great places to continue exploring your interests.

- Internet Archive
- Library of Congress
- OCLC WorldCat
- Google Books
- HathiTrust Digital Library
- Project Gutenberg
- Digital Public Library of America



# The Space Race Collection



*Find out how the Space Race started and what relations were like between the United States and the Soviet Union during this period.*

# The Space Race: An Introduction

- <sup>1</sup> Author: *Lapham's Quarterly* editors (2014)
- <sup>2</sup> For decades, the United States and the Soviet Union were locked in a tense race against time where only one question mattered: Who would be the first to dominate space exploration? This competition would become known as the "Space Race."
- <sup>3</sup> While this monumental struggle played out most visibly in the late-1950s to the mid-1970s, the origins of the Space Race reach all the way back to World War II. On October 3, 1942, Nazi Germany launched the V-2 rocket, developed by German engineer Wernher von Braun. Flying faster than 3,500 miles per hour, the V-2 shot upward for 60 miles, escaped the Earth's **atmosphere** and became the first man-made object to successfully reach the edge of space. While this achievement should have been cause for worldwide celebration, the Nazis turned the V-2 rocket into a weapon and used it to rain explosives on the city of London, killing more than nine thousand civilians.
- <sup>4</sup> In the spring of 1945, the United States, Great Britain, and the Soviet Union formed an alliance against Nazi Germany and successfully ended the war. But, in the wake of victory, the United States and the Soviet Union became outright enemies. Immediately after World War II, both nations scrambled to bring Germans with knowledge of the V-2 technology to their own country. Von Braun and five hundred of his top German scientists surrendered to the U.S. Army. The Soviets took nearly five hundred other engineers.
- <sup>5</sup> The Space Race roared to life on October 4, 1957, when the Soviets mounted a satellite onto a rocket and launched it into orbit. It was named *Sputnik*, meaning "fellow traveler of Earth," and it circled the globe every 92 minutes at a speed of 18,000 miles per hour. The world was stunned, and the Americans were embarrassed and worried. How could the Soviets have beaten them into orbit?
- <sup>6</sup> **Compounding** these fears, between 1957 and 1975, the Soviet Union finished first at almost everything in the Space Race! They sent the first

**atmosphere:**  
air space

**compounding:**  
adding to

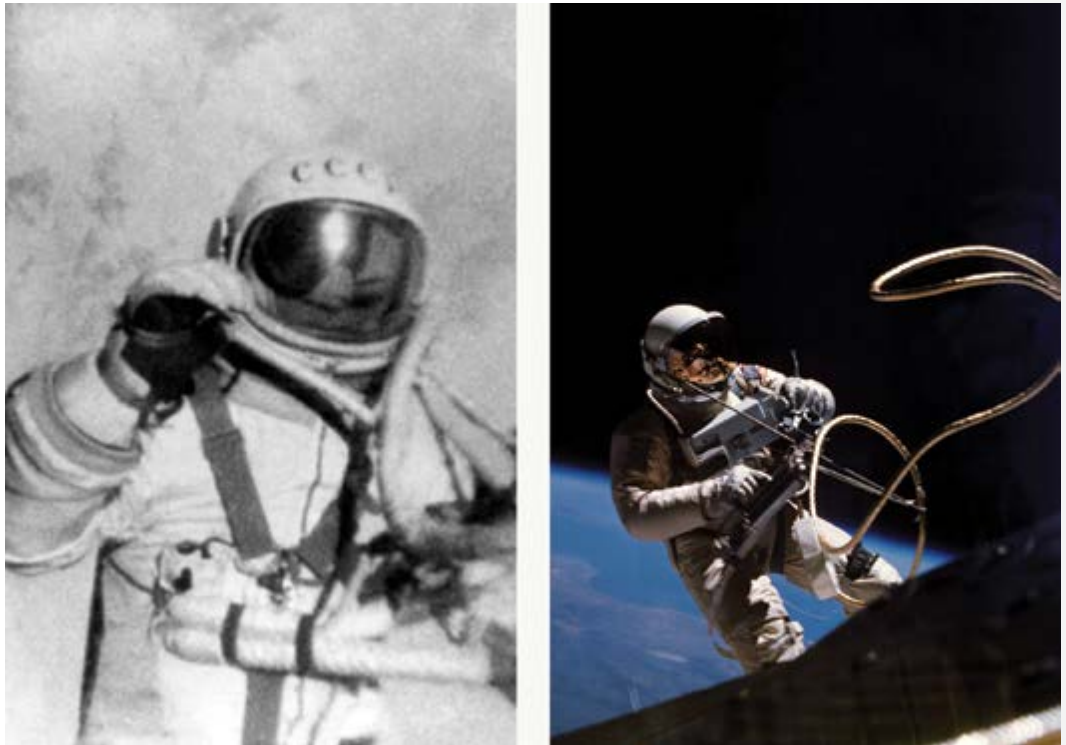
animal (a dog called Laika) and the first human (Yuri Gagarin) into orbit. They launched the first multi-person crew. They made the first space walk. They were the first to achieve unmanned orbit of the moon. They were even the first to land an unmanned capsule on the moon!

- 7 But in 1968, the Americans staged a spectacular surprise victory. The astronauts of *Apollo 8* became the first humans to orbit the moon. And, in 1969, Americans Neil Armstrong and Buzz Aldrin of the *Apollo 11* mission became the first humans to pilot a craft to the moon, land, and step onto its surface.
- 8 Around this time, tensions between the two countries began to ease. This period was known as *Détente*, which is French for “easing” or “relaxing.” It began with a treaty in which the two countries agreed to help prevent the spread of nuclear technology. In 1972, President Nixon and **Soviet Premier** Alexei Kosygin signed the “Agreement Concerning Cooperation in the Exploration and Use of Outer Space for Peaceful Purposes.” This was a pact that promised a joint American-Soviet mission to space. Finally, in 1975, after years of careful **diplomatic negotiations**, the two countries launched the Apollo-Soyuz Test Project. On July 17, 1975, the American *Apollo* and the Soviet *Soyuz* spacecrafts met high above the Earth and docked. Floating in space, an American astronaut and a Soviet cosmonaut reached through the open hatches of their joined ships and shook hands. While it would still take another decade for U.S. and Soviet tensions to truly relax, this historic gesture signaled the end of the epic competition known as the Space Race.
- 

**Soviet Premier:**  
president

**diplomatic  
negotiations:** skilled  
and considerate  
discussions  
between countries

1965: Cosmonaut Alexei Leonov becomes the first man to walk in space on March 18. Ed White performs first US spacewalk on June 3.



Leonov during first spacewalk (left). White during first US spacewalk (right).  
Credits: Sovfoto/UIG/Getty Images; NASA

- <sup>1</sup> *In October 1957, the world's first artificial satellite, Sputnik 1, was launched into orbit by the Soviets. Americans were shocked and confused. Would the satellite be used to spy on us? Were we in danger? What, exactly, did it mean?*

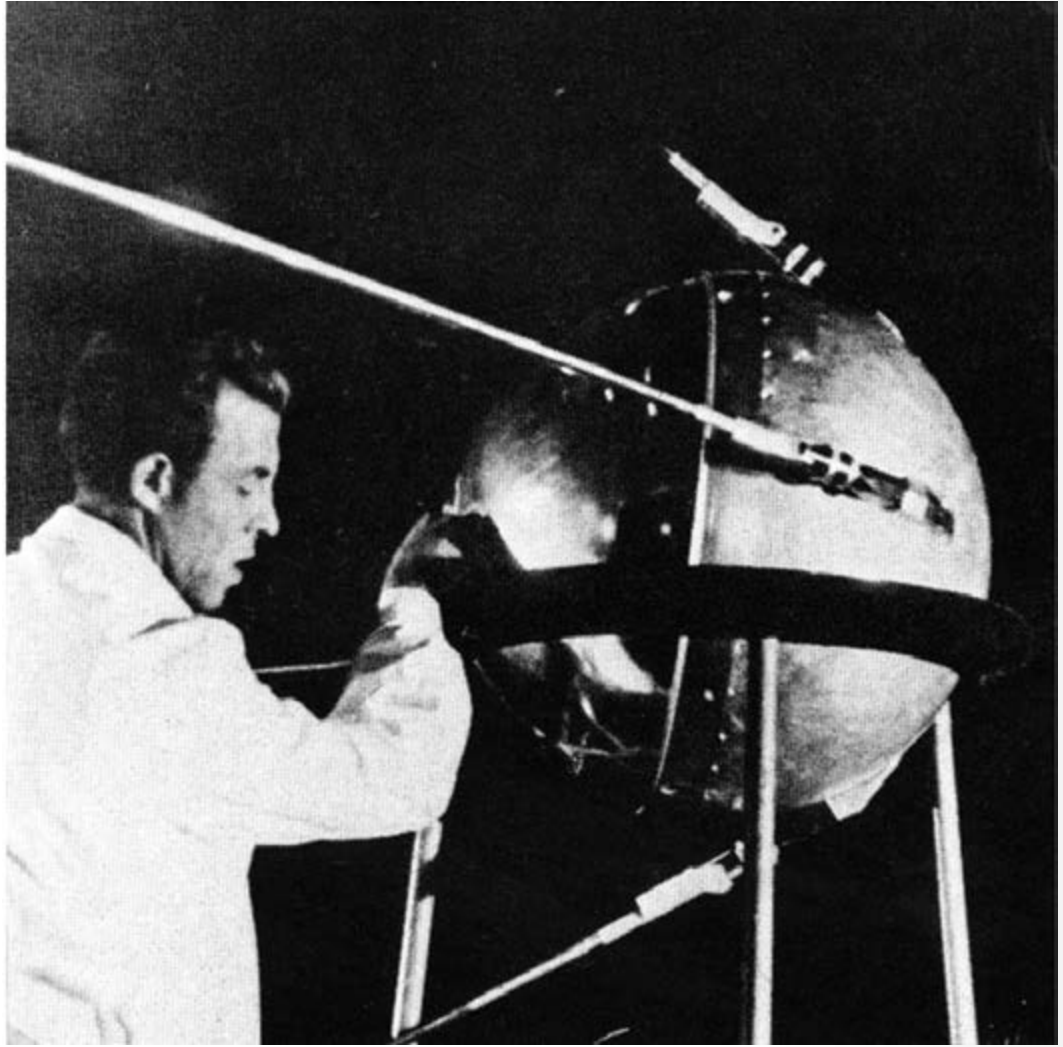
## Excerpt: “Sputnik” from *Rocket Boys*

Author: Homer Hickam

Publisher: Random House

- <sup>2</sup> Published: 1998

- <sup>3</sup> I guess it's fair to say there were two distinct phases to my life in West Virginia: everything that happened before October 5, 1957 and everything that happened afterward. My mother woke me early that morning, a Saturday, and said I had better get downstairs and listen to the radio. “What is it?” I mumbled from beneath the warm covers. High in the mountains, Coalwood could be a damp, cold place even in the early fall, and I would have been happy to stay there for another couple of hours, at least.
- <sup>4</sup> “Come listen,” she said with some urgency in her voice. I peeked at her from beneath the covers. One look at her worried frown and I knew I'd better do what she said, and fast.
- <sup>5</sup> I threw on my clothes and went downstairs to the kitchen, where hot chocolate and buttered toast waited for me on the counter. There was only one radio station we could pick up in the morning, WELC in Welch. Usually, the only thing WELC played that early was one record dedication after the other for us high-school kids. Jim, a year ahead of me and a football star, usually got several dedications every day from admiring girls. But instead of rock and roll, what I heard on the radio was a steady *beep-beep-beep* sound. Then the announcer said the tone was coming from something called *Sputnik*. It was Russian and it was in space. Mom looked from the radio to me. “What is this thing, Sonny?”
- <sup>6</sup> I knew exactly what it was. All the science-fiction books and Dad's magazines I'd read over the years put me in good stead to answer. “It's a space satellite,” I explained. “We were supposed to launch one this year too. I can't believe the Russians beat us to it!”
- <sup>7</sup> She looked at me over the rim of her coffee cup. “What does it do?”



A scientist examines *Sputnik*, the Soviet satellite that jump-started the Space Race.

- 8 “It orbits around the world. Like the moon, only closer. It’s got science stuff in it, measures things like how cold or hot it is in space. That’s what ours was supposed to do, anyway.”
- 9 “Will it fly over America?”
- 10 I wasn’t certain about that. “I guess,” I said.
- 11 Mom shook her head. “If it does, it’s going to upset your dad, no end.”
- 12 I knew that was the truth. As **rock-ribbed** a Republican as ever was allowed to take a breath in West Virginia, my father detested the Russian Communists, although, it should be said, not quite as much as certain American politicians. For Dad, Franklin Delano Roosevelt was the Antichrist, Harry Truman the vice-Antichrist, and **UMWA** chief John L. Lewis was Lucifer himself. I’d heard Dad list all their deficiencies as human beings whenever my Uncle Ken—Mom’s brother—came to

**rock-ribbed:**  
stubborn, inflexible

**UMWA:** United  
Mine Workers of  
America; a group  
for people who  
work in mines

visit. Uncle Ken was a big Democrat, like his father. Uncle Ken said his daddy would've voted for our dog Dandy before he'd have voted for a Republican. Dad said he'd do the same before casting a ballot for a Democrat. Dandy was a pretty popular politician in our house.

13 All day Saturday, the radio announcements continued about the Russian *Sputnik*. It seemed like each time there was news, the announcer was more excited and worried about it. There was some talk as to whether there were cameras on board, looking down at the United States, and I heard one newscaster wonder out loud if maybe an atomic bomb might be aboard. Dad was working at the mine all day, so I didn't get to hear his opinion on what was happening. I was already in bed by the time he got home, and on Sunday, he was up and gone to the mine before the sun was up. According to Mom, there was some kind of problem with one of the **continuous miners**. Some big rock had fallen on it. At church, Reverend Lanier had nothing to say about the Russians or *Sputnik* during his sermon. Talk on the church steps afterward was mostly about the football team and its undefeated season. It was taking awhile for *Sputnik* to sink in, at least in Coalwood.

14 By Monday morning, almost every word on the radio was about *Sputnik*. Johnny Villani kept playing the beeping sound over and over. He talked directly to students "across McDowell County" about how we'd better study harder to "catch up with the Russians." It seemed as if he thought if he played us his usual rock and roll, we might get even farther behind the Russian kids. ...

Photo: NASA/Asif A. Siddiqi. Text: Excerpt from *Rocket Boys* by Homer Hickam, copyright © 1998 by Homer H. Hickam, Jr. Used by permission of Delacorte Press, an imprint of Random House, a division of Random House LLC. All rights reserved. Any third party use of this material, outside of this publication, is prohibited. Interested parties must apply directly to Random House LLC for permission.

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**continuous miners:** machines for removing coal



## 1969: Cars and tents lined up, waiting for the launch of *Apollo 11*



NASA

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*The first animal ever sent into orbit around the Earth was a dog named Laika—launched on November 3, 1957, by the Soviet Union. Her flight was a significant victory for the Soviets, coming just one month after the successful launch of Sputnik 1, the world’s first artificial satellite: It was two big wins in a row for the Soviet Union. But for Laika, the journey was anything but a success.*

## Excerpt: “And a Dog Shall Lead Them” from *A Ball, a Dog, and a Monkey*

Author: Michael D’Antonio

Publisher: Simon & Schuster

<sup>1</sup> Published: 2007

<sup>2</sup> Found on the streets of Moscow, Laika possessed all the qualities that make a mutt a perfect pet. She was intelligent, calm, and easily trained. In shape and color she was a bit like a tiny German shepherd. Her long muzzle was mainly black, as was her face. However, a narrow line of tan fur ran from the tip of her nose, between her eyes, to her forehead. And over each eye, a tan patch the size of a quarter made it look like her brows were always arched in surprise. Gentle but playful, Laika was the kind of dog that children loved. Before her trip to **Baykonur**, one of her minders had brought her home to see his own children. The time Laika spent playing with them was a reward for the duty to come.

<sup>3</sup> Laika was placed in the padded capsule of *Sputnik II* at midday on October 31. Leather straps kept her from turning around, but she was able to eat some of the special jelled food prepared for her journey. Hours later the satellite, which included a silvery ball similar to the first *Sputnik*, was stacked on top of the **R-7**. Preparation for the launch went on continuously. The fuel tanks were filled with kerosene and liquid oxygen. The large steel supports that held the R-7 upright were pulled back. Finally at 7:30 A.M. on November 3, the countdown reached zero and the rocket’s engines ignited on schedule.

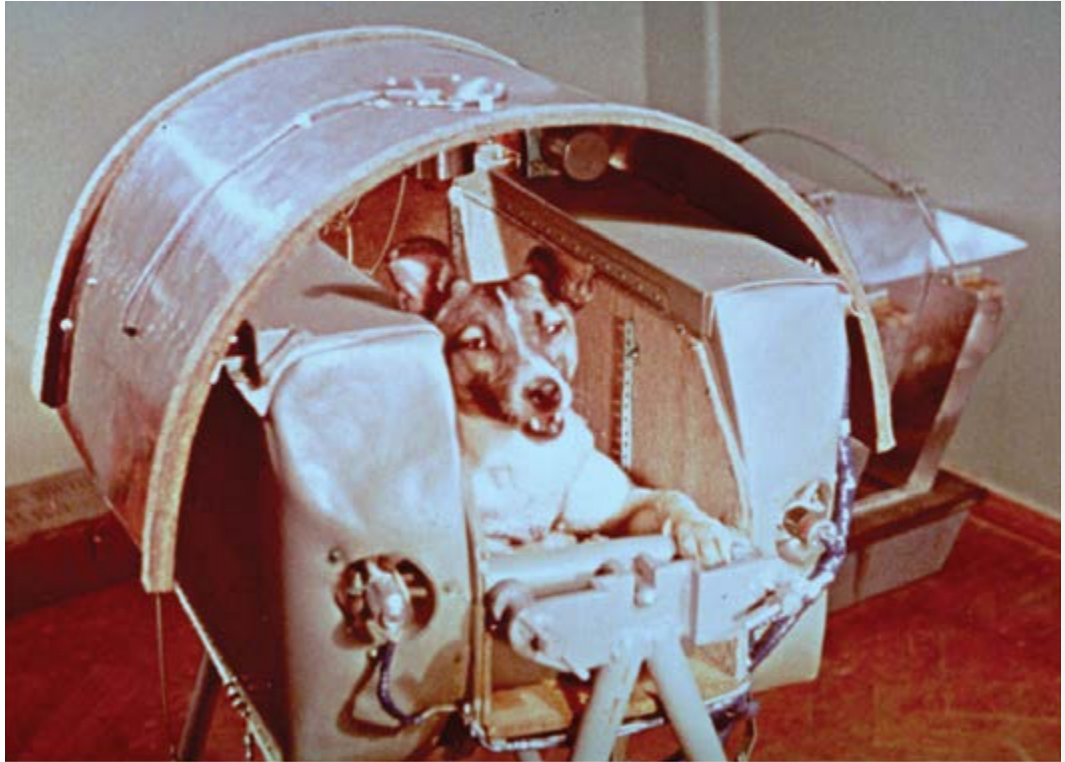
<sup>4</sup> Shaken by ignition and rattled as the rocket lifted off, Laika was subjected to a truly deafening roar as the R-7 climbed into the **Kazak sky**. She panted furiously and her heartbeat raced to triple its resting rate

**Baykonur:** city in Kazakhstan housing Soviet spaceport

**R-7:** Soviet rocket

**Kazak sky:** sky over Kazakhstan





Laika

Photo: AP Photo/NASA. Text: Reprinted with the permission of Simon & Schuster Publishing Group from *A Ball, a Dog, and a Monkey: 1957—The Space Race Begins* by Michael D'Antonio. Copyright © 2007 by Michael D'Antonio. All rights reserved.

as the acceleration created pressures several times greater than the **force of gravity**. The force on Laika's body subsided as the satellite reached weightless orbit, but she had trouble recovering from the stress of the launch. Tests conducted in a **centrifuge** on Earth had shown that Laika's heartbeat could return to normal soon after excessive **g-force** was reduced. But in the isolation of the capsule, with no reassuring handlers around, she needed much longer to calm down.

- 5 Unlike the first *Sputnik*, which separated from its entire launch vehicle, *Sputnik II* went into orbit with its second stage attached. All this hardware—six tons of stuff worth half a billion **rubles**—flew along an **elliptical** path that was about 530 miles high, on average. The rocket-capsule-dog combination circled the Earth once every 104 minutes, passing 160 miles above the orbit of *Sputnik I*...
- 6 ... Early reports stressed Laika's healthy condition, describing her as "calm" and in "generally satisfactory condition." In America, experts debated the possibility that Laika might return to Earth safely.

**force of gravity:**

force pulling objects towards Earth

**centrifuge:**

machine that spins things very fast

**g-force:**

pressure pushing against something moving very fast; resistance

**rubles:**

Soviet money

**elliptical:**

circular, curved

**Vanguard program scientists** discussed the techniques required and theorized that a rocket engine might be used as a brake to slow **reentry**. But Wernher von Braun's colleague Willy Ley dismissed this prospect, saying he was almost certain the Soviets were not capable, adding that even if they could get Laika safely to ground, locating the capsule once it landed would be extremely difficult.

- 7 With expert opinion quickly **coalescing** around the notion that Laika was doomed, national humane societies in America, Great Britain, and many other countries lodged formal protests with the Soviet government. They were joined by many angry pro-animal activists, including Mary Riddell, president of the Bide-a-Wee Home Association of Manhattan. She was among the first to note the obvious, that returning Laika to **terra firma** was impossible. "Your Government," she wrote in a letter to the Soviet embassy, "once again proved its inhumanity."
- 8 Things were actually much worse than Mrs. Riddell imagined. The truth of the matter, which wouldn't be revealed for decades, was that Laika probably died from **heat exhaustion**, and perhaps stress, within hours of beginning her mission. As *Sputnik II* soared over the Soviet Union for the fourth time, the instruments that checked her vital signs showed Laika had died as both the temperature and humidity in the capsule had steadily increased. (It turned out that the Chief Designer's team had failed to create an adequate cooling system for the capsule.)
- 9 Many days would pass before Laika's demise would be reported officially. In the meantime Laika's inevitable fate was, for most people, **obscured** by the playful spectacle of a dog in space. Photos and drawings of the dog appeared in the press for weeks. In the Riviera town of Rapallo, Italy, officials announced they would erect a statue in Laika's honor. In the Soviet Union, packs of Laika cigarettes went on sale to **commemorate** her achievement.
- 10 American officials said nothing about the ethical implications of killing a dog in space. This silence was probably due, in part, to the fact that the United States itself was relying on a **menagerie** of animal test subjects in its own space research. As Laika was circling the globe, the U.S. Air Force was settling four black bears from Catskill, New York, into their new home at Holloman Air Force Base in New Mexico. Officials first denied the bears would be used in high-speed sled tests. A week later

**Vanguard program scientists:**

scientists for the U.S. space program

**reentry:** return to Earth from space

**coalescing:** coming together, agreeing

**terra firma:** Earth, solid ground

**heat exhaustion:** overheating

**obscured:** hidden

**commemorate:** remember, honor

**menagerie:** varied group

a bear named Oscar was knocked out with **anesthetics**, strapped into the chair of a high-speed sled, and sent on a ride that subjected him to twenty times the force of gravity. “We wanted to prove that a person could withstand **rapid deceleration** with no ill effects,” said a military spokesman. A thorough examination being necessary to prove the absence of ill effects, Oscar was killed and then **autopsied**.<sup>3</sup>

Farnsworth, Fowle, “Humane Societies Protest Use of Dog,” *New York Times*, Nov. 4, 1957, p. 1. Whitehouse, “First Dog in Space Died Within Hours.” “Space Dog to Get Monument,” *New York Times*, Nov. 30, 1957, p. 7. “Air Force Kills a Test Bear,” *New York Times*, Nov. 16, 1957, p. 3. “Air Force Stops a Bear to Test Safety Devices,” *New York Times*, Nov. 14, 1957, p. 14.

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**anesthetics:**  
medicine that  
lessens pain or  
puts the subject  
to sleep

**rapid deceleration:**  
a quick drop in  
speed

**autopsied:** cut  
open to look inside

# 1969: *Apollo 11*/Saturn V space vehicle climbs toward orbit

image  
6



NASA

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*Eight days after Soviet cosmonaut Yuri Gagarin became the first human to orbit the Earth, President Kennedy wrote this memo. It was time to ramp up American efforts in space. We needed to win the Space Race—the question was how we were going to do it.*

# Memorandum for the Vice President

Author: John F. Kennedy

(public domain)

THE WHITE HOUSE

WASHINGTON

April 20, 1961

## MEMORANDUM FOR VICE PRESIDENT

In **accordance** with our conversation I would like for you as Chairman of the Space Council to be in charge of making an overall survey of where we stand in space.

1. Do we have a chance of beating the Soviets by putting a laboratory in space, or by a trip around the moon, or by a rocket to land on the moon, or by a rocket to go to the moon and back with a man? Is there any other space program which promises dramatic results in which we could win?
2. How much additional would it cost?
3. Are we working 24 hours a day on existing programs? If not, why not? If not, will you make recommendations to me as to how work can be speeded up.
4. In building large **boosters** should we put our emphasis on nuclear, chemical or liquid fuel, or a combination of these three?
5. Are we making maximum effort? Are we achieving necessary results?

I have asked Jim Webb, Dr. Weisner, Secretary McNamara and other responsible officials to cooperate with you fully. I would appreciate a report on this at the earliest possible moment.

(President Kennedy's signature)

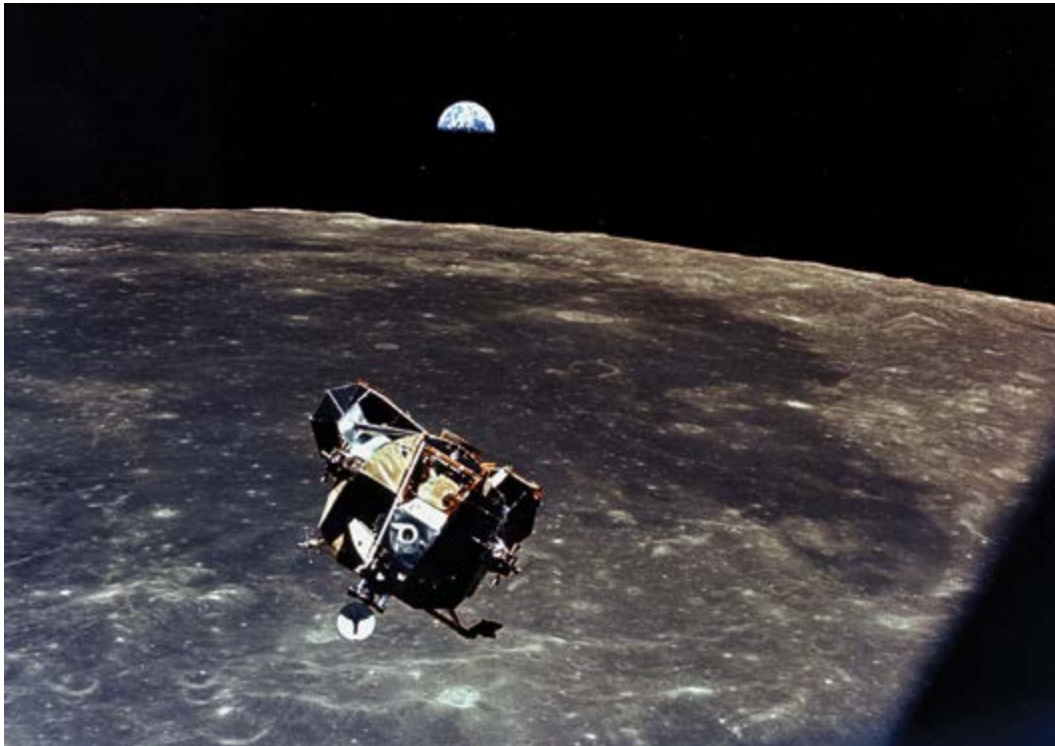
**accordance:**  
agreement,  
harmony

**boosters:** engines



*The command module served as the living quarters for the Apollo 11 astronauts, and it was this craft that astronaut Michael Collins piloted around the moon while Neil Armstrong and Buzz Aldrin walked on the surface.*

## 1969: Columbia command module from Apollo 11, over the moon's surface



APIC

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*In September 1962, about a year after Soviet cosmonaut Yuri Gagarin became the first person ever to orbit the Earth, President Kennedy addressed nearly 40,000 people in a football stadium at Rice University in Houston, Texas. It was time for the United States to take control of the Space Race, and the president had a plan.*

## Excerpt: President Kennedy's Address at Rice University, September 12, 1962

Author: John F. Kennedy

<sup>1</sup> (public domain)

<sup>2</sup> President Pitzer, Mr. Vice President, Governor, Congressman Thomas, Senator Wiley, and Congressman Miller, Mr. Webb, Mr. Bell, scientists, distinguished guests, and ladies and gentleman:

<sup>3</sup> I appreciate your president having made me an **honorary** visiting professor, and I will assure you that my first lecture will be very brief.

<sup>4</sup> I am delighted to be here, and I'm particularly delighted to be here on this occasion. . . .

<sup>5</sup> Those who came before us made certain that this country **rode the first waves of the industrial revolutions**, the first waves of modern invention, and the first wave of nuclear power, and this generation does not intend to **founder in the backwash** of the coming age of space. We mean to be a part of it—we mean to lead it. For the eyes of the world now look into space, to the moon and to the planets beyond, and we have vowed that we shall not see it governed by a hostile flag of conquest, but by a banner of freedom and peace. We have vowed that we shall not see space filled with weapons of mass destruction, but with instruments of knowledge and understanding.

<sup>6</sup> Yet the vows of this Nation can only be fulfilled if we in this Nation are first, and, therefore, we intend to be first. In short, our leadership in science and in industry, our hopes for peace and security, our obligations to ourselves as well as others, all require us to make this effort, to solve these mysteries, to solve them for the good of all men, and to become the world's leading **space-faring** nation.

**honorary:** in name only, not in practice; symbolic

**rode the first waves of:** were the first to join

**industrial revolutions:** the rapid invention of many new machines

**founder in the backwash:** get stuck in last place, fall to the back

**space-faring:** space traveling

- 7 We set sail on this new sea because there is new knowledge to be gained, and new rights to be won, and they must be won and used for the progress of all people. For space science, like nuclear science and all technology, has no conscience of its own. Whether it will become a force for good or ill depends on man, and only if the United States occupies a position of **pre-eminence** can we help decide whether this new ocean will be a sea of peace or a new terrifying theater of war. I do not say that we should or will go unprotected against the hostile misuse of space any more than we go unprotected against the hostile use of land or sea, but I do say that space can be explored and mastered without **feeding the fires of war**, without repeating the mistakes that man has made in extending his writ around this globe of ours.
- 8 There is no strife, no prejudice, no national conflict in outer space as yet. Its hazards are hostile to us all. Its conquest deserves the best of all mankind, and its opportunity for peaceful cooperation many never come again. But why, some say, the moon? Why choose this as our goal? And they may well ask why climb the highest mountain? Why, 35 years ago, fly the Atlantic? Why does Rice play Texas?
- 9 We choose to go to the moon. We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win, and the others, too.
- 10 It is for these reasons that I regard the decision last year to shift our efforts in space from low to high gear as among the most important decisions that will be made during my **incumbency** in the office of the Presidency.
- 11 In the last 24 hours we have seen facilities now being created for the greatest and most complex exploration in man's history. We have felt the ground shake and the air shattered by the testing of a Saturn C-1 booster rocket, many times as powerful as the **Atlas** which launched John Glenn, generating power equivalent to 10,000 automobiles with their accelerators on the floor. We have seen the site where the F-1 rocket engines, each one as powerful as all eight engines of the Saturn combined, will be clustered together to make the advanced Saturn missile, assembled in a new building to be built at Cape Canaveral as tall as a 48 story structure, as wide as a city block, and as long as two lengths of this field.

**pre-eminence:**  
excellence; doing  
better than our  
competitors

**feeding the fires of:**  
fueling,  
encouraging

**writ:** power,  
authority

**incumbency:** time

**Atlas:** space launch  
vehicle



- <sup>12</sup> Within these last 19 months at least 45 satellites have circled the earth. Some 40 of them were “made in the United States of America” and they were far more sophisticated and supplied far more knowledge to the people of the world than those of the Soviet Union.
- <sup>13</sup> The Mariner spacecraft now on its way to Venus is the most intricate instrument in the history of space science. The accuracy of that shot is comparable to firing a missile from Cape Canaveral and dropping it in this stadium between the the **[sic]** 40-yard lines.
- <sup>14</sup> Transit satellites are helping our ships at sea to steer a safer course. **Tiros satellites** have given us **unprecedented** warnings of hurricanes and storms, and will do the same for forest fires and icebergs.
- <sup>15</sup> We have had our failures, but so have others, even if they do not admit them. And they may be less public.
- <sup>16</sup> To be sure, we are behind, and will be behind for some time in manned flight. But we do not intend to stay behind, and in this decade, we shall make up and move ahead.
- <sup>17</sup> The growth of our science and education will be enriched by new knowledge of our universe and environment, by new techniques of learning and mapping and observation, by new tools and computers for industry, medicine, the home as well as the school. Technical institutions, such as Rice, will **reap the harvest** of these gains. . . .
- <sup>18</sup> But if I were to say, my fellow citizens, that we shall send to the moon, 240,000 miles away from the control station in Houston, a giant rocket more than 300 feet tall, the length of this football field, made of new metal **alloys**, some of which have not yet been invented, capable of standing heat and stresses several times more than have ever been experienced, fitted together with a precision better than the finest watch, carrying all the equipment needed for **propulsion**, guidance, control, communications, food and survival, on an untried mission, to an unknown **celestial body**, and then return it safely to earth, re-entering the atmosphere at speeds of over 25,000 miles per hour, causing heat about half that of the temperature of the sun—almost as hot as it is here today—and do all this, and do it right, and do it first before this decade is out—then we must be bold. ...

**[sic]:** appearing exactly as the original; error is part of original

**Tiros satellites:** weather and television satellites

**unprecedented:** brand-new, never before seen

**reap the harvest:** collect the benefits or winnings

**alloys:** mixtures

**propulsion:** forward motion

**celestial body:** planet in space

- <sup>19</sup> Many years ago the great British explorer George Mallory, who was to die on Mount Everest, was asked why did he want to climb it. He said, "Because it is there."
- <sup>20</sup> Well, space is there, and we're going to climb it, and the moon and the planets are there, and new hopes for knowledge and peace are there. And, therefore, as we set sail we ask God's blessing on the most hazardous and dangerous and greatest adventure on which man has ever embarked.
- <sup>21</sup> Thank you.
- 

## 1969: Buzz Aldrin's footprint, a photograph of one of the first steps ever taken on the moon



APIC

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*In 1963, after highly secretive preparation and training, Soviet cosmonaut Valentina Tereshkova became the first woman ever to travel into space. In one trip, she circled the Earth 48 times and logged more hours outside of Earth's atmosphere than all the American male astronauts combined.*

## Excerpt: “A Seagull in Flight” from *Into That Silent Sea*

Authors: Francis French and Colin Burgess

Publisher: University of Nebraska Press

<sup>1</sup> Published: 2007

<sup>2</sup> Vostok 6 lifted off at 12:29 p.m. For the first time a woman was on her way into space. Almost to herself, Valya cried out, “I’m off!” She later reflected in her memoirs that “The music of launch begins with the low sounds. I hear the roar that reminds me of the sound of thunder. The rocket is shaking like a thin tree under the wind. The roar grows, becomes wider, more upper notes are distinguished in it. The spaceship is shivering.” As Vostok 6 climbed ever higher in the sky, dwindling into an intense, starlike dot for spectators below, Tereshkova felt the trembling vibration associated with launch and a steadily increasing heaviness in her arms and legs. She also experienced an unseen weight pressing down on her chest. “It becomes hard to breathe,” she reported. “I can’t move a single finger.” Every time she thought the pressure had reached its limit it continued to mount, but she remained focused on the task ahead. “Somewhere in the star-filled height flies the lonely spaceship controlled by Valery Bykovsky,” she later reflected in her memoirs. Then, she heard some reassuring words: “‘Chaika, Chaika, everything is excellent, the machine is working well.’ I shake with surprise. The voice of Yuri Gagarin sounds right near, as if he’s sitting next to me, as an instructor in the right seat of the plane. I answer not at once; maybe because of the cheering words of my friend; maybe the flight to orbit is over, and the pressure disappeared, as it melted under the warm wave spreading in my body. Breathing became easy.”

<sup>3</sup> Soon an excited voice was broadcast from the orbiting spacecraft: “Ya Chaika, Ya Chaika [I am Seagull]! I see the horizon—a light blue strip, a blue band. This is the Earth; how beautiful it is. Everything goes well.” She later told a group of reporters that her first sight of Earth from space was “overwhelming”: “It was breathtakingly beautiful, like something out of a fairy tale. There is no way to describe the joy of seeing the Earth. It is

blue, and more beautiful than any other planet. Every continent, every ocean, had its own distinct beauty. The Earth was visible very clearly, even though the craft was traveling at [five miles] a second. Africa shone out in yellow and green, Australia was fringed in an opal color. Unfortunately, every time I went over Europe it was **sheathed** in cloud."

- 4 By three o'clock that afternoon the two **cosmonauts** had established radio contact. Dubbed the "cosmic couple" by the press, they were soon exchanging comments and information about conditions aboard their craft, as well as communicating with ground controllers. The same equipment that had allowed Soviet scientists to study Bykovsky in orbit was now brought into play for Tereshkova. Television images of her were beamed to the world, smiling happily as a pencil and small logbook drifted in front of her helmet. **Telemetry data** was good, and Tereshkova seemed to be adapting easily to weightlessness. . . .
- 5 On her fourth orbit Tereshkova enjoyed a light-hearted chat with Premier Khrushchev. In concluding he told her to be of good cheer, that the Soviet people were proud of her feat, and expressed wishes for a successful completion of her flight. In response, she said she was deeply moved by his attention and fatherly concern.
- 6 Despite the sounds of communications and *Vostok 6*'s operating noises, Tereshkova knew her spacecraft was surrounded by a profound silence. It created in her a distinct longing for the familiar things of life back on Earth. "The further away a spacecraft drifts," she once reflected, "the more you start to miss the sounds of nature—rainfall, for instance." Following her conversation with Khrushchev, Tereshkova made preparations to sleep—this time according to the flight schedule. By ten o'clock that night Bykovsky had completed fifty-four orbits and Tereshkova twenty-three. She had flown one more orbit than America's most-traveled astronaut at that time, Gordon Cooper. Tereshkova woke early the next morning, Moscow time, and spent fifteen minutes performing some light physical exercise. She then washed her face and hands using a dampened cloth and ate breakfast.
- 7 In a later interview with Kerrie Dougherty, Tereshkova disclosed that her flight unavoidably allowed her mother to discover the truth about her activities. "It was top secret. My mother, [like] the mother of Yuri Gagarin, first knew about it with the rest of the country. It was a very big surprise. One can understand what a mother feels like in this kind of situation." She had explained her lengthy absence from **Yaroslavl** by telling her

**sheathed:** covered

**cosmonauts:**  
Russian astronauts

**telemetry data:**  
information  
monitored from  
the ground

**Yaroslavl:** city in  
Russia



mother that she had to complete advanced parachute training in Moscow. Yelena had accepted this. Though uncomfortable with the danger, she was nevertheless proud and wanted her to do well. Her daughter wrote home regularly, and on two occasions made brief visits to Yaroslavl to see everyone. Tereshkova hated being untruthful about what she was really doing in Moscow. Before the flight she had written ten letters saying she was very busy but well and happy. A friend had promised to post one each day to her mother; however, one of the later letters was delayed, only arriving in Yaroslavl on the day of the flight.

- 8 As Tereshkova revealed to Dougherty, friends told her mother that on television they had seen a woman in space who greatly resembled her daughter. Yelena dismissed this as idle gossip. “She said, ‘No, my daughter is just a parachute jumper. She could not be aboard this spaceship!’” Tereshkova related. “My mother was absolutely certain that I could not hide anything from her, but then she saw my photo, and when she heard my message to her—because I had a special message I transmitted to her—then she recognized her daughter on the television screen!” Though proud of this remarkable achievement, Yelena is said to have been deeply hurt by the deception. It would be some time before she finally forgave her Valya for what she considered to be her lack of faith in her own mother. . . .
- 9 As *Vostok 6* began its forty-eighth orbit, the spacecraft was oriented for reentry by means of a **solar sensor** located in the **service module**. Tereshkova was supposed to describe the operation of this sensor to the ground as well as the sensations of reentry. She did neither, to the frustration of the ground controllers. The braking rocket fired as scheduled, slowing the spacecraft, which was then separated explosively from the service module. The **spherical** *Vostok 6* craft now began a fiery **ballistic** return to Earth, shielded from the immense heat of reentry by a protective **ablative coating**. As Tereshkova recalled in *Stars Are Calling*, the pressure pushed her back in her couch, and though it was difficult to keep her eyes open she took note of what was happening to her space capsule: “I notice the dark red tongues of the flame outside the windows. I’m trying to memorize, fix all the feelings, all peculiarities of this descending, to tell those who will be conquering space after me. My mind is working calmly and logically. With a loud roar, the spaceship bumps into the dense atmosphere. The noise grows with every second; it already reminds me of the thunder of hundreds of drums, the final part of some outrageous heroic symphony.”

**solar sensor:**

device that senses the position of the sun relative to the craft

**service module:**

section of craft carrying supplies

**spherical:** round

**ballistic:** gravity-pulled

**ablative coating:**

layer that absorbs fire to shield what is underneath

- 10 Four miles above the ground, bolts securing the pilot's hatch were severed explosively and the hatch, situated above her head, was **jettisoned**. Two seconds later **ejection rockets** fired, catapulting Tereshkova and her contoured seat out of the craft. After a parachute descent to thirteen thousand feet the seat was also discarded, and Tereshkova continued her descent under a separate parachute. The abandoned spacecraft's parachutes also deployed at that altitude bringing it to the expected heavy landing—one deemed too heavy for the *Vostok* pilots to safely sustain. As she descended, Tereshkova raised her faceplate for a better view of the landing area. Below her was a large field, with a lake nearby; she became concerned that she might actually land in the water. However, there was a strong wind blowing, and it carried her away from the lake. Then, despite orders not to do so, she looked up at her red-and-white parachute and was struck in the face by a small piece of falling metal, leaving a small cut and bruise on her nose.
- 11 Soon after, at 11:20 a.m., Moscow time, Tereshkova touched down in a wheat field in the northern **Urals**, 390 miles northeast of Karaganda in the Altai region. The first spacewoman had clocked up seventy hours and forty-one minutes in orbit and had flown one-and-a-quarter million miles. On the ground, workers on a collective farm had watched in fascination at the sight of the spacecraft, the ejection seat, and an orange-clad figure descending beneath large parachutes. They cautiously made their way to the site, joined soon after by other workers who had been building a bridge over a nearby river. Meanwhile, Tereshkova was removing her spacesuit and changing into a more comfortable tracksuit. She then began gathering everything together—her spacesuit, parachute, and ejection seat—and tried to carry the accumulated weight to the capsule over a thousand feet away. Soon the people who had been working in the field arrived and helped her carry the seat, which she could not manage single-handed. . . .
- 12 Tereshkova was in fine spirits. She had even eaten a traditional gift of black bread and salt, as well as some **fermented** cheese, cakes, and milk given to her by the workers. By way of thanks she gave all her remaining space food to these people. Both acts would later anger doctors who had planned to check her food consumption against her physical condition.

Reproduced from *Into That Silent Sea: Trailblazers of the Space Era, 1961–1965* by Francis French and Colin Burgess by permission of the University of Nebraska Press. Copyright 2007

**jettisoned:** pulled away, thrown off

**ejection rockets:** engines that propel the pilot from a craft

**Urals:** mountains of Russia

**fermented:** aged

# 1969: *Apollo 11* ticker-tape parade in New York City with Buzz Aldrin, Neil Armstrong, and Michael Collins



NASA

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*This passage describes what life was like for Yuri Gagarin during his April 1961 Vostok mission. It also details observations he made about what the Earth looks like from space.*

## Excerpt: “First to Fly” from *Into That Silent Sea*

Authors: Francis French and Colin Burgess

Publisher: University of Nebraska Press

<sup>1</sup> Published: 2007

<sup>2</sup> Vladimir Suvorov, in charge of filming the launch that day and dangerously close to the launch pad at the moment of ignition, recorded his impressions of the liftoff in his secret diary:

<sup>3</sup> “Now the powerful engines come to life, the rocket is trembling and the white frost wraps it in a thin haze. There are reflections of the flame of the engines on the rocket body. At last after the final jerk it starts moving as if awakened from a long sleep.” Inside the spacecraft, Gagarin found it hard to identify the exact moment when the rocket left the ground. He had felt the rocket sway slightly a minute before launch as the **valves** began to operate, but the difference in the rocket’s shaking and noise at launch had been too subtle to pinpoint. In fact, the rocket seemed relatively slow and quiet as he began his mission, to the point where he did not feel like he was moving at all. Over the faint roar he heard Korolev wish him a good flight as he ascended, and he responded with a cheery “Poyekhali!” (Off we go!).

<sup>4</sup> Prepared to eject if he needed to, Gagarin felt the shaking increase just over a minute after liftoff, then slowly decrease as the **amplitude** and frequency of the vibrations changed. As the rocket accelerated, the g-forces rose steadily, interrupted only by the first-stage booster engines falling away. It soon became hard for him to speak as his face muscles tightened, but following his extensive training handling the g’s was no problem. When the second stage shut down, Gagarin was pushed forward against his seat straps with a jolt and a bang, making him fear for a moment that a piece had broken off the spacecraft. He became aware that the noise of the engines had suddenly ceased, and the sudden reduction in acceleration gave him the false sensation that he was weightless. Ignition of the third stage pushed him back into the seat again, but this booster

**valves:** gates  
controlling passage  
of fuel

**amplitude:** motion



stage was a quieter one. The bullet-shaped **aerodynamic** shield covering the spacecraft soon separated with another bang and sharp jolt. When the third stage also shut down, *Vostok* separated from it and began a slow spin. Nine minutes after launch, Gagarin was in orbit.

- 5 As his spacecraft slowly rotated, Gagarin looked at the Earth below him. His first view was of a mountain area with rivers, forests, and ravines, which he later believed to be the Ob or Irtush River area. As he continued to look at the revolving scene, he was struck by the beauty of it—a curved horizon above an Earth of surprisingly intense blue, the deep black of space, and a sun too bright to look at. It was not lost on him that he was seeing the Earth as spherical, with his own eyes—the first time any human had been able to do so. The horizon looked particularly beautiful to him, and he was entranced by the smooth change from the brilliance of Earth to the darkness of space, a **myriad** of colors filling the thin, filmlike layer that separated the two. He had never seen a blackness as deep as the infinity of space he stared into.
- 6 Looking down at the Earth again, Gagarin saw seas, cities, the coasts of continents, islands, and other sights never before seen by a human being from this vantage point. As the features slipped by, the speed of his journey around the world was vividly evident. As he observed a coastline change to ocean, he noticed how surprisingly gray the water looked, appearing “darkish, with faintly gleaming spots.” From orbital height, the ocean’s ripples reminded him of sand dunes. He was also fascinated by the sharp shadows of the clouds over the Earth’s surface.
- 7 Over land, he observed the squares of fields, and could easily distinguish meadows from ploughed areas. Through gaps in the cloud, he saw the forested islands of Japan. For the first time in his life, whether on the ground or in space, he was looking at a foreign country. At times the view reminded him of the vista from a high-altitude jet, but there was so much more to it.
- 8 Back in Gzhatsk, his mother wept as she listened to the breaking news over the radio. “What has he gone and done?” she kept repeating, as if still talking about the mischievous childhood Yuri.
- 9 Gagarin kept his thoughts concentrated on the flight program; he wanted to carry out his assignments to the best of his abilities. He checked the spacecraft systems and saw that everything was functioning perfectly. He

**aerodynamic:**  
wind-resistant

**myriad:** large  
amount



also reflected on how he was feeling; he was having no problems with the prolonged weightlessness. “It was an unusual sensation,” he later reported. “Weightlessness is a strange **phenomenon**, and at first I felt uncomfortable, but I soon got used to it.” The lack of up or down made him feel like he was hanging from the spacecraft ceiling by his straps. “It seemed as if my hands and legs and my whole body did not belong to me,” he reported. Yet he was feeling no discomfort, and in fact found it easier to work in the cabin because of the lack of weight. He noted that he did not feel hungry or thirsty, but he ate and drank as part of the mission plan, with no problems. “On *Vostok* the water supply was kept in a **polyethylene**-lined container fitted with a tube with a special mouthpiece,” he would later describe. “To get a drink I had to take the mouthpiece, press the button of a special looking mechanism, and then suck the water out.” Some water leaked from the end of the tube and slowly floated around the cabin as he watched, fascinated by the tiny, gleaming sphere of fluid. . . .

- <sup>10</sup> Half an orbit after launch, over the vast Pacific Ocean, *Vostok* glided serenely into the shadowed side of the planet following a beautiful sunset. Gagarin was surprised by how quickly darkness came on, a huge difference from the blindingly bright sunlight. He looked down at the Earth’s surface but could see no lights, so surmised he must be traveling over water. As he looked to the horizon, more stars appeared than he had ever seen before, brighter and sharper than when observed from Earth. “Of all the nights I had seen in my lifetime,” Gagarin recounted, “none was remotely comparable to night in space. I have never forgotten it. The sky was blacker than it ever appears from the Earth, with the real, slate-blackness of space.” It would be the shortest night of his life, however. All too soon, Gagarin saw a vivid orange curve on the horizon, “a very beautiful sort of halo,” which gradually changed to a multitude of colors, then blue as the blinding sun rose again, faster than he had imagined it would.
- <sup>11</sup> The spacecraft’s automatic systems were functioning well, so much so that Gagarin never needed to touch the controls, only monitoring the systems to ensure that *Vostok* was doing everything correctly. Far from feeling isolated and alone in space, he felt like there was more attention focused on him than at any other time in his life.
- <sup>12</sup> For this first mission, only one orbit was planned. As scheduled, seventy-nine minutes into the flight, the **retrorockets** made a forty-second automatic burn, slowing the spacecraft. Gagarin closed his helmet,

**phenomenon:**  
happening,  
occurrence

**polyethylene:**  
plastic

tightened his straps, and felt the bang and deceleration force as the rockets fired to bring him home. He was feeling great and would have been happy to continue the flight, but knew that wasn't within the scope of this mission. . . .

- <sup>13</sup> To reenter Earth's atmosphere, the spherical cabin was supposed to separate cleanly from the equipment module that had provided the essential power and telemetry. No longer needed, the module was designed to be cast off and burn up in the atmosphere, leaving the ball-shaped cabin to descend safely. However, all was not going to plan. A cable between the two spacecraft parts had not detached, and Yuri found himself rapidly tumbling as the crew cabin and its unwanted **encumbrance** made a spinning, dangerous plunge into the atmosphere. "Through the windows I saw Earth and sky, from time to time the blinding rays of the sun," he recalled. "I waited for separation, but separation did not occur. The wait was terrible. It was as if time had stopped. Seconds felt like long minutes." . . .
- <sup>14</sup> After ten dangerous and uncomfortable minutes, the cable holding the modules together finally **sheared** and burned through under the intense forces with an audible bang, and the two spacecraft parts were whipped away from each other like spinning tops. . . . Through the borders of the now-closed blinds, he could still see the bright red fire of reentry and could hear and feel the crackling **thermal** coating. He assumed the position for ejection, and waited. . . .
- <sup>15</sup> At twenty-three thousand feet the spacecraft hatch automatically blew off with a loud bang, and the cosmonaut tensed, waiting for the ejection process to begin. "I sat there, thinking, what about me?" Gagarin recalled. "I slowly turned my head upwards, and at that moment the charge fired and I was ejected. I flew out with the seat." His parachute opened, and he steadily drifted down toward the ground. His emergency parachute suddenly and dangerously opened in addition to his main chute. Luckily for Gagarin, it hung limply below him and did not tangle with the other shroud. After the **perils** of reentry, he was safe at last, and as he descended he began singing to himself happily.
- <sup>16</sup> Gagarin landed near a village called Smelovka, in the Saratov region of the Soviet Union, not far from the air club where he had first taken to the skies. "It was like a good novel," he recounted. "As I returned from outer

**retrorockets:**  
engines that cause  
deceleration

**encumbrance:**  
load, burden

**sheared:** broke off

**thermal:** heat-  
resistant

**perils:** dangers

space, I landed in the area where I had started flying. How much time had passed since then? Not more than six years. But how the yardstick had changed!" As his feet hit the ground, he found that he could stand upright without difficulties. The spacecraft landed under a separate parachute about two miles away. Some local children had been surprised to suddenly spot the charred, unearthly looking ball falling from the sky, and they managed to climb inside through the landed craft's open hatch, helping themselves to some uneaten tubes of food. The villagers who greeted the cosmonaut were similarly baffled, thinking at first he might be some kind of foreign spy. Gagarin, however, was elated. He introduced himself to them as the world's first spaceman.

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1963: Hail the  
Soviet People—  
the Pioneers  
of Space!

1969: *Apollo 11*  
commemorative  
button



Hail the Soviet People: Gamborg Collection/The Bridgeman Art Library. *Apollo 11* commemorative button: APIC.

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*This statement was written by a White House speechwriter in case the Apollo 11 mission to the moon were to go horribly wrong. The speech was to be delivered by the president if astronauts Neil Armstrong and Buzz Aldrin became stranded on the moon's surface, unable to return.*

# In Event of Moon Disaster

Author: William Safire

<sup>1</sup> (public domain)

To: H. R. Haldeman

From: Bill Safire

July 18, 1969.

## IN EVENT OF MOON DISASTER:

- <sup>2</sup> Fate has ordained that the men who went to the moon to explore in peace will stay on the moon to rest in peace.
- <sup>3</sup> These brave men, Neil Armstrong and Edwin Aldrin, know that there is no hope for their recovery. But they also know that there is hope for mankind in their sacrifice.
- <sup>4</sup> These two men are laying down their lives in mankind's most noble goal: the search for truth and understanding.
- <sup>5</sup> They will be mourned by their families and friends; they will be mourned by their nation; they will be mourned by the people of the world; they will be mourned by a Mother Earth that dared send two of her sons into the unknown.
- <sup>6</sup> In their exploration, they stirred the people of the world to feel as one; in their sacrifice, they bind more tightly the brotherhood of man.
- <sup>7</sup> In ancient days, men looked at stars and saw their heroes in the constellations. In modern times, we do much the same, but our heroes are epic men of flesh and blood.
- <sup>8</sup> Others will follow, and surely find their way home. Man's search will not be denied. But these men were the first, and they will remain the foremost in our hearts.
- <sup>9</sup> For every human being who looks up at the moon in the nights to come will know that there is some corner of another world that is forever mankind.



### PRIOR TO THE PRESIDENT'S STATEMENT:

- <sup>10</sup> The President should telephone each of the widows-to-be.

### AFTER THE PRESIDENT'S STATEMENT, AT THE POINT WHEN NASA ENDS COMMUNICATIONS WITH THE MEN:

- <sup>11</sup> A clergyman should adopt the same procedure as a burial at sea, commending their souls to "the deepest of the deep," concluding with the Lord's Prayer.

image  
16

*Navy divers approach the module. They are wearing Biological Isolation Garments (BIGs) to protect them from possible pathogens, or diseases, brought back from the moon. Their job is to help the astronauts exit the Columbia and board a waiting Navy ship. The astronauts were washed down with sodium hypochlorite and placed in quarantine for 21 days to ensure they weren't infected with any germs. It was soon discovered that the moon contained no life, not even germs.*

## July 24, 1969: Columbia command module from Apollo 11, splashdown in Pacific Ocean



APIC

*On July 20, 1969, the Apollo 11 mission put the first men on the moon. The moon landing was broadcast worldwide, to the largest television audience in history.*

text  
17

## Excerpt: “Dreaming of a Moonage” from *Moondust*

Author: Andrew Smith

Publisher: HarperCollins

<sup>1</sup> Published: 2005

<sup>2</sup> When you’ve shared a moment with the whole world, it can be hard to know precisely where your memories end and everyone else’s begin. . . .

<sup>3</sup> They’re going to the moon. My dad took me into the garden to look at it last night. I saw him frown as it reflected watery gold on his upturned face, as if someone had stepped over his grave or shone a bright light in his eyes. It was one thing to land a man on the Moon, quite another to bring him back afterward. But to have stood there in the first place ... the thought alone made you tingle. . . .

<sup>4</sup> ... It’s 1:15 PM. My parents’ friends the Reuhls and the sweet and elderly Fishes from across the road are leaning forward on couches and chairs, forward over the gold and orange **shag carpet**, clutching beers or cups of coffee tightly with varying mixtures of anxiety and disbelief on their faces. A familiar singsong southern drawl is floating from the TV, decorated with static and peculiar little squeaks and pings which sound like someone flicking the lip of a giant wineglass with their finger. We know this as the voice of Mission Control. His name is Charles Duke, but the astronauts just call him “Houston.” There are other voices, too, but they all sound distant and intermingled and it’s hard to get hold of what they’re saying. An air of expectancy hangs in the room.

<sup>5</sup> Now we hear:

<sup>6</sup> “Thirty seconds.”

<sup>7</sup> Silence.

<sup>8</sup> “Contact light.”

<sup>9</sup> “Shutdown.”

**shag carpet:** rug  
with long fibers



- 10 “Descent engine command override. Engine arm, off, 413 is in.”
- 11 A pause.
- 12 Silence.
- 13 More silence.
- 14 “Houston, Tranquillity Base here ... the *Eagle* has landed.”
- 15 No one in the room seems to get it straightaway. The adults look at each other. Then cheering in the background somewhere and the drawl, like a sigh, the first hint of emotion from inside the box.
- 16 “Roger, Tranquillity, we copy you on the ground. You got a bunch of guys about to turn blue. We’re breathing again. Thanks a lot.”
- 17 The room erupts. We erupt, too. My dad ruffles my hair and slaps David on the back. All the little kids run in.
- 18 “Boys—they’re on the Moon!”
- 19 Dad has tears in his eyes. It’s the first time I’ve ever seen him with tears in his eyes, and it will only happen once more.
- 20 None of us have any idea what has been going on behind the scenes during those final moments, although the evidence was there in the coded **monotone** exchanges if you knew how to read them.
- 21 THE CREW NASA chose for this landmark mission consists of Neil Armstrong, Buzz Aldrin and Mike Collins, and they’re a peculiar trio. The flight plan called for Collins to orbit the Moon in **exalted** frustration, tending to the ship that would provide their ride home, the Command Module *Columbia*, while his colleagues dropped to the surface in the *Eagle* lander. He is a communicative character; enjoys fine wines and good books; paints and grows roses. But Armstrong is remote and self-reliant—Collins likes him, but can’t find a way through the defenses—while the **live-wire** Aldrin just strikes him as dangerous. . . .
- 22 It’s coming up to 7:30 PM and dusk is falling. I can hear crickets and birds in the back garden, and the burble of the creek. The Moon’s in the sky, a big silver full Moon, and I’ve been on the porch in my pajamas, which have little blue spaceships on them, just drinking the sight in. They’re up there. Up there. *There*. We’ve been watching the screen for an hour, because Neil

**monotone:**  
unvaried, dull

**exalted:** joyful,  
celebrated

**live-wire:** energetic



Armstrong was due out at 7:00 PM after he told NASA that he couldn't bear to hang around until midnight, much less sleep. The TV anchor and various experts have been assuring us that everything is fine, though. It takes a while to get those big Michelin Man suits on.

<sup>23</sup> Armstrong is late because stowing the dishes after dinner was never part of the practice routine and it's taken longer than anyone expected. The first men on the Moon are being delayed by dirty dishes: there's something wonderful about that. The *Eagle* is on a bright, rolling, crater-pocked plain. When they had a chance to take the scene in through the lunar module's tiny, triangular portholes, Aldrin **exulted** at the unreal clarity in this **atmosphereless** environment, with features on the distant horizon appearing close by, contrasting beautifully against the boundless black backdrop of infinity. Armstrong wondered at the peculiar play of light and color on the tan surface. He thought it looked more inviting than hostile. He knows this will be his home for only twenty-one hours.

<sup>24</sup> Now, what *do* you say as you become the first human being to set foot on the Moon? Neil Armstrong is an astronaut, not a poet, and certainly not a **PR** man. He wouldn't have bothered about it much, but people have been writing to him with all kinds of suggestions—the Bible and Shakespeare being the most popular sources of inspiration—and everyone he meets seems to have an opinion. The pressure is on. It's irritating, because, for him, the landing was the poetry and taking off again his next major work. Still, as he thinks about it, he considers the **paradox** that it is such a small step, and yet ... the **laconic** career pilot comes up with one of the most memorable lines ever offered the English language.

<sup>25</sup> The door won't budge and they don't want to force it, because you could poke a hole through *Eagle* at almost any point. The air pressure inside the cabin is holding it closed, so Armstrong peels a corner back gently and the last of the craft's oxygen screams into space as a rainbow of ice crystals. Aldrin holds the hatch open as the other man sinks to his knees and crawls through, until he is standing on *Eagle's* porch, surrounded only by Moon and space and the Earth which hangs above him.

<sup>26</sup> He pulls a ring and a small TV camera lowers on a tray from the undercarriage and begins transmitting pictures home. A voice from Earth exclaims, "We're getting pictures on the TV!" And so we are: grainy and unearthly. Upside down at first, then flipped over. Wow. Armstrong tests

**exulted:** showed excitement

**atmosphereless:** without a layer of atmosphere between the planet and space

**PR:** public relations

**paradox:** contradiction

**laconic:** concise, terse

his weight in one-sixth gravity and launches himself onto LM's giant landing pad. He describes the surface as "very, very fine-grained as you get close to it . . . almost like a powder." Then:

27 "Okay, I'm going to step off the LM [lunar module] now."

28 There's still time for the **rapacious** Moon-bugs to grab him, but they don't. He tests the ground to make sure it will take his weight, then steps off the LM.

29 "That's one small step for man, one giant leap for mankind. . . ."

30 He bounces, paws at the dust once more with his boot and finally lets go of *Eagle*, to be free of the Earth and all its creations. He walks hesitantly, unsteadily at first, like a toddler searching for the secret of balance. He feels his way into the rolling gait that Moonwalking demands and takes some photos, until Mission Control reminds him about the "**contingency**" soil sample he's supposed to get in case of an emergency takeoff. At that moment, Aldrin chips in, too, and the commander snaps, "Right," as the press room back in Houston erupts with laughter—because it seems that nagging is nagging, even on the Moon. Fourteen minutes later, Aldrin joins him, cracking a joke about being careful not to lock the hatch on the way out—but all the same, he's covered in goose bumps as he steps away from the *Eagle*. He likes the reduced gravity, is glad of its attention after the weightlessness of space, which feels lonesome to him, as though he's nowhere. He looks up at the half-dark Earth and can make out the slowly rotating shapes of North Africa and the Middle East, then returns his eyes to the Moon and realizes that the soil next to his boots has lain undisturbed since before those continents existed.

31 I run out into the garden to bathe in the silky Moonlight and the blood seems to rush to my head. They're standing there now. They're walking on the Moon. I go back inside and President Nixon is on the phone to the astronauts.

32 "Hello, Neil and Buzz, I'm talking to you by telephone from the Oval Room at the White House. And this certainly has to be the most historic telephone call ever made from the White House. . . ."

33 Throughout the Moonwalk, Aldrin has been wrestling with a strange mixture of emotions, coalescing in an eerie sense that he is part of something that reaches way beyond himself. He's here and there is Moon under his feet, but he feels strangely detached from the proceedings, as

**rapacious:** hungry, greedy

**contingency:** required, essential



though he is simultaneously back home on the sofa, watching himself being watched. Inside *Eagle*, he felt alone with Neil, but now he imagines the presence of the whole of humanity. He wonders what to say in response to the president and decides that it might be best to say nothing at all.

34 Nixon's still going on.

35 "... For one priceless moment, in the whole history of Man, all the people on this Earth are truly one. One in their pride in what you have done. And one in our prayers that you will return home safely to Earth."

36 Nixon *does* have speech writers.

37 There is an awkward silence, such as might be encountered in conversation with an elderly uncle who can't quite remember your name. Then Armstrong speaks.

38 "Thank you, Mr. President. It's a great honor and privilege for us to be here, representing not only the United States but men of peace of all nations. . . . men with a vision for the future. . . ."

39 It's the 1960s: women still count as men. To some viewers, the astronaut's halting voice sounds thick with emotion, although he will later insist that, with perhaps a thousand million people watching and listening, his thoughts are mostly concentrated on trying not to say anything stupid. He turns his attention back to inspecting and gathering samples of the Moon. It's already proving a far more interesting place than he'd expected. Especially odd is the visible curvature toward the horizon on this relatively small sphere, which lends a kind of intimacy to the landscape. He and his partner struggle to plant an American flag in the lunar soil, and then have difficulty in persuading it to stand up. When the *Eagle* takes off, it blows over.

40 They're still out there when I lose my battle with tiredness and Dad carries me off to bed. . . .

Excerpts from pp. 6–9, 19, 20–3 [1519 words] from *Moondust* by Andrew Smith. Copyright © 2005 by Andrew Smith. Used by permission of HarperCollins Publishers.

*On July 26, 1971, NASA launched Apollo 15: the fourth manned lunar-landing mission. It was also the first of what were called the "J" missions; these were longer stays on the moon focused on the gathering of scientific data and lunar samples. During three days on the moon, the Apollo 15 astronauts collected hundreds of pounds of lunar rock and dust. They also traveled farther from their craft than any astronaut ever had before, thanks to the lunar rover.*

## 1971: James Irwin, American flag, lunar module, and lunar rover



NASA

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# “Buzz Aldrin on His Lunar Home, the Eagle” from *The Wall Street Journal*

Author: Marc Myers

<sup>1</sup> Published: May 16, 2013

<sup>2</sup> For 21½ hours, two astronauts lived aboard a cold, cramped lunar module with a **balky circuit breaker**.

<sup>3</sup> —Buzz Aldrin, 83, was a member of the Apollo 11 moon mission and one of the first men to walk on the lunar surface. He is author of “Mission to Mars: My Vision for Space Exploration” (National Geographic). Mr. Aldrin was interviewed by reporter Marc Myers.

<sup>4</sup> I can’t see the moon from my bedroom window. But I do like to go onto my patio to watch it rise majestically over Los Angeles. When I see the moon up there, I don’t say to myself, “Hey, I walked on your face,” or “Thanks for disrupting my life.” I just feel grateful it let us land safely in 1969 and let us take off.

<sup>5</sup> Believe it or not, my mother’s maiden name was Moon. Her family came from Britain, and she suffered terribly from depression. Like my grandfather and cousins on her side of the family, she took her own life. It happened in 1968—a year before the Apollo 11 launch. It was tough, but I blocked it out by focusing on all the years she supported me—as did my father, who was an **aviation pioneer** and had known Orville Wright.

<sup>6</sup> After Apollo 11 lifted off in Florida [on July 16, 1969], the three of us—me, Neil Armstrong and Mike Collins—traveled in space for three days to reach the moon’s orbit.

<sup>7</sup> The next day, Neil and I climbed into the lunar module and detached from [command module] *Columbia* to begin our descent to the moon. We had to stand in the craft—the design didn’t allow for seats. Our feet were held down on the floor by elastic cords to keep us from floating around.

**balky:**  
uncooperative, not acting as it should

**circuit breaker:**  
device for safely stopping the flow of electricity

**aviation pioneer:**  
among the first to fly planes



- <sup>8</sup> Landing on the moon—with all of the risks—sounds scary. But our training prepared us by concentrating on failures and solving big problems under extreme pressure.
- <sup>9</sup> Once we touched down at the **Sea of Tranquility** [on July 20], the Eagle was our home for the next 21½ hours. When I was a kid, my first airplane ride was in a propeller aircraft painted to look like an eagle and piloted by my father. The lunar module was named Eagle—and an eagle **insignia** was on our arm patch—so I felt safe.
- <sup>10</sup> On the moon, we had one-sixth of Earth’s gravity, allowing Neil and me to move around easily in the Eagle to put on equipment for our walk. The module’s color scheme wasn’t much—the interior was gray and industrial, and there were lots of labels with white and black text. Some handles were yellow, and there was a yellow guard around our telescope.
- <sup>11</sup> We ate freeze-dried packaged food and had a mix that became an orange-grapefruit drink when water was added. There was no coffee. The *Columbia* orbiting above had hot water, but not the Eagle.
- <sup>12</sup> Four hours after we touched down, Neil went out of the craft first to set up a TV camera pointed at Earth and take photos. I followed 20 minutes later. When I stepped onto the moon’s surface, it felt cushiony, not gravelly—thanks to all the dust. There was no crunchy sound under my boot.
- <sup>13</sup> The strangest feeling was standing on the surface and looking back home at Earth—where every other human being was except the three of us. One of the most famous pictures from the mission was taken by Neil of my gold helmet visor—with Neil and the Eagle reflected in it. If you look carefully, you’ll see smudges on both legs of my spacesuit.
- <sup>14</sup> When Neil had come down the ladder, he had to jump a little to drop to the next rung. His boots left moon dust on the last rung. So when I jumped a little coming down to the pad, I underestimated the leap and my shins brushed the last rung, picking up the dust.
- <sup>15</sup> Returning to the Eagle about two hours later, we had a problem. I noticed the engine arm’s circuit breaker on my side had detached. It had to be **engaged** somehow if the ascent engine was to fire and lift us off the surface.

**Sea of Tranquility:**  
site of Apollo 11  
landing; not an  
actual sea, but  
a large plain on  
Earth’s moon

**insignia:** badge

**engaged:**  
reattached





- <sup>16</sup> Houston wanted us to sleep while they learned as much as possible about the breaker problem. But the module was freezing cold, so Neil and I put on our helmets, and I turned the heat full-up. I curled up on the floor, and Neil tried to sleep sitting on top of the ascent engine cover. But he told me later that Earth's bright blue light was shining through the Eagle's telescope and into his eyes, keeping him awake. Not very homey—but we managed.
- <sup>17</sup> When Houston woke us several hours later, they told me what to do to fix the circuit breaker. I engaged it with a felt-tip pen. Since the pen was made of plastic, there wasn't a risk of encountering electrical **voltage** when I pushed in the remainder of the disengaged breaker.
- <sup>18</sup> Once Houston concluded the problem was fixed, relief replaced concern. I felt we might make it home instead of perishing there. A short time later, Houston gave us the go-ahead: "Apollo 11 at Tranquillity Base, you're cleared for liftoff." I responded, "Roger, Houston. We're No. 1 on the runway." Those were two absurdities, of course. There was no runway and no one else was behind us. A little space humor.
- <sup>19</sup> The Eagle was like home on the moon—only we didn't have two wives telling us to clean up. We were the chief cooks and bottle-washers. So before we left, we put out the trash, just as we did back home. It's all still sitting there on the lunar surface waiting for the trash collector.

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*Robert Rauschenberg, a celebrated modern painter and visual artist who rose to fame in the 1960s, was invited by NASA to observe the Apollo 11 launch at Cape Kennedy in 1969. In response to the historic liftoff, Rauschenberg created a series of 34 prints. They were collages—or were made up of images of the natural world, early human flight, NASA photographs, and other subjects. This print depicted here is nearly seven feet tall.*

1969: *Sky Garden (Stoned Moon)*  
by Robert Rauschenberg



Art © Robert Rauschenberg Foundation and Gemini G.E.L./Licensed by VAGA, New York, NY/Print Published by Gemini G.E.L

*In 1975, after nearly 20 years of competition in space and, behind the scenes, years of careful diplomatic negotiation and scientific cooperation, the United States and the Soviet Union carried out their first joint mission: the Apollo-Soyuz Test Project.*

## Excerpt: “Smooth as a Peeled Egg” from *Two Sides of the Moon: Our Story of the Cold War Space Race*

*Authors: David Scott and Alexei Leonov with Christine Toomey*

*Publisher: St. Martin's Press*

<sup>1</sup> *Published: 2004*

- <sup>2</sup> The **cosmodrome** at Baikonur was a very different place in 1975 from what it had been ten years before. A new hotel had been built there with a swimming pool and tennis courts. There was a theater in the town, too, many new shops and a fleet of air-conditioned buses available for crews in training. At the end of April that year, less than three months before the Apollo-Soyuz launch, we invited the American astronauts to visit Baikonur.
- <sup>3</sup> Before showing the Americans the launch facility we took them on a brief tour of the Soviet Uzbek cities of Tashkent, Bukhara and Samarkand. When we arrived at Baikonur a big party had been arranged to welcome the Americans. Some local people of this remote region of Kazakhstan arrived by camel, weighed down with regional dishes and specialities. Sitting cross-legged in a traditional Kazakh tent we drank toast after toast to the success of our joint mission.
- <sup>4</sup> This was the last opportunity our two crews would have to spend any time together before the start of the mission. The next time we would shake hands and propose a toast to each other's good health would be while orbiting the Earth at 30,000 kph.
- <sup>5</sup> During the two months that followed I sometimes spoke to Tom Stafford on the phone. The evening before the launch he called me to ask how everything was.

cosmodrome:  
space airport

- 6 “Everything is going as smoothly as a peeled egg,” I told him. “How about you?”
- 7 “As smoothly as three peeled eggs,” Tom replied in his broad Oklahoma twang. “See you in space.”
- 8 Some of our team had already been **dispatched** to Mission Control in Houston for the duration of the mission, while members of the American team had arrived at a new Mission Control center we had by then developed at Kaliningrad on the northern outskirts of Moscow. All had undertaken foreign language instruction, as we had. Everything was set. . . .
- 9 . . . Our launch was scheduled for mid-afternoon on 15 July. Apollo would also launch mid-afternoon local time in Houston. Orbital **dynamics** and the rotation of the Earth determined this would bring us into **parallel trajectories**.
- 10 It was hot, with clear skies and light winds, when we blasted away from the launchpad at Baikonur that Tuesday afternoon. It was the first launch of any space mission broadcast live on television in the Soviet Union. Fortunately, it was flawless: no hiccups at all. The only hitch in the first hours was a technical problem with the system of television cameras aboard Soyuz. No signal from our module was being received back on Earth.
- 11 For a mission whose significance was to demonstrate to a watching world that cooperation in space was possible, this was a problem that had to be solved quickly.
- 12 We had no choice but to dismantle a major part of our orbital section in order to gain access to the wiring for the system of five cameras connected to the **switchboard**, and fix the problem by disconnecting the switchboard from the **circuit**. It was a long and painstaking task. It took us many hours, during which we had been scheduled to sleep.
- 13 During our joint training sessions with the American crew, my crewmate Valery Kubasov had earned a reputation as an expert “handy-man.” “If anything breaks down, Kubasov can **weld** it together,” they used to joke. And it was true. During the Soyuz 6 mission with Gyorgy Shonin in 1969, Valery, as flight engineer, had done the first ever welding in space.

**dispatched:** sent

**dynamics:**  
measures of  
motion

**parallel  
trajectories:**  
side-by-side paths

**switchboard:**  
control panel

**circuit:** electrical  
current

**weld:** join pieces of  
metal using heat





Astronaut Tom Stafford (right) and Cosmonaut Alexei Leonov (left) shake hands.

- 14 Our gradual progress in solving the problem was followed in live transmissions broadcast on Soviet radio. On our return to Earth this prompted a hilarious mailbag of requests from fellow Soviet citizens wanting Kubasov and me to come and fix their television sets.
- 15 As we were finishing off this complicated task we picked up our first radio transmission from the Apollo spacecraft after it launched. It was Tom speaking in Russian. “*Vyo normalno* [Everything is OK].”
- 16 And then we heard Vance Brand’s voice. “*Miy nakhoditsya na orbite* [We are in orbit].”
- 17 They were on their way. Everything was going according to plan. It was an exhilarating feeling.
- 18 We were not due to **rendezvous** until our second day in space; at the moment our two vehicles were still on opposite sides of the Earth. During this time the American crew had their own technical hitch to deal with. Listening in to their transmissions with Houston we understood that, at the end of their first day in space, they were having some difficulty in opening the hatch leading from the orbital section of the Apollo spacecraft to its **docking** module.

**rendezvous:**  
meet up

**docking:**  
connection



- <sup>19</sup> After a few hours' rest we followed events aboard Apollo carefully and realized that, like us, they had ironed out their initial difficulty. Vance Brand, "Vanya," had managed to disassemble the docking probe, and Deke had been able to move into the docking module to check that everything was working as it should.
- <sup>20</sup> By the morning of 17 July it was time to move toward each other. Until that point Apollo had been circling the Earth in a higher orbit. We could hear the voices of its crew in our headsets, but could not see it. By lowering their **apogee**, and so increasing their speed, Apollo moved closer to us.
- <sup>21</sup> As our orbit took both vehicles high above the European continent, I suddenly caught sight of the American spacecraft's **beacon** out of my viewing porthole. There it was, right in front of us. At first, from a distance of about 25 km, it looked like a bright star. Then, as it came closer, I could see the clear outline of the silver spacecraft.
- <sup>22</sup> "Apollo, Soyuz. How do you read me?" I transmitted when I heard Deke Slayton wishing us "*Dobroye utro* [Good morning]."
- <sup>23</sup> "Alexei," said Deke, "I hear you excellently. How do you read me?"
- <sup>24</sup> "I read you loud and clear," I replied.
- <sup>25</sup> The maneuvers that followed, bringing the vehicles closer and closer, though conducted at speeds of over 30,000 kph, seemed like **choreography** from a graceful **celestial** ballet. Eventually, as the two spacecraft drew to within a few meters of each other I could make out a face in one of Apollo's windows. It was Tom. He was smiling.
- <sup>26</sup> Fifty-two hours after we had lifted away from the launchpad at Baikonur, our spacecraft were given the go-ahead by Houston and Moscow to move together for final contact. The new **androgynous** docking mechanism that had been specially designed to allow Apollo and Soyuz to join and lock together glided smoothly into place.
- <sup>27</sup> "We have capture," Tom reported.
- <sup>28</sup> "Soyuz and Apollo are shaking hands now," I replied.
- <sup>29</sup> It would be several hours before we could open the hatches of the docking mechanism and see each other face to face. The difference in pressure between the two craft had to be equalized first, in order to prepare the vehicle for the transfer of crews. We had been slowly lowering the

**apogee:** distance from the earth

**beacon:** light

**choreography:** a dance routine

**celestial:** heavenly, planetary

**androgynous:** versatile, multipurpose; usable by both spaceships



pressure inside Soyuz for some time. Now the American crew had to increase the pressure inside their docking module by adding nitrogen to its almost pure oxygen atmosphere.

- 30 During this time we received a message of congratulations from the **Politburo**. It was the second time Leonid Brezhnev had addressed me while I was orbiting the Earth. This time I was more prepared to conduct a conversation with the general secretary from space. This time I was not walking in open space at the time but sitting more comfortably inside the spacecraft.
- 31 “The whole world is watching with **rapt** attention and admiration your joint activities,” said Brezhnev. “**Détente** and positive changes in Soviet-American relations have made possible the first international spaceflight.”
- 32 Then he spoke of his hopes that such cooperation between our two countries would continue once we had returned to Earth. It was something I believed in and wished for very profoundly.
- 33 Once the pressure between our two craft was equalized, we were ready to open the hatches separating Soyuz from Apollo. First I opened the hatch of Soyuz and eased myself into the joint docking module, surrounded by a tangle of life-support cables. Then, watched by millions around the world, the Apollo hatch opened and, for the first time in history, a Soviet cosmonaut and an American astronaut came face to face in space. Tom gave me a big smile.
- 34 “Very, very happy to see you,” I told him as I stretched out my hand and started pulling him across the dividing line between our two craft to give him a big bear hug.
- 35 “*Tovarich!* [Friend!]” Tom replied, grabbing me by the arms.
- 36 At that moment I felt that everything I had been through in my career as a cosmonaut—all the disappointments and very difficult years—had been worth it. This was the highlight of the mission. Few experiences before or after have been able to touch the elation I felt then.

Photo: NASA. Text: From *Two Sides of the Moon: Our Story of the Cold War Space Race*  
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**Politburo:** Soviet government

**rapt:** focused, complete

**Détente:**  
A reduction of tension



*Before sending a human into space, American scientists wanted to know what space travel might do to an animal that was similar to us. On January 31, 1961, the US rocketed a chimpanzee into space.*

## Excerpt: Preface from *Flight: My Life in Mission Control*

Authors: Christopher C. Kraft, Jr., and James L. Schefter

Publisher: Penguin

<sup>1</sup> Published: 2001

<sup>2</sup> My name is Christopher Columbus Kraft Jr. My gut's got a knot in it, but for the next few minutes there's nothing I can do. I'm in a room that I conceived in my mind, then invented, it seems, almost overnight. Some of the men who helped me are here now, as quiet and grave as I am.

<sup>3</sup> We're waiting for news.

<sup>4</sup> I'm thirty-six years old on this day, January 31, 1961. Exactly three years ago other men worked in a dingy room only a few miles from here, and in the dark before midnight, they made history. One of them flipped a toggle switch. Not far from that firing room, a Jupiter-C rocket spit flame and soared into the night sky. It carried a little thirty-one-pound package of instruments with the grand name of Explorer. A few minutes later, *Explorer 1* was a new satellite in orbit around the earth.

<sup>5</sup> America, frightened and confused by the two Sputniks sent into orbit by our Cold War enemy the Soviet Union, had finally joined the space race.

<sup>6</sup> Now I'm standing here mute in Mercury mission control, wanting to curse the silence in my headset, wanting to curse the Redstone rocket that was a Jupiter-C's closest relative, wanting to curse the damned arrogant German who promised this wouldn't happen. *I should have punched him when I had the chance*, I grumble to myself.

<sup>7</sup> But if I had, I probably wouldn't be here today. And somebody else would be making the decisions that could mean life or death to an astronaut in space.



"Ham," the chimpanzee, prepares for flight.

- 8 It isn't an astronaut out there today. It's a chimpanzee named Ham. No matter. We've all learned something today, beyond the lessons laid out so carefully in our mission plan. We learned on this flight, and will repeat the lesson on the many flights yet to come, that our first concern is for the crew. We've known this instinctively, of course, from the beginning of America's program to put men into space. The crew comes first. But today, when things were going wrong, we learned just how **visceral** those instincts are.
- 9 I'm the flight director for this mission, Mercury-Redstone 2, the first mission in Project Mercury to put a living thing into space. Ham was the living thing, but we never thought of him as anything but crew.
- 10 We all have **monikers**. They call me Flight on the mission control intercom loop. The doctor—he and his brethren have given us fits for years—is Surgeon. The engineer responsible for getting the capsule down, for monitoring and calculating its **retrofire** systems, is Retro. Flight dynamics, the infant science of trajectories and propulsion, is the domain of FIDO. There are others, too. The voice link between mission control and the capsule is Capcom, short for "capsule communicator."

**visceral:** real, physical

**monikers:** nicknames

**retrofire:** brake, slow-down

- <sup>11</sup> Eventually, an astronaut would be Capcom, but today the console is manned by an engineer. Alan Shepard is nearby, in the launch **blockhouse**. He has a personal interest in today's events. If the Redstone rocket and the Mercury capsule work well, and if Ham does his job on board that capsule, and if we do ours on the ground, Al will be next. He'll be the world's first man in space.
- <sup>12</sup> There's only one flight director. From the moment the mission starts until the moment the crew is safe on board a recovery ship, I'm in charge. I ask. I listen. I make decisions. No one can overrule me. Not my immediate boss in the still-young National Aeronautics and Space Administration, the mission director, Walt Williams. Not his boss, a man I respect and revere, the guiding light of America's manned space program, Bob Gilruth. Not even Jack Kennedy, the president of the United States, who's only had his job for ten days or so. They can fire me after it's over. But while the mission is under way, I'm Flight. And Flight is God.
- <sup>13</sup> I don't feel so godly right now, I muse.
- <sup>14</sup> The problems on the launch pad weren't so bad. I'd held the countdown when an electrical unit overheated and Ham started to get warm. He was strapped into a form-fitted couch and sealed in a small pressurized capsule where an astronaut would normally sit. If it had been Al up there, I could have asked the Capcom to inquire about his comfort. Knowing Al, he would have said something like "No sweat," making a joke of the heating problem. And he would have changed settings on his environmental control unit to cool down a bit.
- <sup>15</sup> Ham and I didn't have that option. Outer space was new territory for exploration, and nobody knew much about it. A lot of doctors were predicting that zero gravity would have dire consequences for the human body. Most of us, including test pilots and astronauts, didn't believe them. But the only way to make our point was to substitute monkeys or chimpanzees for men, then see what happened. Al would gladly have traded places with Ham on that January day. He had supreme confidence in what rigors the human body—especially his own—could handle. The decision wasn't his to make, so a trained chimp was out there on the pad.
- <sup>16</sup> Instead of passing an order to an astronaut, I told EECOM, on the environment, electrical, and communications console, to turn off Ham's unit. While we waited for it to cool down, I asked Surgeon to evaluate Ham's comfort level.

- <sup>17</sup> “He’s go, Flight.”
- <sup>18</sup> I took Surgeon at his word. In mission control, nobody lies to Flight. They tell what they know, or they tell me their best informed guess. There’s only one other option: “I don’t know, Flight.” Anybody who gives me that answer more than a few times will be looking for a new job.
- <sup>19</sup> We picked up the count and had the same problem. I held us for an hour this time, letting the electrical unit and Ham get comfortable again. But it was getting late; we wanted as much daylight as possible in the recovery area in case things went wrong. We should have launched at 9:30 A.M. Now it was after eleven. Then the elevator at the pad stuck. Another hold while a technician fixed the problem, and then the pad was clear.
- <sup>20</sup> By now, I’d stopped thinking of Ham as a monkey. Some of the jokesters were calling this a monkey flight, and the phrase had been picked up by the press. So had a one-liner from some nightclub comic who was pointing out that Ham was paving the way for Al Shepard. “First the chimp, then the chump,” that’s what some of them were saying. Al wasn’t amused, and neither was I.
- <sup>21</sup> In my mind as the countdown headed toward zero, Ham was a real astronaut, he was crew, and we were treating every moment just the way we would when it was Al up there on that skinny little, black-and-white rocket built by Wernher von Braun and the same Germans who’d bombed London. I heard the numbers in my headset.
- <sup>22</sup> “. . . three, two, one. . . lift off. . . .”

Photo: NASA. Text: Excerpted from *Flight: My Life in Mission Control* by Christopher C. Kraft, Jr., and James L. Schefter. Copyright © 2001 by Christopher C. Kraft, Jr., and James L. Schefter.

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*When Apollo 11 landed on the moon in 1969, scientists back on Earth waited in rapt anticipation for samples of moon soil and rock. No one knew what the lunar samples would tell us about the moon and its history.*

## “What the Moon Rocks Tell Us” from *National Geographic*

Author: Kenneth F. Weaver

<sup>1</sup> Published: December 1969

<sup>2</sup> “When we opened that first box of moon rocks, the hushed, expectant atmosphere in the Lunar Receiving Laboratory was, I imagine, like that in a medieval monastery as the monks awaited the arrival of a fragment of the True Cross.”

<sup>3</sup> Such keen anticipation, as described by Dr. Robin Brett, a NASA geologist on the team that first examined the lunar samples, is understandable. These were the most sought after, the most eagerly awaited, of all specimens in the history of science. Moreover, as some 500 scientists have labored in recent months to make every conceivable kind of test on them, the moon rocks and soil have become the most intensely studied of all scientific specimens.

<sup>4</sup> At first glance, when the box was opened, the excitement hardly seemed warranted. On that historic moment on July 26, scientists clad in surgeons’ gowns and caps, and carrying gas masks for use in case they should be exposed to any moon dust, crowded together to peer intently through a glass port in the lab’s **high-vacuum chamber**. From the opposite side of the stainless-steel chamber, a technician working through stiff gloves raised the lid of the sample box and laid back the Teflon bag inside.

<sup>5</sup> “What we saw,” **wryly** recalls one observer, “was not much different from a bag of charcoal. The rocks were so covered with dark-gray dust that no one could tell a thing about them.”

<sup>6</sup> But later, when the dust was cleaned off and the minerals could be clearly seen, the rocks began to tell their story. It was a story full of surprises. It revealed that no one had been totally right in his ideas of the moon, and it raised more questions than it answered.

**high-vacuum chamber:** chamber or compartment that has had the air removed from it

**wryly:** mockingly, humorously





Moon rock found during the 1971 *Apollo 14* mission

7 Sometime in January, the lunar scientists will gather to report the story of the first moon samples in formal detail. Meanwhile, here are the preliminary highlights, based on interviews with a number of scientists:

- Moon dust holds no threat to life on earth. The samples show no fossil life, no living organisms, and no organic material (except minute traces believed to be almost entirely **contamination** from the rock boxes or the lunar laboratory). To test for pathogens, or disease-causing agents, biologists **inoculated** 200 germ-free mice with finely ground particles of lunar material. These mice had been bred in a completely sterile environment and lacked almost all immunity to disease. Yet they showed no ill effects whatever. This and other experiments indicate that the rock sample containers were no **Pandora's boxes** after all, despite early qualms.
- The age of the Sea of Tranquillity appears to be extremely great—almost as old as the moon itself—to the surprise of many geologists. These rocks, dated by the rate at which radioactive potassium has been converted into argon, seem to have **crystallized** in their present form about three billion years ago. (The moon, like the rest of the solar system, is estimated to have been formed about 4.6 billion years ago.)
- High temperatures—higher than 2,200 degrees F.—attended the birth of these rocks. The material filling the Sea of Tranquillity is igneous

**contamination:**  
non-lunar material

**inoculated:**  
infected, gave  
shots to

**Pandora's boxes:**  
collections of  
increasingly  
complicated  
problems

**crystallized:**  
hardened

(fire-formed), and was once molten, but whether it erupted from volcanic fires below the surface or was melted by **cataclysmic** impacts of meteorites is not settled.

- The moon is virtually paved with bits of glass, much of it in irregular fragments. Glass makes up fully half of the moon-soil sample brought back to earth. About 5 percent of the glass consists of delicate globules and teardrops that show beautiful shades of brown, green, wine-red, and lemon.
  - Erosion processes that may be like **sandblasting** have rounded and smoothed the surfaces of rocks. Most of the specimens show tiny glass-rimmed pits or glassy splotches. Is this from a continual rain of meteorites? The explanation is still not clear, says Dr. Paul W. Gast of the Lamont-Doherty Geological Observatory, chairman of the group of scientists in charge of distribution of the moon samples. But the rocks and soil show abundant evidence of impact shock.
  - Any question of surface water in the Sea of Tranquillity at any time since the rocks were first exposed may be dismissed. The rocks are now extremely dry and show no evidence of rounding by water. Moreover, their mineral makeup indicates that the liquid from which the rocks crystallized had negligible amounts of water chemically bound within it.
  - Moon stuff from the Sea of Tranquillity resembles earthly basalt, yet there are no earth rocks just like it. It does have the same constituents—notably oxygen, silicon, iron, aluminum, titanium, calcium, and magnesium—but the proportions are different. For example, Dr. S. Ross Taylor of the Australian National University burned bits of the lunar dust in an electric arc; a white halo around the flame immediately betrayed the presence of titanium. Lunar basalt seems to be rich in this and other refractory elements—those with high melting points—and is at the same time relatively poor in the more volatile elements with low melting points, such as sodium and potassium.
- 8 As new samples come back from succeeding Apollo flights—eight more are scheduled after Apollo 12—scientists will have their hands full comparing the **maria** with one another, and the maria materials with those from the highlands.
- 9 Even the historic Apollo 11 samples will probably not all go on museum shelves for a long time. As Dr. Taylor says, “The moon rocks are different enough from earth rocks to keep us busy for years.”

Photo: NASA/Sean Smith. Text: Kenneth Weaver/National Geographic Creative.

**cataclysmic:**  
violent and natural

**sandblasting:**  
blowing a stream  
of rough material  
against a surface to  
smooth it

**maria:** lunar basalt  
fields





*On December 7, 1972, the crew of the Apollo 17 mission took a picture of the Earth from 28,000 miles away. Showing the planet fully illuminated and in full color for the first time, the image became known as “Blue Marble.” In the midst of Cold War struggles over the Space Race and nuclear armament, the photograph was a revelation: a powerful reminder that all the Earth was one small planet, and that its inhabitants were united in their fate.*

## Excerpt: “You Are Here” from *Pale Blue Dot*

Author: Carl Sagan

Publisher: Random House

<sup>1</sup> Published: December 1994

<sup>2</sup> Mariners had painstakingly mapped the coastlines of the continents. Geographers had translated these findings into charts and globes. Photographs of tiny patches of the Earth had been obtained first by balloons and aircraft, then by rockets in brief ballistic flight, and at last by orbiting spacecraft—giving a perspective like the one you achieve by positioning your eyeball about an inch above a large globe. While almost everyone is taught that the Earth is a sphere with all of us somehow glued to it by gravity, the reality of our circumstance did not really begin to sink in until the famous frame-filling *Apollo* photograph of the whole Earth—the one taken by the *Apollo 17* astronauts on the last journey of humans to the Moon.

<sup>3</sup> It has become a kind of icon of our age. There’s Antarctica at what Americans and Europeans so readily regard as the bottom, and then all of Africa stretching up above it: You can see Ethiopia, Tanzania, and Kenya, where the earliest humans lived. At top right are Saudi Arabia and what Europeans call the Near East. Just barely peeking out at the top is the Mediterranean Sea, around which so much of our global civilization emerged. You can make out the blue of the ocean, the yellow-red of the Sahara and the Arabian desert, the brown-green of forest and grassland.

<sup>4</sup> And yet there is no sign of humans in this picture, not our reworking of the Earth’s surface, not our machines, not ourselves: We are too small and our statecraft is too feeble to be seen by a spacecraft between the Earth and the Moon. From this vantage point, our obsession with nationalism is nowhere in evidence. The *Apollo* pictures of the whole Earth conveyed to multitudes something well known to astronomers: On the scale of worlds—to say



View of the Earth from *Apollo 17*

nothing of stars or galaxies—humans are inconsequential, a thin film of life on an **obscure** and solitary lump of rock and metal.

- <sup>5</sup> It seemed to me that another picture of the Earth, this one taken from a hundred thousand times farther away, might help in the continuing process of revealing to ourselves our true circumstance and condition. It had been well understood by the scientists and philosophers of classical antiquity that the Earth was a mere point in a vast encompassing Cosmos, but no one had ever seen it as such. Here was our first chance (and perhaps also our last for decades to come).

Photo: NASA. Text: Copyright © 1994 Carl Sagan. Reprinted with permission from Democritus Properties, LLC. All rights reserved. This material cannot be further circulated without written permission of Democritus Properties, LLC.

**obscure:** remote,  
undistinguished

# Excerpt: “Life on Mars to Become a Reality in 2023, Dutch Firm Claims” from *The Guardian*

Author: Karen McVeigh

<sup>1</sup> Published: April 22, 2013

<sup>2</sup> A few months before he died, Carl Sagan recorded a message of hope to would-be Mars explorers, telling them: “Whatever the reason you’re on Mars is, I’m glad you’re there. And I wish I was with you.”

<sup>3</sup> On Monday, 17 years after the pioneering astronomer set out his hopeful vision of the future in 1996, a company from the Netherlands is proposing to turn Sagan’s dreams of reaching Mars into reality. The company, Mars One, plans to send four astronauts on a trip to the Red Planet to set up a human colony in 2023. But there are a couple of serious snags.

<sup>4</sup> Firstly, when on Mars their bodies will have to adapt to surface gravity that is 38% of that on Earth. It is thought that this would cause such a total **physiological** change in their bone **density**, muscle strength and circulation that voyagers would no longer be able to survive in Earth’s conditions. Secondly, and directly related to the first, they will have to say goodbye to all their family and friends, as the deal doesn’t include a return ticket.

<sup>5</sup> The Mars One website states that a return “cannot be anticipated nor expected”. To return, they would need a fully assembled and fuelled rocket capable of escaping the gravitational field of Mars, on-board life support systems capable of up to a seven-month voyage and the capacity either to dock with a space station orbiting Earth or perform a safe re-entry and landing.

<sup>6</sup> “Not one of these is a small endeavour” the site notes, requiring “substantial technical capacity, weight and cost”. . . .

<sup>7</sup> The prime attributes Mars One is looking for in astronaut-settlers is **resilience**, **adaptability**, curiosity, ability to trust and **resourcefulness**, according to Kraft. They must also be over 18.

**physiological:**

biological, bodily

**density:** thickness, solidity

**resilience:** ability to recover from hardship

**adaptability:** ability to adjust to new situations

**resourcefulness:** ability to find creative solutions to problems

- 8 Professor Gerard 't Hooft, winner of the Nobel prize for **theoretical physics** in 1999 and lecturer of theoretical physics at the University of Utrecht, Holland, is an ambassador for the project. 'T Hooft admits there are unknown health risks. The radiation is “of quite a different nature” than anything that has been tested on Earth, he told the BBC.
- 9 Founded in 2010 by Bas Lansdorp, an engineer, Mars One says it has developed a realistic road map and financing plan for the project based on existing technologies and that the mission is perfectly feasible. The website states that the basic elements required for life are already present on the planet. For instance, water can be extracted from ice in the soil and Mars has sources of nitrogen, the primary element in the air we breathe. The colony will be powered by specially adapted solar panels, it says.
- 10 In March, Mars One said it had signed a contract with the American firm Paragon Space Development Corporation to take the first steps in developing the life support system and spacesuits fit for the mission.
- 11 The project will cost a reported \$6bn (£4bn), a sum Lansdorp has said he hopes will be met partly by selling broadcasting rights. “The revenue garnered by the London Olympics was almost enough to finance a mission to Mars,” Lansdorp said, in an interview with ABC News in March.
- 12 Another ambassador to the project is Paul Römer, the co-creator of Big Brother, one of the first reality TV shows and one of the most successful... .
- 13 The aim is to establish a permanent human colony, according to the company’s website. The first team would land on the surface of Mars in 2023 to begin constructing the colony, with a team of four astronauts every two years after that.
- 14 The project is not without its sceptics, however, and concerns have been raised about how astronauts might get to the surface and establish a colony with all the life support and other requirements needed. There were also concerns over the health implications for the applicants.
- 15 Dr Veronica Bray, from the University of Arizona’s lunar and planetary laboratory, told BBC News that Earth was protected from solar winds by a strong **magnetic field**, without which it would be difficult to survive. The Martian surface is very hostile to life. There is no liquid water, the **atmospheric pressure** is “practically a vacuum”, radiation levels are higher and temperatures vary wildly. High radiation levels can lead to

**theoretical physics:** the science of using models to explain or predict natural events

**magnetic field:** barrier; area in which the Earth's forces keep things from entering our atmosphere

**atmospheric pressure:** weight of the air/atmosphere

increased cancer risk, a lowered immune system and possibly **infertility**, she said.

- <sup>16</sup> To minimise radiation, the project team will cover the domes they plan to build with several metres of soil, which the colonists will have to dig up.
- <sup>17</sup> The mission hopes to inspire generations to “believe that all things are possible, that anything can be achieved” much like the *Apollo* moon landings.
- <sup>18</sup> “Mars One believes it is not only possible, but imperative that we establish a permanent settlement on Mars in order to accelerate our understanding of the formation of the solar system, the origins of life, and of equal importance, our place in the universe” it says.
- <sup>19</sup> The longest anyone has ever spent in space is 438 days, achieved by Valeri Polyakov, of Russia, in a manned space flight in 1994.
- <sup>20</sup> But the Mars One website states: “While a cosmonaut on board the *Mir* was able to walk upon return to Earth after 13 months in a weightless environment, after a prolonged stay on Mars the human body will not be able to adjust to the higher gravity of Earth upon return.
- <sup>21</sup> “There is a point in time after which the human body will have adjusted to the 38% gravitation field of Mars, and be incapable of returning to the Earth’s much stronger gravity. This is due to the total physiological change in the human body, which includes reduction in bone density, muscle strength, and circulatory system capacity.”

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**infertility:** the inability to have children



# Katherine Johnson: Trailblazer and Brilliant Mathematician



Katherine Johnson sits at her desk with a globe, or “Celestial Training Device.”

*Excerpt: Remarks by the President at Medal of Freedom Ceremony  
The White House  
November 24, 2015*

- <sup>1</sup> **President Barack Obama:** *Well, welcome to the White House, everybody. ... Today, we celebrate some extraordinary people—innovators, artists, and leaders—who contribute to America’s strength as a nation. And we offer them our highest civilian honor—the Presidential Medal of Freedom. ...*
- <sup>2</sup> *Growing up in West Virginia, Katherine Johnson counted everything. She counted steps. She counted dishes. She counted the distance to the church. By 10 years old, she was in high school. By 18, she had graduated from college with degrees in math and French. As an African-American woman, job options were limited—but she was eventually hired as one of several female mathematicians for the agency that would become NASA.*
- <sup>3</sup> *Katherine calculated the flight path for America’s first mission in space, and the path that put Neil Armstrong on the moon. She was even asked to double-check the computer’s math on John Glenn’s orbit around the Earth. So if you think your job is pressure-packed—hers meant that forgetting to carry the one might send somebody floating off into the Solar System. In her 33 years at NASA,*

*Katherine was a pioneer who broke the barriers of race and gender, showing generations of young people that everyone can excel in math and science, and reach for the stars.*

## Excerpt: The nearly forgotten story of the black women who helped land a man on the moon

*Author: Stephanie Merry*

*Publisher: The Washington Post*

*Published: September 13, 2016*

- 4 It all started with a mysterious photograph.
- 5 In 2011, Mary Gainer worked as a historic preservationist for NASA, and she stumbled on a 1943 picture of a thousand people standing in a huge building. Gainer figured that the black men posing in the front were probably machinists, and the rest of the group was mostly white men in suits and ties.
- 6 But scattered here and there was something unexpected: Women, some white and some black, in **conspicuous** knee-length skirts and pompadour hairdos.
- 7 Gainer, who worked at Langley Research Center in Hampton, Va., tasked her new intern, Sarah McLennan, with getting to the bottom of it. There were too many to be the few secretaries employed then, so who were they, she wanted to know.
- 8 Unbeknown to Gainer, another person was on a similar hunt—only Margot Lee Shetterly was a step ahead. Shetterly's father was a scientist who worked at Langley, so growing up in the 1970s and '80s, she was aware of the history of black women at NASA.
- 9 "There are these women and I knew them, and my dad worked with them and they went to our church and their kids were in my school," she said recently over the phone from her home in Charlottesville. "It was my husband who was like, 'What is this story? How come I've never heard about it?'"
- 10 This was a special story, she suddenly realized: black women living in Jim Crow-era Virginia hired by NASA to do math and research that would launch men into space.

**conspicuous:**  
attracting attention



- <sup>11</sup> Shetterly started poking around and linked up with Gainer, whose intern was compiling oral histories from former employees and their families. Shetterly's book about those math whizzes, "Hidden Figures," came out earlier this month. In January, a movie version will hit multiplexes with a cast that includes Taraji P. Henson, Octavia Spencer and Janelle Monáe.
- <sup>12</sup> And just like that, a piece of history that was nearly lost could become common knowledge.
- <sup>13</sup> Shetterly and her neighbors all knew the stories of these women. "Growing up in Hampton, the face of science was brown like mine," Shetterly writes in her book.
- <sup>14</sup> But at the very place where these prodigies were employed, the history was fading.
- <sup>15</sup> Everyone knows what a computer looks like: the hard drive, the monitor, the keyboard, the mouse. But in the middle of the last century at Langley (which was until 1958 part of NASA's precursor, the National Advisory Committee for Aeronautics, or NACA), it looked different. Women who used pencils and paper to calculate data from wind tunnel tests, among other research, were called computers. The first of their kind were hired in 1935, and their ranks swelled during the labor shortage of World War II. In other fields, as men trickled back from overseas, women returned to more traditional roles at home, but not at Langley. The female computers became invaluable as the needs for aircraft advancements gave way to a different kind of battle: beating, Russia to the moon.
- <sup>16</sup> The women who had these jobs may not have felt remarkable. They were just happy to have work that paid better than the alternatives—teaching and nursing. The jobs were classified as "subprofessional," even though they entailed specialized math skills.
- <sup>17</sup> One such woman was Katherine G. Johnson. At 98, she still lives in Hampton, and she has emerged as the most high-profile of the computers. In the past year, she's won the Presidential Medal of Freedom, saw a building named after her and had a bench dedicated in her honor. On her birthday, in late August, #HappyBirthdayKatherineJohnson started trending on Twitter. In a few months, Henson, an Oscar nominee, will play her on-screen.
- <sup>18</sup> Like a lot of the other computers, Johnson studied math in college. She was also one of three graduate students to desegregate West Virginia



This photo—unearthed by NASA historic preservationist Mary Gainer in 2011—was taken at the NACA Langley Memorial Aeronautical Laboratory (now NASA Langley Research Center) on Nov. 4, 1943, during a visit by Frank Knox, secretary of the Navy. (NASA Langley Research Center)

University in 1940, but marriage and a family derailed her plans for an advanced degree. At NASA, she worked on the life-or-death task of determining launch timing. Her calculations helped propel Alan Shepard into space and guided him successfully back to Earth; they landed Neil Armstrong on the moon and brought him home.

- 19 She never talked about work much, her daughter Joylette Hylick said recently.
- 20 “To come home and start talking about complex equations wouldn’t go over with teenagers,” Hylick explained. Plus, “we had activities — church, sports, music lessons, the whole nine, so it was quite a full life. She was not a stay-at-home but she also was not a workaholic in the sense that everything revolved around that.”
- 21 When asked about her accomplishments, Johnson, a prodigy who graduated high school at 14, tends to **deflect** in every interview. Shetterly says Johnson told her again and again, “I was just doing my job.” (Johnson was unavailable to comment for this story.)
- 22 It wasn’t until well into adulthood that Hylick realized the importance of it.

**deflect:** avoid answering

23 After all, her mother was a trailblazer amid **rampant** discrimination. The earliest group of black women who worked at NACA were segregated from another computing pool of white women, and they had to use different bathrooms. At lunch in the cafeteria, they were relegated to a table with a white cardboard sign that read “colored computers.” One woman, Miriam Daniel Mann, snatched the sign off the table and hid it in her purse, depositing it at home. At first, replacements would materialize, but when Mann kept taking them, they eventually stopped appearing. It was the first of many victories... .

Photos: NASA; NASA Langley Research Center. “Remarks by the President...”: Public domain. “The nearly forgotten story...”: copyright *The Washington Post* 2016.

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**rampant:**  
uncontrolled and  
excessive



•

**outright:** complete**engineer:** designer, builder**mounted:** attached**launched:** shot**orbit:** rotation in space**fellow:** companion, another**orbit:** go all the way around**tensions:** fighting, disagreements**pact:** agreement**epic:** grand, important**distinct:** separate**Republican:** follower of a political party that favors limited government**Democrat:** follower of a political party that favors involved government**mine:** underground passageway dug to access natural resources**sermon:** religious speech (Christian)**Moscow:** the capital city of the Soviet Union**deafening:** extremely loud**isolation:** loneliness, solitude**hardware:** machinery, equipment**colleague:** coworker, peer**notion:** idea**lodged:** sent**hostile:** unfriendly**industry:** manufacturing, making things**clustered:** grouped**icebergs:** large pieces of ice floating in open water**hazardous:** risky**dwindling:** shrinking**the horizon:** where earth and sky meet**dubbed:** named**logbook:** record of daily activities**resembled:** looked like**heroic:** bold, triumphant**bolts:** metal fasteners**contoured:** molded, shaped to fit**faceplate:** clear helmet window**accumulated:** gathered, collected**pinpoint:** see, detect**ascended:** went up**ravines:** narrow valleys**filmlike:** misty, partly see-through**evident:** obvious, apparent**sand dunes:** hills made of loose sand**ploughed areas:** land worked by farmers**limply:** loosely, freely**yardstick:** standard**charred:** burnt**noble:** righteous, honorable**widows:** wives of deceased spouses**drawl:** slow way of speaking**intermingled:** mixed**coded:** secret, hard to understand**communicative:** open, talkative**portholes:** windows**boundless:** without end**grainy:** not clear or sharp**nagging:** finding fault, irritating with constant instructions**eerie:** strange, mysterious**intimacy:** coziness, familiarity**lunar:** moon**underestimated:** was wrong about; incorrectly measured the distance of**dingy:** dull, dreary**toggle switch:** device for moving between settings

• (continued)

**mute:** silent

**chimpanzee:** monkey

**overrule:** decide against

**muse:** think

**dire:** grim, awful

**monastery:** community of religious men

**keen:** eager, impatient

**geologist:** scientist who studies rocks

**specimens:** samples

**minute:** very small

**paved:** covered

**illuminated:** lit up

**icon:** symbol

**our global civilization:** Earth's culture and society

**nationalism:** patriotism, pride in one's land

**Cosmos:** universe

**colony:** settlement, community

**snags:** problems, hold-ups

**financing:** payment

**solar panels:** device that changes sunlight into electric energy

**broadcasting rights:** the right to show the event on TV

**permanent:** constant, unending

**constructing:** building

**propel:** send (in a particular direction)

**whole nine:** (short for "whole nine yards") everything possible

••

**the Soviet Union:** Socialist Russia and nearby countries from 1922–1991

**monumental:** great, important

**explosives:** bombs

**alliance:** partnership, agreement to work together

**Nazi Germany:** Germany under Adolf Hitler's rule (1933–1945)

**in the wake of:** after

**scrambled:** worked quickly

**unmanned orbit:** orbit without a crew on board

**capsule:** space vehicle

**treaty:** agreement, deal

**nuclear technology:** new science used to create powerful bombs

**docked:** attached to each other

**hatches:** small openings/doors

**record:** song

**dedication:** tribute

**stead:** place

**detested:** strongly disliked, hated

**communists:** followers of a political party that favors equal wealth for all

**politicians:** people elected to public office

**Antichrist:** the opposite of Christ; evil

**Lucifer:** the devil

**deficiencies:** flaws

**atomic bomb:** highly destructive explosive

**mutt:** mixed-breed dog

**muzzle:** nose and mouth

**minders:** handlers, caretakers

•• (continued)

**kerosene:** jet engine fuel

**ignited:** fired

**panted furiously:** breathed hard

**acceleration:** increased speed

**subsided:** lessened

**theorized:** made an educated guess

**prospect:** possibility, chance

**humane societies:** groups that fight for animal rights

**activists:** people trying to create change

**inhumanity:** cruelty

**humidity:** moisture

**adequate:** good enough

**demise:** death

**inevitable:** unavoidable, unstoppable

**erect:** build

**ethical:** moral

**recommendations:** suggestions

**distinguished:** well-known, important

**conquest:** control, takeover

**weapons of mass destruction:** large-scale weapons

**obligations:** duties, responsibilities

**strife:** bitter fighting

**prejudice:** negative or hasty opinions; misinformed conclusions

**equivalent:** equal

**sophisticated:** advanced, complex

**technical institutions:** colleges that specialize in science, engineering, or technology

**precision:** accuracy, exactness

**memoirs:** autobiographies, writings about herself

**opal:** pearly white gemstone

**profound:** complete

**idle gossip:** rumor

**peculiarities:** oddities, unusual characteristics

**catapulting:** launching, sending

**sustain:** withstand, endure

**collective:** cooperative, group

**frequency:** rate

**vantage point:** point of view

**vividly:** clearly

**gleaming:** shining, glittering

**serenely:** quietly, peacefully

**multitude:** large number

**shroud:** parachute

**elated:** in high spirits, very happy

**clergyman:** religious leader

**anxiety:** worry

**landmark:** of great historical or cultural importance

**remote:** distant, quiet

**Michelin Man:** large, puffy mascot for American tire company Michelin

**stowing:** putting away

**crater-pocked:** covered in large holes

**lunar module's:** landing portion of the spaceship

**undercarriage:** underside of spaceship

**halting:** unsure, slow

**curvature:** bend

**majestically:** impressively, beautifully

**ascent:** takeoff

**perishing:** dying

**reputation:** name, status

**transmissions:** messages

**exhilarating:** thrilling

**ironed out:** smoothed, solved

**disassemble:** take apart

•• (continued)

**probe:** device used to connect the two spaceships

**arrogant:** overly confident

**instinctively:** without thought, naturally

**brethren:** coworkers, colleagues

**trajectories:** paths of motion

**revere:** look up to

**rigors:** challenges, hardships

**chump:** foolish or unintelligent person

**conceivable:** imaginable, possible

**warranted:** worth it

**clad:** dressed

**Teflon:** sealant

**preliminary:** initial, introductory

**sterile:** clean, germ-free

**immunity:** natural resistance

**qualms:** concerns, worries

**virtually:** nearly, practically

**globules:** drops, beads

**erosion:** wind

**negligible:** minor, unimportant

**basalt:** dark volcanic rock

**betrayed:** showed, revealed

**armament:** weapons

**mariners:** sailors

**painstakingly:** carefully

**feeble:** faint, slight

**conveyed:** showed

**inconsequential:** not important

**antiquity:** ancient history

**encompassing:** surrounding

**pioneering:** groundbreaking, innovating

**circulation:** blood flow

**endeavour:** undertaking, effort

**attributes:** traits

**ambassador:** representative, messenger

**radiation:** electric/magnetic energy

**feasible:** possible

**revenue:** money

**garnered:** earned

**sceptics:** disbelievers, doubters

**implications:** effects, likely consequences

**imperative:** necessary, crucial

**intern:** assistant

**compiling:** putting together

**unbeknown:** unknown

**prodigies:** extremely talented individuals

**invaluable:** very valuable

**ranks:** people belonging to a group

**entailed:** involved

**emerged:** become known

**high-profile:** famous

**desegregate:** end separation of blacks and whites

**derailed:** interfered with; threw off course

**relegated:** forced away from others/sent to another (worse) place

**materialize:** appear



...

**atmosphere:** air space

**compounding:** adding to

**Soviet Premier:** president

**diplomatic negotiations:** skilled and considerate discussions between countries

**rock-ribbed:** stubborn, inflexible

**UMWA:** United Mine Workers of America; a group for people who work in mines

**continuous miners:** machines for removing coal

**Baykonur:** city in Kazakhstan housing Soviet spaceport

**R-7:** Soviet rocket

**Kazak sky:** sky over Kazakhstan

**force of gravity:** force pulling objects towards Earth

**centrifuge:** machine that spins things very fast

**g-force:** pressure pushing against something moving very fast; resistance

**rubles:** Soviet money

**elliptical:** circular, curved

**Vanguard program scientists:** scientists for the U.S. space program

**reentry:** return to Earth from space

**coalescing:** coming together, agreeing

**terra firma:** Earth, solid ground

**heat exhaustion:** overheating

**obscured:** hidden

**commemorate:** remember, honor

**menagerie:** varied group

**anesthetics:** medicine that lessens pain or puts the subject to sleep

**rapid deceleration:** a quick drop in speed

**autopsied:** cut open to look inside

**accordance:** agreement, harmony

**boosters:** engines

**honorary:** in name only, not in practice; symbolic

**rode the first waves of:** were the first to join

**industrial revolutions:** the rapid invention of many new machines

**founder in the backwash:** get stuck in last place, fall to the back

**space-faring:** space traveling

**pre-eminence:** excellence; doing better than our competitors

**feeding the fires of:** fueling, encouraging

**writ:** power, authority

**incumbency:** time

**Atlas:** space launch vehicle

**[sic]:** appearing exactly as the original; error is part of original

**Tiros satellites:** weather and television satellites

**unprecedented:** brand-new, never before seen

**reap the harvest:** collect the benefits or winnings

**alloys:** mixtures

**propulsion:** forward motion

**celestial body:** planet in space

**sheathed:** covered

**cosmonauts:** Russian astronauts

**telemetry data:** information monitored from the ground

**Yaroslavl:** city in Russia

**solar sensor:** device that senses the position of the sun relative to the craft

**service module:** section of craft carrying supplies

**spherical:** round

**ballistic:** gravity-pulled

... (continued)

**ablative coating:** layer that absorbs fire to shield what is underneath

**jettisoned:** pulled away, thrown off

**ejection rockets:** engines that propel the pilot from a craft

**Urals:** mountains of Russia

**fermented:** aged

**valves:** gates controlling passage of fuel

**amplitude:** motion

**aerodynamic:** wind-resistant

**myriad:** large amount

**phenomenon:** happening, occurrence

**polyethylene:** plastic

**retrorockets:** engines that cause deceleration

**encumbrance:** load, burden

**sheared:** broke off

**thermal:** heat-resistant

**perils:** dangers

**shag carpet:** rug with long fibers

**monotone:** unvaried, dull

**exalted:** joyful, celebrated

**live-wire:** energetic

**exulted:** showed excitement

**atmosphereless:** without a layer of atmosphere between the planet and space

**PR:** public relations

**paradox:** contradiction

**laconic:** concise, terse

**rapacious:** hungry, greedy

**contingency:** required, essential

**balky:** uncooperative, not acting as it should

**circuit breaker:** device for safely stopping the flow of electricity

**aviation pioneer:** among the first to fly planes

**Sea of Tranquility:** site of Apollo 11 landing; not an actual sea, but a large plain on Earth's moon

**insignia:** badge

**engaged:** reattached

**voltage:** charge

**cosmodrome:** space airport

**dispatched:** sent

**dynamics:** measures of motion

**parallel trajectories:** side-by-side paths

**switchboard:** control panel

**circuit:** electrical current

**weld:** join pieces of metal using heat

**rendezvous:** meet up

**docking:** connection

**apogee:** distance from the earth

**beacon:** light

**choreography:** a dance routine

**celestial:** heavenly, planetary

**androgynous:** versatile, multipurpose; usable by both spaceships

**Politburo:** Soviet government

**rapt:** focused, complete

**Détente:** A reduction of tension

**visceral:** real, physical

**monikers:** nicknames

**retrofire:** brake, slow-down

**blockhouse:** secure building

**high-vacuum chamber:** chamber or compartment that has had the air removed from it

**wryly:** mockingly, humorously

**contamination:** non-lunar material

**inoculated:** infected, gave shots to

... (continued)

**Pandora's boxes:** collections of increasingly complicated problems

**crystallized:** hardened

**cataclysmic:** violent and natural

**sandblasting:** blowing a stream of rough material against a surface to smooth it

**maria:** lunar basalt fields

**obscure:** remote, undistinguished

**physiological:** biological, bodily

**density:** thickness, solidity

**resilience:** ability to recover from hardship

**adaptability:** ability to adjust to new situations

**resourcefulness:** ability to find creative solutions to problems

**theoretical physics:** the science of using models to explain or predict natural events

**magnetic field:** barrier; area in which the Earth's forces keep things from entering our atmosphere

**atmospheric pressure:** weight of the air/atmosphere

**infertility:** the inability to have children

**conspicuous:** attracting attention

**deflect:** avoid answering

**rampant:** uncontrolled and excessive



Use the Vocab App to play mini games related to the words in this lesson.

## Lesson 1—Scavenger Hunt and Internet Research

Watch the video your teacher plays and discuss it with your class.



The Space Race, created by Travis Grenier for Project Ed



Make a list of everything you know about the Space Race on page 16 of your Writing Journal.

Welcome to the Space Race scavenger hunt. To find the answers to the scavenger hunt questions, you'll have to explore texts and images in The Space Race Collection. Remember to read the captions of the images to find additional clues.

**Image Scavenger Hunt Question 1: What was one way in which the Soviets promoted their space program?**

Scan each image to find the one that contains the answer to the scavenger hunt question.

- 2 Leonov during first spacewalk (left); White during first US spacewalk (right) (page 570)
- 4 1969: Cars and tents lined up, waiting for the launch of *Apollo 11* (page 574)
- 6 1969: *Apollo 11*/*Saturn V* space vehicle climbs toward orbit (page 579)
- 8 1969: *Columbia* command module, *Apollo 11*, over the moon's surface (page 581)
- 14 1963: *Hail the Soviet People—the Pioneers of Space!* (left); 1969: *Apollo 11* commemorative button (right) (page 596)



Complete the image scavenger hunt close reading questions that correspond to the correct photo set.

## Lesson 1—Scavenger Hunt and Internet Research (continued)

### Text Scavenger Hunt Question 1: Who developed the V-2 rocket?

Scan each text to find the one that contains the answer to the scavenger hunt question.

- ① “The Space Race: An Introduction” (page 568)
- ③ “Sputnik” (page 571)
- ⑤ “And a Dog Shall Lead Them” (page 575)
- ⑦ “Memorandum for the Vice President” (page 580)
- ⑨ President Kennedy’s Address at Rice University (page 582)



After reading your chosen text, answer the close reading questions that correspond to it, located on pages 23–27 of your Writing Journal.

**Tip:** You will find the answer at the beginning of the text.

**Text Scavenger Hunt Question 2: What did Valentina Tereshkova think the Vostok 6 sounded like as it took off?**

Scan each text to find the one that contains the answer to the scavenger hunt question.

- ⑪ “A Seagull in Flight” (page 586)
- ⑬ “First to Fly” (page 591)
- ⑮ “In the Event of a Moon Disaster” (page 597)
- ⑲ “Buzz Aldrin on His Lunar Home, the Eagle” (page 605)
- ⑳ “My Life in Mission Control” (page 614)



After reading your chosen text, answer the close reading questions that correspond to it, located on pages 29–33 of your Writing Journal.

Think about what you learned from reading or viewing additional texts and images in The Space Race Collection.



Write two or three things you learned on page 34 of your Writing Journal.



## Lesson 2—Scavenger Hunt: Exploring the Collection

Discuss any new facts you've learned from this lesson with your partner.



Work with a partner to complete the activity on page 35 of your Writing Journal.

### Text Scavenger Hunt Question 3: Who calculated the flight path for America's first mission in space?

Scan each text to find the one that contains the answer to the scavenger hunt question.

- ⑪ "Dreaming of a Moonage" (page 599)
- ⑫ "Smooth as a Peeled Egg" (page 609)
- ⑬ "What the Moon Rocks Tell Us" (page 618)
- ⑭ "You Are Here" (page 621)
- ⑮ "Life on Mars to Become a Reality in 2023, Dutch Firm Claims" (page 623)
- ⑯ "Katherine Johnson: Trailblazer and Brilliant Mathematician" (page 626 )



After reading your chosen text, answer the close reading questions that correspond to it, located on pages 36–41 of your Writing Journal.

**Tip:** You will find the answer at the beginning of the text.

**Image Scavenger Hunt Question 2: Which astronaut is seen on the moon with a lunar rover and lunar module?**

Scan each image to find the one that contains the answer to the scavenger hunt question.

- 10 1969: Buzz Aldrin's footprint, a photograph of one of the first steps ever taken on the moon (page 585)
- 12 1969: *Apollo 11* ticker-tape parade in New York City with Buzz Aldrin, Neil Armstrong, and Michael Collins (page 590)
- 16 July 24, 1969: *Columbia* command module from *Apollo 11* splashdown in Pacific Ocean (page 598)
- 18 1971: James Irwin, American flag, lunar module, and lunar rover (page 604)
- 20 1969: *Sky Garden (Stoned Moon)* by Robert Rauschenberg (page 608)



Complete the image scavenger hunt close reading questions that correspond to the correct photo set, located on pages 42–46 of your Writing Journal.

## Lesson 2—Scavenger Hunt: Exploring the Collection (continued)

This activity revisits some of the materials in the scavenger hunt. You will need to refer to the following image and texts to find the items needed to answer question 1.

4 1969: Cars and tents lined up, waiting for the launch of *Apollo 11* (page 574)

17 “Dreaming of a Moonage” (page 599)

1. What is the one common theme (overall idea) that BEST applies to BOTH text 17 “Dreaming of a Moonage” and image 4 “1969: Cars and tents lined up, waiting for the launch of *Apollo 11*”? Circle the correct answer.
  - A. America achieved greater success than the Soviets in the manned moon landing.
  - B. Space exploration leads to humans realizing their “small” place in the universe.
  - C. Sending Americans to the moon was a historical event that people prepared to witness with great anticipation.
  - D. Space exploration is too dangerous to pursue in the near future.



Complete the activity on page 47 of your Writing Journal.

2. With your partner, discuss the similarities and differences in the ways these two passages address the topic of space exploration:

⑤ "And a Dog Shall Lead Them" (page 575)

②② "My Life in Mission Control" (page 614)

What is similar about both passages? Circle the correct answer.

- A. Animals were sent to space to comfort human astronauts while they dealt with difficult conditions.
  - B. Animals were sent to space for research purposes; specifically, to test the conditions humans might experience.
  - C. All animals who were sent to space survived the difficult journey, though they experienced minor injuries.
  - D. Only the American astronauts treated animal test subjects inhumanely.
3. Choose one quote from each passage that *best* supports your answer. Underline the quotes and be prepared to share your answers.

## Overview

Get ready to become an astronaut or cosmonaut. How does it feel to hurtle through space in a tiny capsule?

## Suggested Reading

Is your curiosity sparked? Want to dive deeper into this topic? Check out the list of websites below for a wealth of reference materials. And remember, your school and local libraries are great places to continue exploring your interests.

- Internet Archive
- Library of Congress
- OCLC WorldCat
- Google Books
- HathiTrust Digital Library
- Project Gutenberg
- Digital Public Library of America

## Lesson 1—Space Blogs 1

1. Look through the Space Cards on pages 648–657 to get to know the cosmonauts and astronauts that participated in the Space Race. You will be assigned either a cosmonaut or an astronaut to focus on for the next few lessons.

### Soviet Cosmonauts

- 1. Yuri Gagarin
- 2. Valentina Tereshkova
- 3. Andriyan Nikolayev
- 4. Alexei Leonov
- 5. Vladimir Komarov
- 6. Konstantin Feoktistov
- 7. Boris Yegorov
- 8. Gherman Titov
- 9. Pavel Popovich
- 10. Valery Bykovsky

### American Astronauts

- 11. Neil Armstrong
- 12. Edwin “Buzz” Aldrin, Jr.
- 13. Michael Collins
- 14. Alan Shepard, Jr.
- 15. John Glenn, Jr.
- 16. Virgil Ivan “Gus” Grissom
- 17. Walter Marty Schirra, Jr.
- 18. Donald Kent Slayton
- 19. Edward White
- 20. Harrison Schmitt



Fill out your cosmonaut/astronaut profile on page 50.

2. Introduce yourself to your group. Share your name, country of origin, and one interesting fact about yourself or your mission.
3. Then, introduce yourself to someone in the other group. Again, share your name, country of origin, and one interesting fact about yourself or your mission.

1



**YURI GAGARIN**

 Soviet Cosmonaut (1934–1968)

|                     |  |
|---------------------|--|
| Birthplace:         | Klushino, Russia                               |
| Call sign:          | Kedr ("Cedar")                                 |
| Achievement:        | First person in space and first to orbit Earth |
| Date of launch:     | April 12, 1961                                 |
| Spacecraft/Mission: | Vostok 1                                       |
| Time in space:      | 1 hour, 48 minutes                             |
| Cause of death:     | Plane crash                                    |

After his mission, Gagarin became one of the most famous men in Russia. Spending several months on a world tour, he was the subject of countless newsreels, posters, and statues. Now a valuable national hero, Gagarin was discouraged from returning to space and was instead given a desk job. Gagarin was selected for the Vostok 1 mission partly because he was short. He was only 5' 2" tall, which made it easier for him to fit in the capsule's small cockpit. On March 27, 1968, two weeks after he was allowed to resume work as a pilot, Gagarin was killed when an unauthorized fighter jet flew too close to his plane during a training exercise. Rescuers at first thought Gagarin might have ejected, but his remains were later identified by a mole on his neck.

Created by Amplify: 2015

© Bettmann/Corbis; najin/iStockphoto; Tup Wanders via CC by 2.0 (Yuri Gagarin Card (Soviet Cosmonauts))

2



**VALENTINA TERESHKOVA**

 Soviet Cosmonaut (1937–)

|                     |   |
|---------------------|---|
| Birthplace:         | Maslennikovo, Russia                                |
| Call sign:          | Chaika ("Seagull")                                  |
| Achievement:        | First woman in space and first woman to orbit Earth |
| Date of launch:     | June 16, 1963                                       |
| Spacecraft/Mission: | Vostok 6  |
| Time in space:      | 2 days, 23 hours                                    |

Tereshkova had no pilot training when she volunteered to become a cosmonaut. Although she was a skydiver, she spent most of her time working in a textile factory. The Soviets' first female cosmonaut had to meet certain criteria: be younger than 30, less than 5' 7" tall, and weigh less than 154 pounds. When she landed, she had flown longer than all of the American astronauts combined. It would be 19 years before another woman would travel to space.


In 1963, Tereshkova married fellow cosmonaut Andriyan Nikolayev. It was a marriage arranged by the Soviet government to see if a child born to a man and a woman who had been in space would be healthy. Their daughter, Elena, was the subject of great medical interest because she was the first child born to parents who had both been exposed to space. Doctors thought that the exposure of both parents to space might have had an effect on their offspring. Elena went on to become a doctor.

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3



**ANDRIYAN NIKOLAYEV**

 Soviet Cosmonaut  
(1929–2004)

|                     |   |
|---------------------|---|
| Birthplace:         | Chuvashia, Russia   |
| Call sign:          | Sokol ("Falcon")  |
| Achievement:        | Piloted the Vostok 3; set endurance record of almost 18 days in space in 1970 (Soyuz 9) |
| Date of launch:     | August 11, 1962 (Vostok 3),<br>June 1, 1970 (Soyuz 9)                                   |
| Spacecraft/Mission: | Vostok 3, Soyuz 9   |
| Time in space:      | 21 days, 15 hours, 24 minutes   |

Nikolayev took off in the Vostok 3 one day before Pavel Popovich launched in the Vostok 4. For the first time ever, there were two spacecrafts in flight at the same time. The two men saw each other and made radio contact. During his Soyuz 9 mission, Nikolayev spent nearly 18 days in orbit—a record for time spent in space. The mission's main objective was to measure the physical and mental effects of long-term weightlessness.

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4



**ALEXEI LEONOV**

 Soviet Cosmonaut  
(1934–)


|                     |   |
|---------------------|---|
| Birthplace:         | Listvyanka, Russia  |
| Call sign:          | Almaz ("Diamond")   |
| Achievement:        | First person to walk in space                                     |
| Date of launch:     | March 18, 1965 (Voskhod 2),<br>July 15, 1975 (Soyuz 19)           |
| Spacecraft/Mission: | Voskhod 2,<br>Apollo-Soyuz Test Project (Soyuz 19)                |
| Time in space:      | 26 hours, 10-minute spacewalk (Voskhod 2),<br>30 hours (Soyuz 19) |

During the Voskhod 2's ("voskhod" means "sunrise") second orbit, Leonov got out of the capsule about 110 miles above the Crimea. Connected to the ship by a 50.7-foot tether, he practiced moving while in free fall and took pictures. At the end of the spacewalk, his space suit inflated and he couldn't fit back inside the airlock. He risked oxygen starvation and released oxygen from his suit through a pressure valve, finally managing to reenter the capsule. Leonov traveled into space again as part of the Apollo-Soyuz mission in 1975, the first spaceflight in which crafts from different nations docked in space, and the first time Russians and Americans met each other in space.


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5



**VLADIMIR KOMAROV**

 Soviet Cosmonaut  
(1927–1967)


|                     |  |
|---------------------|--|
| Birthplace:         | Moscow, Russia   |
| Call sign:          | Rubin ("Ruby")   |
| Achievement:        | First person killed during a spaceflight                           |
| Date of launch:     | October 12, 1964 (Voskhod 1),<br>April 23, 1967 (Soyuz 1)          |
| Spacecraft/Mission: | Voskhod 1, Soyuz 1   |
| Time in space:      | 2 days, 3 hours, 4 minutes   |
| Cause of death:     | Crash after reentry on April 24, 1967,<br>due to parachute failure |

Komarov joined the Soviet air force when he was 15. The plan for his mission aboard Soyuz 1 was for Komarov to dock with a second spacecraft, which would launch a day after his, and for the cosmonauts to swap places and return to Earth in each other's ships. Once Soyuz 1 entered orbit, however, problems began. Antennas didn't open properly and there were navigational difficulties, so the next day's launch was canceled. When the capsule began its descent, the parachutes failed to open and the spacecraft crashed to the ground in Russia and burned.


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6



**KONSTANTIN FEOKTISTOV**

 Soviet Cosmonaut  
(1926–2009)

|                     |                                   |
|---------------------|-----------------------------------|
| Birthplace:         | Voronezh, Russia                  |
| Call sign:          | Rubin 2 ("Ruby 2")                |
| Achievement:        | First scientist-engineer in space |
| Date of launch:     | October 12, 1964                  |
| Spacecraft/Mission: | Voskhod 1                         |
| Time in space:      | 1 day, 17 minutes                 |


Feoktistov was an engineer and helped design the spacecraft that took the first cosmonaut into space. He later worked on the Voskhod 1 ("voskhod" means "sunrise"). The spacecraft was the first to hold more than one person, the first to carry specialists, and the first to make a soft landing. Aboard the Voskhod 1, the crewmembers carried out the most extensive experiments in space to date. Feoktistov later played a large role in the design of the Salyut and the Mir space stations.

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7



**BORIS YEGOROV**

 Soviet Cosmonaut  
(1937–1994)

|                     |                       |
|---------------------|-----------------------|
| Birthplace:         | Moscow, Russia        |
| Call sign:          | Rubin ("Ruby")        |
| Achievement:        | First doctor in space |
| Date of launch:     | October 12, 1964      |
| Spacecraft/Mission: | Voskhod 1             |
| Time in space:      | 1 day, 17 minutes     |

Yegorov was trained as a doctor in Moscow. During the Voskhod 1 flight ("voskhod" means "sunrise"), Yegorov tested the effects of radiation and confinement on himself and the other cosmonauts. He also observed the cosmonauts' reactions to microgravity and drew blood samples. The flight was the first undertaken in woolen clothes rather than the usual space suits, possibly because there was not enough room in the capsule for the three men to wear space suits. Yegorov returned to practicing medicine after the flight. His tests from the Voskhod 1 flight and subsequent research helped Soviet scientists plan longer spaceflights.

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8



**GHERMAN TITOV**

 Soviet Cosmonaut  
(1935–2000)

|                     |   |
|---------------------|---|
| Birthplace:         | Verkhneye Zhilino, Russia                           |
| Call sign:          | Oryol ("Eagle")                                     |
| Achievement:        | Second cosmonaut in space, youngest person in space |
| Date of launch:     | August 6, 1961                                      |
| Spacecraft/Mission: | Vostok 2  |
| Time in space:      | 1 day, 1 hour, 12 minutes                           |

Titov was the first person to spend a whole day in space and to sleep in space. His sleep was disturbed by waves of space sickness (the equivalent of motion sickness experienced during weightlessness). Soviet space engineers thought the nausea and irregular heartbeat that Titov suffered during his flight would affect all other space travelers, but this did not turn out to be the case. He was only 25 when he flew aboard the Vostok 2.

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9



**PAVEL POPOVICH**

 Soviet Cosmonaut  
(1930–2009)

|                     |  |
|---------------------|--|
| Birthplace:         | Uzin, Ukraine  |
| Call sign:          | Berkut ("Golden Eagle")                                |
| Achievement:        | One of first two men to be in space at the same time   |
| Date of launch:     | August 12, 1962 (Vostok 4),<br>July 3, 1974 (Soyuz 14) |
| Spacecraft/Mission: | Vostok 4, Soyuz 14                                     |
| Time in space:      | 18 days, 16 hours, 27 minutes                          |

Popovich and Andriyan Nikolayev were the first men in simultaneous space flight. At one point the two spacecraft were only 3 miles apart. Popovich was later the commander of the Soyuz 14 mission in 1974, which docked with the Salyut 3 space station and conducted a 15-day reconnaissance of Earth's surface.

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10



**VALERY BYKOVSKY**

 Soviet Cosmonaut  
(1934–)

|                     |                                 |
|---------------------|---------------------------------|
| Birthplace:         | Pavlovsky Posad, Russia         |
| Call sign:          | Yastreb ("Hawk")                |
| Achievement:        | Longest solo space flight       |
| Date of launch:     | June 14, 1963                   |
| Spacecraft/Mission: | Vostok 5                        |
| Time in space:      | 4 days, 23 hours, and 7 minutes |

After Bykovsky spent two days in orbit, Valentina Tereshkova was launched in the Vostok 6. Their two ships held parallel orbits, and at one point were within a few miles of each other. Bykovsky's nearly five days in orbit aboard Vostok 5 remains the endurance record for a solo spaceflight.

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AP Photo; najin/iStockphoto; Tup Wanders via CC by 2.0 (Valery Bykovsky Card (Soviet Cosmonauts))




11



|                       |   |
|-----------------------|---|
| Birthplace:           | Wapakoneta, Ohio  |
| Achievement:          | First person to set foot on the moon                    |
| Date of launch:       | March 16, 1966 (Gemini 8),<br>July 16, 1969 (Apollo 11) |
| Spacecraft / Mission: | Gemini 8, Apollo 11                                     |
| Time in space:        | 8 days, 14 hours  |

Armstrong became a licensed pilot on his sixteenth birthday and spent his whole life working in aviation and aerospace engineering. During the *Gemini 8* mission, Armstrong performed the first successful docking of two vehicles in space. In 1969, Armstrong, along with Buzz Aldrin and Michael Collins, traveled to the moon on the *Apollo 11* mission. At 10:56 p.m. on July 20, Armstrong stepped onto the moon's surface with the words "That's one small step for man, one giant leap for mankind." On July 24, the three men landed back on Earth. To prevent spreading any lunar germs they might be carrying, the astronauts spent 18 days in quarantine. A tour of 21 nations followed, during which they were celebrated for their historic achievement.

**NEIL ARMSTRONG**

 American Astronaut  
(1930–2012)

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12



|                       |   |
|-----------------------|---|
| Birthplace:           | Montclair, New Jersey                                       |
| Achievement:          | Second person to set foot on the moon                       |
| Date of launch:       | November 11, 1966 (Gemini 12),<br>July 16, 1969 (Apollo 11) |
| Spacecraft / Mission: | Gemini 12, Apollo 11  |
| Time in space:        | 12 days, 1 hour, 53 minutes                                 |

Buzz Aldrin was the lunar module pilot of the *Apollo 11* mission and spent two hours and 15 minutes on the moon's surface with Neil Armstrong. As he stepped onto the lunar surface, he commented to Houston, "Beautiful, beautiful. Magnificent desolation." The nickname "Buzz" came from the way his sister mispronounced "brother" when they were children, but Aldrin legally changed his first name to Buzz in the 1980s (his birth name was Edwin Eugene Aldrin, Jr.).

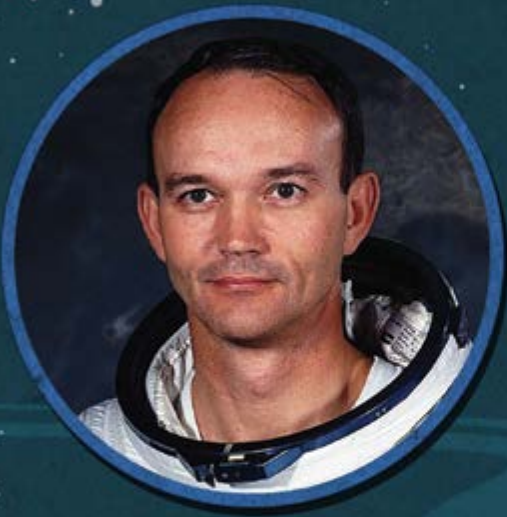
**BUZZ ALDRIN, JR.**

 American Astronaut  
(1930–)


Created by Amplicity, 2015

NASA; najin/iStockphoto; Tup Wanders via CC by 2.0 (Edwin "Buzz" Aldrin, Jr. Card (American Astronauts))

13



**MICHAEL COLLINS**

 American Astronaut (1930–)

|                     |   |
|---------------------|---|
| Birthplace:         | Rome, Italy   |
| Achievement:        | Command module pilot on first manned mission to moon    |
| Date of launch:     | July 18, 1966 (Gemini 10),<br>July 16, 1969 (Apollo 11) |
| Spacecraft/Mission: | Gemini 10, Apollo 11                                    |
| Time in space:      | 11 days, 2 hours  |

Collins served as the command module pilot on the Apollo 11 mission and remained aboard while Neil Armstrong and Buzz Aldrin went to the moon's surface. He orbited alone for over 24 hours, waiting for the other two astronauts to rejoin him, unsure if they would survive their time on the moon. In a note written at the time, he states, "If they fail to rise from the surface, or crash back into it, I am not going to commit suicide; I am coming home, forthwith, but I will be a marked man for life and I know it." Collins went on to become the first director of the National Air and Space Museum in Washington, D.C., and later the undersecretary of the Smithsonian Institution.

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14



**ALAN SHEPARD, JR.**

 American Astronaut (1923–1998)

|                     |  |
|---------------------|--|
| Birthplace:         | East Derry, New Hampshire                                |
| Achievement:        | First U.S. astronaut to travel to space                  |
| Date of launch:     | May 5, 1961 (Freedom 7),<br>January 31, 1971 (Apollo 14) |
| Spacecraft/Mission: | Freedom 7, Apollo 14                                     |
| Time in space:      | 9 days, 57 minutes                                       |

Alan Shepard was the second person—and first American—to go to space. He flew in a capsule called Freedom 7, which had only enough room for one person. Shepard didn't complete orbit but soared to a height of 116 miles before returning to Earth. Shepard later commanded the Apollo 14 mission and is one of only 12 people who have walked on the moon. During that mission, he and astronaut Edgar Mitchell collected nearly 100 pounds of moon rocks. Shepard became the first person to hit a golf ball on the moon to see how the ball flew in the moon's weaker gravitational field.

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NASA; najin/iStockphoto; Tup Wanders via CC by 2.0 (Alan Shepard, Jr. Card (American Astronauts))



15



**JOHN GLENN, JR.**  
American Astronaut  
(1921–2016)

|                       |   |
|-----------------------|---|
| Birthplace:           | Cambridge, Ohio   |
| Achievement:          | First U.S. astronaut to orbit Earth   |
| Date of launch:       | February 20, 1962 ( <i>Friendship 7</i> ),<br>October 29, 1998 ( <i>Discovery</i> ) |
| Spacecraft / Mission: | <i>Friendship 7</i> , <i>Discovery</i>  |
| Time in space:        | 9 days, 2 hours, 39 minutes   |

John Glenn was one of the Mercury 7 astronauts and the first American to orbit Earth, a feat that made him a national hero. He completed three orbits, landing nearly five hours after launch in the Atlantic Ocean. Glenn was elected to the U.S. Senate from Ohio in 1974 and made one unsuccessful attempt at a presidential nomination. In 1998, he returned to space aboard the space shuttle *Discovery*. He was 77 years old and the oldest person to go to space, participating in experiments about the aging process and weightlessness.

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16



**VIRGIL GRISSOM**  
American Astronaut  
(1926–1967)

|                       |  |
|-----------------------|--|
| Birthplace:           | Mitchell, Indiana  |
| Nickname:             | "Gus"  |
| Achievement:          | Second U.S. astronaut to go to space, command pilot of <i>Apollo 1</i>         |
| Date of launch:       | July 21, 1961 ( <i>Liberty Bell 7</i> ),<br>March 23, 1965 ( <i>Gemini 3</i> ) |
| Spacecraft / Mission: | <i>Liberty Bell 7</i> , <i>Gemini 3</i> , <i>Apollo 1</i>                      |
| Time in space:        | Approximately 5 hours  |
| Cause of death:       | Fire on board <i>Apollo 1</i>  |

Grissom flew for 15 minutes aboard the space capsule *Liberty Bell 7*, becoming the third man to enter space (after Yuri Gagarin and Alan Shepard). When the *Liberty Bell 7* splashed down, the explosive bolts rigged to open the emergency hatch fired early, and Grissom was forced to flee the sinking spacecraft into the ocean. On January 27, 1967, Grissom and his fellow astronauts Edward H. White and Roger B. Chaffee were killed during a test launch for the *Apollo 1* mission—the first casualties of the U.S. space program.

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17



**WALTER SCHIRRA, JR.**

 American Astronaut  
(1923–2007)


|                       |  |
|-----------------------|--|
| Birthplace:           | Hackensack, New Jersey   |
| Achievement:          | First rendezvous in space  |
| Date of launch:       | October 3, 1962 (Sigma 7),<br>December 15, 1965 (Gemini 6),<br>October 11, 1968 (Apollo 7) |
| Spacecraft / Mission: | Sigma 7, Gemini 6, Apollo 7  |
| Time in space:        | 12 days, 7 hours, 15 minutes   |

After lifting off from Cape Canaveral in the Sigma 7, Schirra became the fifth American in space, and the third to orbit Earth. On the later Gemini 6 mission he and a crewmate orbited alongside Gemini 7—at one point within a foot of each other—as part of the first rendezvous between two spacecraft. Schirra served as commander of his final mission, Apollo 7, which captured the first pictures to be televised live from an American spacecraft. The three astronauts on the mission caught head colds during their almost 11 days in space but returned without rupturing their eardrums, as NASA had feared they might.


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18



**DONALD SLAYTON**

 American Astronaut  
(1924–1993)


|                       |   |
|-----------------------|---|
| Birthplace:           | Sparta, Wisconsin   |
| Nickname:             | "Deke"  |
| Achievement:          | Chief of flight operations at the Johnson Space Center, flew in the Apollo-Soyuz Test Project |
| Date of launch:       | July 15, 1975   |
| Spacecraft / Mission: | Apollo-Soyuz Test Project   |
| Time in space:        | 9 days, 1 hour, 28 minutes  |

One of the original seven astronauts, Slayton was never selected for a Mercury flight because of an abnormal heartbeat. Instead, he took up the job of managing astronaut trainings as NASA's director of flight crew operations. In 1971, his heart problem disappeared and he qualified for the last seat on the last Apollo mission, the Apollo-Soyuz Test Project in 1975. The flight was the first meeting in space by American astronauts and Russian cosmonauts.

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NASA; najin/iStockphoto; Tup Wanders via CC by 2.0 (Donald Kent Slayton Card (American Astronauts))

19



**EDWARD WHITE**

 American Astronaut  
(1930–1967)

|                     |   |
|---------------------|---|
| Birthplace:         | San Antonio, Texas                        |
| Nickname:           | "Ed"                                      |
| Achievement:        | Performed first U.S. spacewalk            |
| Date of launch:     | June 3, 1965 (Gemini 4)                   |
| Spacecraft/Mission: | Gemini 4, Apollo 1                        |
| Time in space:      | 4 days, 1 hour, 56 minutes; 36-minute EVA |
| Cause of death:     | Fire on board Apollo 1                    |

During the Gemini 4's third orbit, White left the spacecraft and floated in space for about 20 minutes, becoming the first American to propel himself in space with a maneuvering unit. The visor of his helmet was gold plated for protection from the unfiltered rays of the sun. One of the three-man crew of Apollo 1, he died along with Gus Grissom and Roger Chaffee, during a launch rehearsal when a bundle of wires next to Grissom's seat short-circuited, causing a fire to roar through the highly pressurized, 100%-oxygen environment. The astronauts were killed almost instantly.

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NASA; najin/iStockphoto; Tup Wanders via CC by 2.0 (Edward White Card (American Astronauts))

20



**HARRISON SCHMITT**

 American Astronaut  
(1935–)

|                     |  |
|---------------------|--|
| Birthplace:         | Santa Rita, New Mexico                                     |
| Nickname:           | "Jack"   |
| Achievement:        | Last mission to the moon, only geologist to visit the moon |
| Date of launch:     | December 7, 1972   |
| Spacecraft/Mission: | Apollo 17  |
| Time in space:      | 12 days, 13 hours, 52 minutes                              |

Schmitt was the only scientist to walk on the moon, as well as the only moonwalker never to have been a part of the U.S. Armed Forces. In the 1960s, he trained Apollo crews to collect samples from the moon's surface and to be geologic observers. He examined lunar samples after each of the landing missions. From the moon's surface, Schmitt collected a rock sample identified as Troctolite 76535, which NASA describes as its most interesting sample. It suggests that the moon once possessed an active magnetic field.

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## Lesson 1—Space Blogs 1 (continued)

1. Read the following text on page 605: “Buzz Aldrin on His Lunar Home, the Eagle,” paragraphs 9–11.
2. Think about what evidence you would use to write Buzz Aldrin’s space blog. The space blog can include answers to questions such as:
  - What activities were you engaged in on your mission?
  - What could you see from the window of your spacecraft?
  - What was it like to experience weightlessness? G-forces?
  - What emotions did you experience during and after the mission?
  - What happened to you once the mission was over?
  - What was the highlight of the mission for you?
3. In the passage, Buzz Aldrin provides factual information related to which of the following? Circle your answer.
  - A. How terrible the food and drink on board the *Columbia* tasted.
  - B. How the moon’s surface felt as he stepped onto it.
  - C. How uncomfortable he felt inside the small, dull module.
  - D. What he thought and felt while Neil set up the TV camera.



Cite the textual evidence that supports your answer to Activity 3 on page 51 of your Writing Journal.

Research your assigned cosmonaut or astronaut to find at least three interesting facts not shown on the Space Cards, using the Collection texts on pages 568–630 of this book.

Some possible topics to research:

- What activities were you engaged in on your mission?
- Were there any interesting, unusual, or scary events that happened on your mission?
- What was it like to experience weightlessness? G-forces?
- What happened to you once the mission was over?
- What was the highlight of the mission for you?



**Record any interesting information you discover on page 52 of your Writing Journal.**

---





January 14, 2010

## Meeting My First Sea Turtle

It's my first day snorkeling at the world-famous Hanauma Bay on the island of Oahu.

My tour guide, Kainoa, says the bay is popular with tourists and that overcrowding has caused the coral to erode. The marine life has also suffered. That's why the beach has special rules now. I won't be able to feed the fish or step on the reef.

From the shore, I see the curved reef and turquoise waters. I breathe in the salty air and scent of sunscreen. Even though it's 8 in the morning, the beach is packed with visitors. A young Japanese boy plays with his sand pail near the lifeguard stand. Luckily, palm trees shade us from the sun.

Kainoa gives me a life jacket, mask, and snorkel. When I put everything on I feel like a superhero sea creature! We walk toward the crystal-clear water and I wonder what fish I'll get to see today. Kainoa has already said that the water is shallow, but it will get deep as we swim farther out. We put our fins on, strap on our masks and snorkels, and swim through the water's surface.

The water is cool and calm, just like a pool. Kainoa is at my side, holding an underwater camera. He gives me a *shaka*, which is kind of like the Hawaiian version of a thumbs-up, and I give him one back.

I spot a school of black and yellow angelfish. In a few minutes, we reach the rocky reef. This is where the action is! I see fish of all sizes and colors. Out of the corner of my eye, I notice a moray eel darting into a hole. Just then, a stingray slides beneath me, its long gray tail swishing back and forth. Kainoa holds up the camera and gets a photo of us together.

We swim farther out, passing more snorkelers and one scuba diver. The waves are a little stronger here.

After 20 minutes, my legs are tired from kicking and I want to return to the shore. Just as I'm about to give Kainoa a sign that I'm going back, I see it—the sea turtle. It floats right past me, just a few inches from my mask, and raises a flipper like it's waving. Kainoa had told me that sea turtles, called *honu* in Hawaiian, are a sign of good luck. After this beautiful morning snorkeling in paradise, I am sure he's right!

## Lesson 2—Space Blogs 2

### Elements of a Compelling Blog

**1. Share your unique expertise.**

For example: If you are an astronaut, people want to read about something related to space or space travel. What do you know about that makes you an expert?

**2. Tell a unique story with cool details.**

For example: If you are an astronaut, people want to hear about any experiences that differ from those on Earth, such as your experience sleeping in space. And they want to hear riveting details!

**3. Give your audience a valuable takeaway.**

For example: If you are an astronaut writing about sleeping in space, what is one great piece of information you want to make sure to communicate?

**4. Use language that makes readers feel like they are right there with you.**

For example: If you are an astronaut writing about walking on the moon, include details about what you see, hear, feel, smell, and touch as you walk. Or, choose one sense to concentrate on as you provide descriptive details of your experience.

## Lesson 2—Space Blogs 2 (continued)

Go to your Writing Journal and write at least three blog entries, in character, describing your experiences and feelings during the mission.

Write about the most important moments and events of your mission as well as small details such as...

- how you liked or disliked the food.
- how well you slept.
- what you thought about when you weren't performing your duties.

These moments might be serious or humorous.

Use the information on your Space Card and your Research Chart to help craft your writing. Refer to the Elements of a Compelling Blog as a guide while you write.



**Complete your blog entries on page 53 of your Writing Journal.**

---

Refer to your research as you participate in the class discussion about the Space Race.



## Lesson 3—Collection Research

Revisit page 570 of your Student Edition to compare the following two images:

- Leonov during first spacewalk (left)
- White during first US spacewalk (right)



Complete the close reading questions about these images on page 17 of your Writing Journal.

---

Look through the images in your Student Edition and choose one that you have not yet focused on.



Complete the close reading questions that correspond to the image(s) you chose.

---

## Lesson 3—Collection Research (continued)

1. Revisit pages 568–630 of this book and select a new text to read closely.



Use the space on page 55 of your Writing Journal to record any interesting or surprising facts you learned from the text you selected. Be prepared to share your responses with the class.

---

2. Briefly discuss the text you reviewed today with your assigned group. Work together to identify one interesting or surprising fact.



## Overview

Socrates was a famous Greek philosopher. He was a deep thinker who believed in the power of asking questions and thoughtful discussion. In these lessons, you'll be the ones asking the questions and discussing the answers.

## Suggested Reading

Is your curiosity sparked? Want to dive deeper into this topic? Check out the list of websites below for a wealth of reference materials. And remember, your school and local libraries are great places to continue exploring your interests.

- Internet Archive
- Library of Congress
- OCLC WorldCat
- Google Books
- HathiTrust Digital Library
- Project Gutenberg
- Digital Public Library of America

## Lesson 1—Preparing for the Socratic Seminar



A **Socratic seminar** is a formal discussion based on a text in which students ask and answer a series of open-ended questions designed to promote critical thinking, questioning, and conversation.

Everyone is expected to answer at least one question and to generate at least one question to ask other students.

**Socrates,**  
**Greek philosopher,**  
**470 BCE–399 BCE**

1. Which rule will help during a class discussion?
  - A. Send a text message to at least two friends during the seminar.
  - B. Feel free to call out answers at any time.
  - C. Listen carefully to the student speaking.
  - D. Find a point to argue against.
2. What are the roles of language, listening, speaking and participation when having a discussion? How do you make sure the questions are clear so they allow a variety of people to respond and share ideas?
3. Use these questions as a guide to help your group create rules for the Socratic seminar.
  - How will people take turns talking?
  - What do you do if you have a question or answer to share?
  - How can we show that we're listening to each other?
  - What do we do if someone is talking too much? What if someone isn't talking?
  - How do we agree, disagree, or build on what someone else says?



Work with your group to write down three or four rules for a class discussion on page 58 of your Writing Journal.

## Lesson 1—Preparing for the Socratic Seminar (continued)

Which questions are closed-ended? Which are open-ended? Discuss with your class.

1. Did you like the movie?
2. What did you like about the movie?
3. What were the best scenes in the movie?
4. Why do you think they were the best?
5. Who was the main character of the movie?
6. What was likable about the main character?



**Write an open-ended question about a song or movie you like on 58 of your Writing Journal. Share your question with someone in your group to see if they agree that it is an open-ended question.**

Refer to pages 568–630 of your Student Edition to find the text assigned to your group.

Work together to write 2 or 3 open-ended questions about this text to ask the class during the Socratic seminar.

Make sure your questions are thought-provoking, so that your classmates have a lot to think about and discuss.



**Go to page 58 in your Writing Journal to record your group's open-ended questions.**

### **Practice the Seminar**

1. Each group shares a question for the class to discuss.
2. Follow your class's established guidelines.



## Lesson 2—Conducting the Socratic Seminar

Work with your partner to discuss the following questions.

- What were some of the rules, procedures, and roles we came up with to make our Socratic Seminar discussion strong and productive?
- Can you think of any other rules, procedures, roles, or other suggestions to add?

Before the Socratic seminar begins, consider what open-ended questions you'd like to ask during today's discussion.



**Write two open-ended questions you'd like to ask during today's seminar on page 59 of your Writing Journal.**

As you participate in the class discussion, fill in the chart and take notes in your Writing Journal.



**Go to page 60 of your Writing Journal to fill in the chart as you participate in the discussion. Be prepared to share these thoughts and questions during the seminar. You may use page 61 to take additional notes.**

1. Discuss the following questions with a partner.
  - What was one thing in our discussion process that needs improvement?
  - What was one thing in our discussion process that went really well?
2. Review your seminar notes on page 61 of your Writing Journal and choose three or four topics you'd like to explore further.



**Complete Activity 1 on page 62 of your Writing Journal.**

3. Compare your topics with a partner, then choose one topic that you and your partner will investigate further.
4. Together, choose a Space Race-related research question based on your chosen topic.

Remember that a good research question...

- is open-ended.
- may begin with “how” or “why.”
- is arguable or open to debate.

Example of a good research question: “What was Yuri Gagarin’s contribution to the Space Race?”

Example of a poor research question: “Where was Yuri Gagarin born?”



**Complete Activity 2 on page 62 of your Writing Journal.**

Conduct research to find the answer to the new question you composed. Use at least two sources. Use the information literacy criteria you learned for evaluating credible research sources. Fill in the Source Credibility Checklist for both your first and second sources to make sure they are credible.



**Complete the Source Credibility Checklist for each source on pages 63–64, and write the answer to your research question on 65 of your Writing Journal.**

### Calendar of Essay Lessons

Lesson 1: Making a Claim

Lesson 2: Writing Body Paragraphs

Lesson 3: Essay Flex Day or Essay Writing Day

Lesson 4: Revising and Writing an Introduction

Lesson 5: Writing a Conclusion and Polishing the Essay

### Elements of a Response to Text Essay

An introduction to the essay and claim. It includes...

- A lead.
- The name of the text(s) and its author(s).
- Relevant background or context of the topic and the text(s).
- A statement of the claim.

Body paragraphs to develop the reasoning and evidence. Each includes...

- Specific textual evidence that supports your claim.
- Description of the key parts of your evidence.
- Clear explanation of how this evidence supports your claim.

A conclusion that wraps up the ideas about the claim/argument. It includes...

- A restatement of the claim.
- A final thought.

### Your lead can...

- ask a question.
- quote the text.
- help the reader relate to the topic of the essay.
- include an interesting detail from the text.

### Revising Transitions

1. Reread your introduction and body paragraphs in their final order.
2. Ask yourself the following questions:
  - When I finish reading one paragraph and begin reading the next paragraph, is the relationship between the paragraphs clear?
  - Do I use words that clearly explain how my evidence is connected to my claim?

For example:

Time connection:

- “**After** the character realizes her mistake....”

Contrast connection:

- “**Despite** the government’s efforts...”
- “**Other** evidence shows that...”

A cause and effect connection:

- “**Because** the narrator believed...”
- “**As a result** of the scientists’ careful investigation... ”

3. Write a new transition to go between each body paragraph in your essay.

## Editing Process

1. Arrange what you have written in the appropriate order. Make sure to incorporate your revisions into your body paragraphs, or delete them if you don't want to use them. This list shows you how the pieces you have written will go together:
  - Introduction
  - Body paragraphs with revisions and in the order you prefer
  - Conclusion
2. Read your essay aloud to listen for how sentences work and flow for your reader:
  - Is it clear how each sentence follows from the sentence before it? Rewrite sentences in order to make that connection obvious to the reader.
  - Does your writing sound like a written essay or do you have any words and phrases that sound out of place in a school essay?
3. Refer to the Guidelines for Citing and Punctuating Direct Quotes on page 675 to make sure you have written your direct quotes correctly.
4. Reread your essay to correct any errors you can find in spelling, punctuation, and grammar.
5. If you have done your best on the previous steps and you have extra time, complete this bonus activity:
  - Write a different final thought.
  - Compare the two final thoughts you have written and decide which is best.
  - Make sure that the final thought you choose is included in your conclusion.

## Guidelines for Citing and Punctuating Direct Quotes

### An in-text citation has three parts:

1. Introduction to the quote (for example, *According to the text...* or *Studies have found that...*)
2. The borrowed words (the quote) in quotation marks
3. The citation in parentheses: the author's last name or the source title, followed by the page or paragraph number

### How to write a direct quote:

- Make sure you have an introduction to your quote.
- Use double quotation marks to show where the quote begins and ends.
- Use single quotation marks around any dialogue within the direct quote.

### **Calendar of Research Essay Days**

Lesson 1: Gathering Evidence

Lesson 2: Making a Claim and Writing a Body Paragraph

Lesson 3: Writing a Body Paragraph and an Introduction

Lesson 4: Revising and Writing a Conclusion

Lesson 5: Finishing and Editing the Essay

Lesson 6: Creating Citations and a Works Cited List



## Elements of a Research Essay

An introduction to the essay and claim. It includes...

- a lead.
- relevant background or context of the topic and the text(s).
- a statement of the claim.

Body paragraphs to develop the reasoning and evidence. Each includes...

- specific textual evidence that supports the claim.
- description of the key parts of your evidence.
- clear explanation of how this evidence supports the claim.
- in-text citations.

A conclusion that wraps up the ideas about the claim. It includes...

- a restatement of the claim.
- a final thought.

A Works Cited page that includes...

- source information for Collection texts, web, and print.

## Your lead can...

- ask a question.
- quote the text.
- help the reader relate to the topic of the essay.
- include an interesting detail from the text.

## Editing Process

1. Read each part of your essay aloud to yourself, quietly and slowly.
2. Arrange what you have written in the appropriate order. Make sure to incorporate your revisions into your body paragraphs, or delete them if you don't want to use them.  
This list shows you how the pieces you have written will go together:
  - Introduction
  - Body paragraphs with revisions and in the order you prefer
  - Conclusion
3. Reread your essay to correct any errors in spelling, punctuation, and grammar.  
Follow these basic rules:
  - The first letter of every sentence is capitalized.
  - Every sentence ends with a period, a question mark, or an exclamation point.
  - There are no obvious spelling errors.
  - The word "I" is capitalized.
4. Refer to the following guidelines to make sure you have written your direct quotes correctly:
  - Make sure you have an introduction to your quote (e.g., *According to the text...*).
  - Use double quotation marks to show where the quote begins and ends.
  - Use single quotation marks around any dialogue within the direct quote.
  - Include the end punctuation of your quote only if it is a question mark or exclamation point.
  - At the end of the sentence, cite the source you are using in parentheses with the author's last name or source title.
  - Add the period after the parentheses: (Smith 10).

## Guidelines for In-Text Citations

### An in-text citation has three parts:

1. Introduction to the quote (for example, *According to the text...* or *Studies have found that...*)
2. The borrowed words (the quote) in quotation marks
3. The citation in parentheses: the author's last name or the source title, followed by the page or paragraph number

### How to write a direct quote:

- Make sure you have an introduction to your quote.
- Use double quotation marks to show where the quote begins and ends.
- Use single quotation marks around any dialogue within the direct quote.
- Include the end punctuation of your quote only if it is a question mark or exclamation point.
- At the end of the direct quote, cite the source you are using in parentheses with the author's last name or source title, followed by the page or paragraph number, for example: (Smith 10) or (ABC News).
- Add the period after the parentheses: (Smith 10).

## **Bookmarks**

1. Cut along the solid black lines.
2. Line up the short sides and press down on the dotted line to fold in half.
3. Apply glue to the inside of the bookmark and press together. Let bookmark dry.



# 1

Welcome!



Digital lessons only.

# 2

Get Started



pages 4–37

# 3

Narrative Writing



pages 38–101

# 4

Essay Writing Toolkit



pages 672–675



Perspectives & Narrative





1

"Song of Myself"



pages 104–113

2

Narrative of the Life of  
Frederick Douglass



pages 114–157

3

Incidents in the Life of  
a Slave Girl



pages 158–177

4

The Boys' War



pages 178–209

5

The Gettysburg Address



pages 210–239

6

Essay Writing Toolkit



pages 672–675



Liberty & Equality







# 1

Gris Grimley's *Frankenstein*



pages 242–311

# 2

Essay Writing Toolkit



pages 672–675

# 3

Poetical Science



pages 312–353



Science & Science Fiction





# 1

Romeo & Juliet



pages 356–457

# 2

Essay Writing Toolkit



pages 672–675



Shakespeare's Romeo & Juliet





1

Why Remember?



pages 460–477

2

"True" Germans



pages 478–501

3

The Olympic Games of Berlin



pages 502–527

4

Descending Into Darkness



pages 530–553

5

Never Forget



pages 554–557

6

Essay Writing Toolkit



pages 672–675

Holocaust: Memory & Meaning









1

Information Literacy



pages 560–565

2

Scavenger Hunt and  
Internet Research



pages 566–645

3

Space Blogs and  
Collection Research



pages 646–664

4

Socratic Seminar  
and Internet Research



pages 666–671

5

Research Essay Toolkit



pages 676–679



The Space Race Collection



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